

Czerny is remembered as Beethoven's favoured interpreter of his own piano works and is well known as Liszt's teacher, but it is for his pedagogic works, still in use to this day, that he continues to enjoy renown. The *Nocturnes* offer a less familiar view of Czerny. These sensitively shaped, small-scale Biedermeier compositions offered domestic households the opportunity to savour their sense of delicacy and enigmatic mood changes. The *Op. 604* set is rather more robust than *Op. 368*, which is exquisitely sensitive, but equally convincing in characterisation and scope.

Carl
CZERNY
(1791–1857)

Huit Nocturnes, Op. 368 (1830–35)

30:54

- | | | |
|---|---------------------------------------|------|
| 1 | No. 1 in E major | 4:13 |
| 2 | No. 2 in E flat major | 2:58 |
| 3 | No. 3 in A flat major | 3:56 |
| 4 | No. 4 in D flat major | 3:56 |
| 5 | No. 5 in E major | 3:16 |
| 6 | No. 6 in A minor | 3:12 |
| 7 | No. 7 in B minor, en forme de rondeau | 6:26 |
| 8 | No. 8 in B flat major | 2:57 |

- 9 **Nocturne sentimental et brillant sur la Valse Alexandra, un motif favori de Strauss, in A flat major, Op. 537 (pub. 1931)***

8:46

Huit Nocturnes romantiques de différents caractères, Op. 604 (pub. 1843)

42:55

- | | | |
|----|-----------------------|------|
| 10 | No. 1. L'Hommage | 6:16 |
| 11 | No. 2. Le Désir | 4:42 |
| 12 | No. 3. La Persuasion | 5:52 |
| 13 | No. 4. La Colère | 2:57 |
| 14 | No. 5. L'Excuse | 4:30 |
| 15 | No. 6. La Consolation | 7:03 |
| 16 | No. 7. La Méditation | 6:54 |
| 17 | No. 8. La Joie | 4:31 |

*WORLD PREMIERE RECORDING

Roberte Mamou, Piano

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Playing Time
82:44



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