

Chapter 1 : Chamber Music | Concordia Chamber Players - The Princeton Festival

Chamber music is a form of classical music that is composed for a small group of instruments—traditionally a group that could fit in a palace chamber or a large room.

While music for small instrumental ensembles had flourished for over years previously, the late 18th century witnessed the establishment of chamber music in the modern sense of the term: It became customary in Germany to supply folk-song melodies with two or three countermelodies, to expand and elaborate the whole, and to arrange the result for groups of instruments; original melodies were given similar treatment. The instruments were not often specified, but on the basis of many paintings of the time one may assume that groups of viols of various sizes predominated. A more important source of later chamber music is to be found in the arrangements of 16th-century chansons songs of French origin composed usually for four voices on a variety of secular texts, some for voices and lute, others for lute alone. The typical chanson was characterized by contrasts in musical texture and often in metre; the effect of the whole was that of a short composition in several even shorter sections. That sectional form retained in the arrangements later became a striking feature. The chanson travelled to Italy about 1550, became known as canzona, and was transcribed for organ. The earliest transcriptions differed from the French arrangements in treating the original chanson with greater freedom, adding ornaments and flourishes, and sometimes inserting new material. Soon original canzonas for organ, modelled on the transcriptions, and for small instrumental ensembles, were composed. One such type, characterized by elaborate figurations and ornamented melodies, became influential in England late in the 17th century and played a role in the works of Henry Purcell. Parallel to the developments that led from the vocal chanson, in France, to the instrumental canzona, primarily in Italy, was the development of the dance suite. Early 16th-century dance tunes in all countries of western Europe usually had appeared in pairs: Through much of the 16th century, composers in the several countries sought to expand the dance pair into a unified dance suite. Suites based on variations of one movement appeared in England; suites in which each of four dances had its own rhythmic character, melodically based on the first dance, were written in Germany; sets of dances with no internal relationships to each other were common in Italy. The most influential steps were taken in France by composers for the lute or the clavecin harpsichord. Consisting essentially of four dance forms that were then popular—the allemande, courante, sarabande, and gigue—the suites they composed were based on contrasting tempos, metres, and rhythmic patterns. The French version of the dance suite became the prototype for later chamber-music forms. Toward the middle of the 17th century the two types of composition—one derived from the canzona and composed in sectional form, the other derived from the dance suite and consisting of several movements—appeared as works for small instrumental ensembles. In Italy small groups of stringed instruments were often employed in Roman Catholic churches to perform appropriate music; thus canzonas came to be widely used for church purposes. For church use the dance movements were omitted, and what came to be called a church sonata sonata da chiesa resulted. And a set of sonate da chiesa composed in by Giovanni Battista Vitali marked the beginning of the form as a separate entity. Chamber Sonatas, that is, Symphonies. The development of chamber music for the remainder of the century centred upon these two types, sonata da chiesa and sonata da camera. The first half of the 17th century was marked by considerable variety in the constitution of chamber-music groups. Compositions were commonly for one to four viols, or for combinations of viols and woodwind instruments, most often with a figured-bass accompaniment, a kind of musical shorthand, employed in virtually all music of the period about 1600, in which the composer wrote a bass line and inserted figures and other symbols under certain notes. The bass line with its figures and the two instruments performing it were called basso continuo or simply continuo. As early as 1600, the Italian composer Salomone Rossi had begun to specify two violins and chittarone a large lute in his dance sets; and soon similar combinations were adopted generally. Later in the 17th century works for one instrument and continuo appeared also and were called variously solo sonatas, duos, or sonate a due. The combinations of violin and continuo or cello and continuo were favoured, and sonatas for those combinations took regular places in the chamber-music field. Works for two violins and continuo with harpsichord and bass

