

Carl Czerny in 1833. Lithograph by Kriehuber

Carl Czerny (1791-1857) - pupil of Beethoven - teacher of Liszt. This prodigious musical genius has been called "the fountainhead of modern piano playing" Beethoven not only taught the young Czerny but later entrusted the teaching of his young nephew to him. In 1812 Czerny played the premier performance of Beethoven's great *Emperor Concerto*.

Czerny was well-equipped to follow the career of a concert pianist, but he was naturally shy, and preferred to spend his years composing and teaching. He was tirelessly industrious. His works number over 1000, including solo pieces, concertos, symphonies, masses, oratorios, requiems, motets, trios, quartets and songs. As a teacher he was among the most celebrated, accepting only the most talented students. His roster included not only the great Liszt, but also Kullak, Leschetitzky, Belleville, Jaell and Dohler, all very important artists of their day. He amassed a considerable fortune, leaving most of it to the Vienna Conservatory and the rest to numerous charities.

The many excellent and systematic exercises Czerny devised for developing technical skill at the keyboard are no less useful today than when they were written. Through these remarkable studies students of our day can greatly benefit from the wisdom of a "teacher of teachers," the student so admired by Beethoven; the teacher so respected by Liszt.

The Preliminary School of Finger-Dexterity is one of Czerny's most important contributions to the materials for piano pedagogy. It is indespensible in preparing students for the more difficult School of Velocity, Op. 299, and The Art of Finger-Dexterity, Op. 740.



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CZERNY

THE PRELIMINARY SCHOOL OF FINGER-DEXTERITY Op. 636

24 Progressive Studies for the Piano

Edited by Willard A. Palmer

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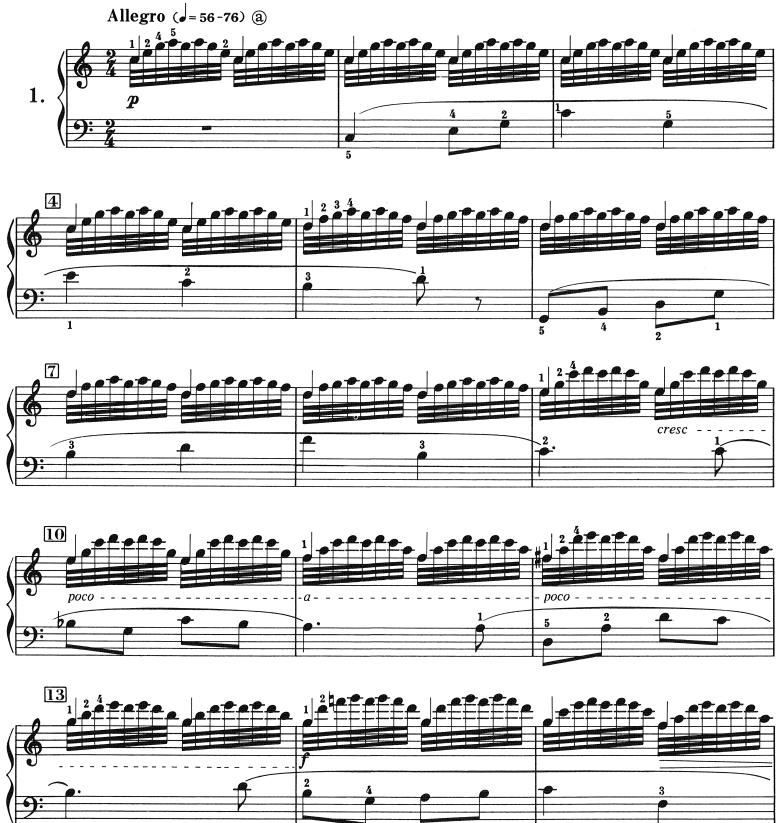
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BOOK 1

C. CZERNY, Op. 636 Edited by Willard A. Palmer

No. 1 For evenness of R. H. finger action, the thumb notes sustained.



(a) Begin practicing each exercise at the slowest indicated tempo, or even a slower one. As the exercise is mastered, gradually increase speed until the final tempo is attained.

No. 8 For clarity and evenness in arpeggiating $\mathbf{L}.\,H.$ chords.

