

# Nineteenth Century Chamber Music

Nineteenth-Century Chamber Music Chamber Music Twentieth-Century Chamber Music Intimate Music The Social Worlds of Nineteenth-Century Chamber Music The Chamber Musician in the Twenty-First Century Audience and Style in Nineteenth-century Chamber Music, C. 1830 to 1880 Image and Structure in Chamber Music Mozart's Music of Friends Mozart's Chamber Music with Keyboard British Women Composers and Instrumental Chamber Music in the Early Twentieth Century The Chamber Musician in the Twenty-First Century Nineteenth-century Chamber Music The Harp in Selected Twentieth Century Chamber Music Literature International Chamber Music Conference 2016 A Player's Guide to Chamber Music The Cello's Evolving Role in 18th-century Chamber Music Through the Lens of the String Trio Genre Johann Sebastian Bach Chamber music of eighteenth-century Scotland Lateness and Brahms Stephen Hefling John H. Baron James McCalla John H. Baron Marie Sumner Lott Mine Do Lantan-Dack Marie Sumner Lott Donald Nivison Ferguson Edward Klorman Martin Harlow Laura Seddon Mine Do Lantan-Dack Stephen Hefling Marjorie Mareta Bauman António Augusto Aguiar Paul Jeffery Wen-Hsuan Vivian Su Philipp Spitta David Johnson Margaret Notley Nineteenth-Century Chamber Music Chamber Music Twentieth-Century Chamber Music Intimate Music The Social Worlds of Nineteenth-Century Chamber Music The Chamber Musician in the Twenty-First Century Audience and Style in Nineteenth-

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nineteenth century chamber music proceeds chronologically by composer beginning with the majestic works of beethoven and continuing through schubert spohr and weber mendelssohn schumann brahms the french composers smetana and dvorák and the end of the century pre modernists each chapter is written by a noted authority in the field the book serves as a general introduction to romantic chamber music and would be ideal for a seminar course on the subject or as an adjunct text for introduction to romantic music courses plus musicologists and students of 19th century music will find this to be an invaluable resource

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this is the first comprehensive overview of instrumental chamber music from the 16th century to the present there are comparisons of different genres composers and periods situations for chamber music at different moments in history are brought into a continuum and all aspects of chamber music are placed into perspective a history of the idea of chamber music is chronologically organized at the most general level beyond that national schools figure prominently as well as genres and personalities throughout this book the composition of chamber music the performance of chamber music and the social economic political and aesthetic conditions for chamber music have been considered per se and as they interact from the introduction

music played an important role in the social life of nineteenth century europe and music in the home provided a convenient way to entertain and communicate among friends and colleagues string chamber music in particular fostered social interactions that helped build communities within communities marie sumner lott examines the music available to musical consumers in the nineteenth century and what that music tells us about their tastes priorities and activities her social history of chamber music performance places the works of canonic composers such as schubert brahms and dvořák in relation to lesser known but influential peers the book explores the dynamic relationships among the active agents involved in the creation of romantic music and shows how each influenced the others choices in a rich collaborative environment in addition to documenting the ways companies acquired and marketed sheet music sumner lott reveals how the publication and performance of chamber music differed from that of ephemeral piano and song genres or more monumental orchestral and operatic works several distinct niche markets existed within the audience for chamber music and composers created new

musical works for their use and enjoyment insightful and groundbreaking the social worlds of nineteenth century chamber music revises prevailing views of middle class influence on nineteenth century musical style and presents new methods for interpreting the meanings of musical works for musicians both past and present

in recent research there has been growing emphasis on the collaborative social and collective nature of musical behaviour and practices among the emerging hypotheses in this connection are the idea that listening to music is always listening together and being with the other that music making is a matter of intercorporeality mutuality and emphatic attunement and that creative agency in musical practices is fundamentally a distributed phenomenon chamber music provides an ideal context for the testing and actualization of these notions this special issue on chamber music and the chamber musician aims to explore the psychological social cultural historical and artistic issues in the practice of classical chamber music in the twenty first century contributions are invited on any of these aspects and issues involved in being a contemporary classical chamber musician authors are encouraged to contextualise their research by reference to the recent literature on collaborative musicking and among the topics they may choose to address are the cultural and musical demands chamber musicians face and the implications of these demands for their artistic practice the ways the twenty first century chamber musicians engage with historical practices the newly emerging musical identities and artistic roles available to them and expressivity in current chamber music practices

this dissertation examines the reciprocal relationship between receivers and producers of chamber music in the nineteenth century and the effect of that relationship on composition and musical language in the interim between the last works of

beethoven and schubert and the mature works of brahms although modern histories propagate the assumption that one notion of true chamber music prevailed in this period and that composers struggled first and foremost to live up to the late works of beethoven i propose that multiple chamber music styles developed in response to the specific tastes of audience niches within a diverse musical culture a reevaluation of the surviving scores publication records and journalism indicates that several distinct niches of avid chamber musicians developed within this half century each with its own expectations and social and musical conventions taking each of these playing audiences in turn the dissertation portrays a cross section of the world of chamber music between 1830 and 1880 showing a dynamic mixture of styles and ideas that coexisted and cross pollinated and creating a model for the exploration of an ongoing dialog between composers and their audiences throughout the history of western music chapter 1 addresses the notion of audience as a broad term encompassing both the traditional definition listening audiences i e groups gathered for the live presentation of a musical work and more generally all potential recipients of music including purchasers of sheet music and scores who came to dominate the musical consumer market in this period historians and musicologists have yet to embrace this unseen audience in their assessments of musical life in the nineteenth century favoring instead the seen audience represented by public concert attendance and series subscriptions each of the middle three chapters describes a particular chamber music audience and the musical style that addresses it chapter 2 focuses on the domestic sphere of the middle classes with a discussion of works by friedrich kuhlau george onslow and louis spohr ending with an examination of schubert s late chamber works and their distinctive use of the domestic style a brief interlude between chapters 2 and 3 introduces the notion of progressive chamber music a term that seemed antithetical to mid nineteenth century music political writers who like modern day commentators often deemed