understood virtually dominated the field until the middle of the 18th century. About that time the custom of serenading became popular; small groups of instrumentalists strolled the streets of Austrian and Italian cities, performing serenades and divertimenti. The keyboard instrument realizing the continuo proved unwieldy and was soon abandoned. To the three remaining strings a viola was added to fill out the harmonies, the bass was replaced by a cello, and the string quartet emerged. This new combination of two violins, viola, and cello was then adopted by composers of serious music, and from about the string quartet took its place as the principal medium for chamber music. Owing its development largely to the Austrian composer Joseph Haydn, it has reigned supreme to the present day. About 1750, other combinations for strings alone began to play important but relatively smaller roles in the field: Meanwhile, as the continuo principle gradually approached obsolescence, the harpsichord which was superseded by the piano about 1750 took on a new function in chamber music. In works with continuo it had been an accompanying instrument, improvising its part according to the directions indicated in the figured bass; now the keyboard instrument became dominant in new combinations that included one to four strings. The most important of these is the piano trio piano, violin, cello, the repertory of which includes works from Haydn to the present. Various combinations of piano and one instrument loom almost as large. Toward the end of the 18th century and extending through the 19th, the combinations of piano quartet piano trio plus viola and piano quintet piano and string quartet give rise to a small but significant repertory ornamented by composers such as Mozart, Beethoven, Brahms, and many others. Finally, works for individual combinations exist in considerable number after about the 18th century. Representative compositions of that nonstandard group include the clarinet quintets string quartet and clarinet by Mozart K. Composers of the 20th century have written works for instrumental groups to which a voice is added. Historical development Late Baroque period, c. Corelli was of considerable influence on Henry Purcell c. Another Italian Baroque composer of widespread influence, Antonio Vivaldi, in addition to several hundred concertos for various instruments and orchestra, composed some 75 chamber-music works. Of these, 12 trio sonatas, 16 sonatas for violin and continuo, and about 16 for various other instruments have entered the repertory. The contributions of Johann Sebastian Bach to development of chamber music were noteworthy. Half of the sonatas require figured bass; the other half, with written-out keyboard parts, are essentially in three-voice counterpoint: The work is based on one theme that is transformed in systematic fashion in successive movements, and employs two additional themes on occasion. The whole summarizes the contrapuntal practices of the past, contains profound spiritual symbolism, and is unique in music. The odd chamber works of George Frideric Handel, representing both chiesa and camera types, contain a wealth of melody and carefully worked-out fugal movements and are filled with the rhythmic drive that represents Handel at his best. Of these about 18 are solo sonatas with continuo for various instruments, and some 22 are trio sonatas. Most of them appeared in sets of six, each under a separate opus number. The earliest sets, Opus 1 and 2, express merely the superficial and diverting elements of Rococo style—the fanciful, ornamental style that was prevalent in the 18th century. From Opus 3 onward the four-movement form is regularized, and in Opus 9 thematic materials begin to reveal details that point to the future. Opus 17 discloses a virtuosic element in its first-violin parts, and lower voices are given only a small share in the thematic work. The latter process comes to full expression in Opus 20, for now cello and viola are entrusted with thematic statements and the quartet style is close at hand. Motive manipulation is basic to the texture, and the fully developed sonata form appears. Also in Opus 33 Haydn introduced the scherzo in place of the minuet, but did not continue that practice in later quartets. Of them 18 Opus 50, 54, 55, 64 were composed during the time c. Haydn also composed more than 30 piano trios, eight violin sonatas, and over 60 string trios. Of the 26 string quartets written by Wolfgang Amadeus Mozart the qualities of the last 10 are such that they have virtually overshadowed the 16 earlier works. Here the cello parts reveal something of the virtuosity required of the first violin. Its companion in G minor, K. Two years later Mozart composed the Clarinet Quintet, K. The addition of the woodwind instrument enabled Mozart to achieve a high level of brilliance and colour throughout; the Clarinet Quintet is one of the monuments of the literature. The last 16 move gradually to a true ensemble texture, which is fully attained in K. Two piano quartets, contrasting greatly in mood, are alike in containing a balance between piano and strings. His seven piano trios are somewhat like the violin sonatas in gradually reaching a true ensemble texture. Of the seven,

