

NINETEENTH-CENTURY CHAMBER MUSIC



Edited by **STEPHEN E. HEFLING**

Nineteenth Century Chamber Music

Marie Sumner Lott



Nineteenth Century Chamber Music:

Nineteenth-Century Chamber Music Stephen Hefling, 2004-03-01 *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 Dvor k 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 The Social Worlds of Nineteenth-Century Chamber Music Marie Sumner Lott, 2018-07-30 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 Dvor k 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

Nineteenth-century Chamber Music Stephen Hefling, 2016-04-07 First Published in 2004 Routledge is an imprint of Taylor Francis an informa company **Audience and Style in Nineteenth-century Chamber Music, C. 1830 to 1880** Marie Sumner Lott, 2008 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 Burgmüller 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 chamber music 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

Twentieth-Century Chamber Music
James McCalla, 2004-03 First Published in 2003 Routledge is an imprint of Taylor Francis an informa company **Robert Schumann's Leipzig Chamber Works** Julie Hedges Brown, 2024 This book explores the multi movement Leipzig chamber works composed by Robert Schumann 1810-56 It adopts a two pronged approach On the one hand it shows how this repertory illuminates Schumann s response to certain past and contemporary composers to his own youthful experimental past and to various literary and cultural influences At the same time the book explores how different people have heard this

music listeners in Schumann's own day and beyond in both Germanic and non Germanic regions and comprising the voices of critics performers audiences even figures in disciplines outside of music

French Music Since Berlioz Caroline Potter, 2017-07-05 French Music Since Berlioz explores key developments in French classical music during the nineteenth and twentieth centuries This volume draws on the expertise of a range of French music scholars who provide their own perspectives on particular aspects of the subject D dre Donnellon's introduction discusses important issues and debates in French classical music of the period highlights key figures and institutions and provides a context for the chapters that follow The first two of these are concerned with opera in the nineteenth and twentieth centuries respectively addressed by Thomas Cooper for the nineteenth century and Richard Langham Smith for the twentieth Timothy Jones's chapter follows which assesses the French contribution to those most Germanic of genres nineteenth century chamber music and symphonies The quintessentially French tradition of the nineteenth century salon is the subject of James Ross's chapter while the more sacred setting of Paris's most musically significant churches and the contribution of their organists is the focus of Nigel Simeone's essay The transition from the nineteenth to the twentieth century is explored by Roy Howat through a detailed look at four leading figures of this time Faur Chabrier Debussy and Ravel Robert Orledge follows with a later group of composers Satie Les Six and examines the role of the media in promoting French music The 1930s and in particular the composers associated with Jeune France are discussed by Deborah Mawer while Caroline Potter investigates Parisian musical life during the Second World War The book closes with two chapters that bring us to the present day Peter O'Hagan surveys the enormous contribution to French music of Pierre Boulez and Caroline Potter examines trends since 1945 Aimed at teachers and students of French music history as well as performers and the inquisitive concert and opera goer French Music Since Berlioz is an essential companion for an

Opera in the Viennese Home from Mozart to Rossini Nancy November, 2024-01-18 A unique window on the world of nineteenth century amateur music making provided by the study of domestic musical arrangements of opera

Musical Genre and Romantic Ideology Matthew Gelbart, 2022 Musical Genre and Romantic Ideology charts the workings and legacies of Romantic artistic values such as originality and anti commercialism in relation to musical genre In case studies from across nineteenth century Europe author Matthew Gelbart explores the processes through which composers performers critics and listeners gave sounds and themselves a sense of belonging

Regarding Faure Tom Gordon, 2013-12-19 Regarding Faure the result of a 1995 conference on Faure's important contribution to classical music was written by Tom Gordon artistic director the Ensemble Musica Nova and a professor in the Department of music at Bishop's University in Quebec Also included are contributions from some of the world's most renowned Faure scholars including Jean Michel Nectoux Robert Orledge Edward Phillips and Steven Huebner With a lifetime that spanned the developments of Chopin Debussy Schoenberg and Stravinsky the great French composer Gabriel Urbain Faure 1845 1924 lived during one of the most interesting periods in music history yet steered a course uniquely his own

Exploring the composer's role as an educator, critic, composer, and advocate for French music. Regarding Fauré is critical, analytical, and interdisciplinary in its approach to understanding Fauré's prodigious works and life. Also includes musical examples. His numerous compositions include more than 100 songs known as *melodie* or French a

Whispering the Techniques of Language: An Mental Journey through **Nineteenth Century Chamber Music**

In a digitally-driven world where screens reign supreme and quick conversation drowns out the subtleties of language, the profound techniques and emotional subtleties hidden within phrases often get unheard. Yet, situated within the pages of **Nineteenth Century Chamber Music** a charming fictional prize pulsing with fresh feelings, lies an extraordinary journey waiting to be undertaken. Published by an experienced wordsmith, this wonderful opus invites viewers on an introspective journey, lightly unraveling the veiled truths and profound impact resonating within ab muscles fabric of each word. Within the mental depths of the emotional review, we can embark upon a heartfelt exploration of the book is primary subjects, dissect their charming publishing type, and succumb to the powerful resonance it evokes serious within the recesses of readers hearts.

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