chamber music inherently conservative chapter 3 examines four programmatic works that offer distinctive approaches to the incorporation of extramusical texts or programs in the string quartet including works by onslow gade raff and smetana and the audiences these composers sought to cultivate although onslow s bullet quintet addressed an exclusive body of friends and family the other three composers clearly aligned themselves with the avant garde musical establishment of their day a copenhagen based circle of schumann disciples in gade s case and the new german supporters in the case of raff and smetana chapter 4 presents another approach to progressiveness in the string quartet analyzing works that enter into dialog with the past and with each other as composers such as mendelssohn norbert burgmiller schumann and berwald experimented with form texture and thematic content often alluding to well known and enigmatic works by beethoven especially his op 132 quartet in a minor the final chapter reevaluates a few seminal works in brahms s chambermusic output in light of the variety of venues and audiences the aims and considerations that informed his development as a consummate chamber musician and composer the dissertation ends with a call to rethink our notions of composers intentions in writing music during an age that saw the rapid rise and fall of a highly literate passionate and invested musical culture far removed from the worlds of the aristocratic court and of the concert stage by changing our own perspective slightly we may come to a fresher and more meaningful understanding of the musical language used in today s well known chamber works and we might discover new works ready for a revival

image and structure in chamber music was first published in 1964 minnesota archive editions uses digital technology to make long unavailable books once again accessible and are published unaltered from the original university of minnesota

press editions the major portion of this book is devoted to descriptions of the most important chamber music works taken up in separate chapters by composer in broadly chronological order haydn mozart beethoven schubert mendelssohn schumann and brahms there are also chapters on the intimacy of chamber music on the antecedents of the above named composers on nationalistic chamber music on twentieth century chamber music and on chamber music in the united states

this study analyzes chamber music from mozart s time within its highly social salon performance context

renowned scholars and performers present a wide range of different perspectives on mozart s chamber music with keyboard

this is the first full length study of british women s instrumental chamber music in the early twentieth century laura seddon argues that the cobbett competitions instigated by walter willson cobbett in 1905 and the formation of the society of women musicians in 1911 contributed to the explosion of instrumental music written by women in this period and highlighted women s place in british musical society in the years leading up to and during the first world war seddon investigates the relationship between cobbett the society of women musicians and women composers themselves the book s six case studies of adela maddison 1866 1929 ethel smyth 1858 1944 morfydd owen 1891 1918 ethel barns 1880 1948 alice verne bredit 1868 1958 and susan spain dunk 1880 1962 offer valuable insight into the women s musical education and compositional careers seddon s discussion of their chamber works for differing instrumental combinations includes an exploration of formal procedures an issue much discussed by contemporary sources the individual composers reactions to the debate instigated by the society of women musicians on the future of women s music is considered in relation to their

lives careers and the chamber music itself as the composers in this study were not a cohesive group creatively or ideologically the book draws on primary sources as well as the writings of contemporary commentators to assess the legacy of the chamber works produced

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chamber music includes some of the world's greatest music it is widely played in homes without an audience by players who are mostly amateurs and much of the repertoire is playable even by those of quite moderate ability player's guide to chamber music gives advice on what music is available and helps the player to identify what is suitable it covers chamber music from the seventeenth to the later twentieth century and all instrumental combinations including strings piano wind instruments duet sonatas and baroque ensembles all the significant composers and musical aspects of playing are covered along with works suitable for inexperienced players

the purpose of this study is to trace the cello's changing role in eighteenth century chamber music and to demonstrate how various factors contributed to the elevation of the cello from a basso continuo accompaniment role to one of soloistic prominence and partnership in chamber music to that end the essay will closely examine w a mozart's exceptional divertimento in e major for string trio k 563 1788 a work highly regarded for its equal treatment of all three instruments and influence on subsequent chamber music this piece still fascinates people with its virtuosic demand idiomatic and melodically important rather than the groundwork of harmonic functionality and rhythmic momentum certainly after mozart's k 563 chamber music composers had a better sense of the instrument's capabilities and increased potential contributions to an ensemble texture far beyond the hitherto customary basso continuo role this study is about the cello's role in chamber music the word soloistic i allude to in writing is to describe the character of the melody line featured in the string trio or quartet not refer to solo works it is hoped that in the end this will also lead to greater awareness and appreciation of the string trio repertory

lateness and brahms takes up the fascinating yet understudied problem of how brahms fits into the culture of turn of the century vienna brahms s conspicuous and puzzling absence in previous scholarly accounts of the time and place raises important questions and as margaret notley demonstrates the tendency to view him in neutralized ahistorical terms has made his music seem far less interesting than it truly is in pursuit of an historical brahms notley focuses on the later chamber music drawing on various documents and perspectives but with particular emphasis on the relevance of western marxist critical traditions

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