one in B flat major K. In the works of Ludwig van Beethoven chamber-music composition takes a central place. His 17 string quartets constitute the backbone of the repertory. The six last quartets include works that transcend conventional forms and textures. Development techniques and contrapuntal devices play more important roles here; forms are imaginative and fluid, movements are often thematically related, and a range of expression that uncovers new depths of the soul is here disclosed. Particularly in the scherzo movements, which Beethoven employs in place of minuets, he generally begins with a one-measure motive, from which most of the thematic material is derived. The Septet, Opus 20, together with many of the violin sonatas, the cello sonatas, and a few miscellaneous works, occupy an intermediate stage in this development. Some are based on long melodies that are developed, others on short motives that are manipulated. In virtually every case, however, a masterpiece results. Early Romantic period, c. His restless search for instrumental and harmonic colour soon took him beyond the bounds of Classical style and aligned him with the prophets of Romanticism. Of the eight works in which his mature mastery is so clearly revealed, all but one were composed after They include the last three string quartets, the Trout Quintet for piano and strings, an Octet for strings and winds, two piano trios, and the String Quintet in C Major with second cello added to the usual quartet. Less concerned with traditional formal structure than other composers of his stature, Schubert relied on unceasing melodic flow coupled with rare harmonic imagination. Typically a melodic section is repeated with changed harmonies, ranging far beyond the usual; the finale of the Piano Trio in E Flat Major, Opus , is an extreme example. But Schubert also had a keen sense of drama, as the String Quartet No. With Felix Mendelssohn a return to Classical ideals of form is seen, coupled, however, with Romantic enthusiasm. Of his about 24 chamber-music works, eight represent the composer at his best; these include five string quartets, two piano trios, and an Octet for eight strings. The scherzo of the String Quartet No. Robert Schumann represents the best aspects of early Romanticism; these include an interest in tone colour , melodiousness, a free approach to details of form, and subjective expression in which enthusiasm plays a large part. Twelve chamber-music works reflect those aspects in varying degrees. Three string quartets are melodious, dramatic, brusque , and dreamy in turn. And in all those works his characteristic impulsiveness and tendency to alternate between forthright and moody expression is characteristic. Late Romantic period, c. Of about 30 works of chamber music, nine held an important place in the repertory; these include two string sextets, three quartets, two piano trios, a piano quartet, and a piano quintet. And the Dumky Trio, Opus 90, contains six dumky a dumka being a Ukranian folk music form with moods alternating between melancholy and wild abandon ; here the element of contrast is stressed to the utmost. Aleksandr Borodin , in the second of his two quartets, combined traces of Russian nationalism with expressions of pure lyricism. The Piano Trio, Opus 50, is a virtuosic work in two movementsone a lengthy sonata form, and the other a set of brilliant variationsand is primarily elegiac in mood.

Chapter 2 : Chamber music - Simple English Wikipedia, the free encyclopedia

Learn more about the Friends of Chamber Music and their upcoming concerts.

Early beginnings Plato , Aristotle , Hippocrates and Galen play a quartet on viols in this fanciful woodcut from During the Middle Ages and the early Renaissance, instruments were used primarily as accompaniment for singers. There were also purely instrumental ensembles, often of stringed precursors of the violin family, called consorts [4] Some analysts consider the origin of classical instrumental ensembles to be the sonata da camera chamber sonata and the sonata da chiesa church sonata. The sonata da camera was a suite of slow and fast movements, interspersed with dance tunes; the sonata da chiesa was the same, but the dances were omitted. These forms gradually developed into the trio sonata of the Baroque – two treble instruments and a bass instrument, often with a keyboard or other chording instrument harpsichord, organ, harp or lute, for example filling in the harmony. Often, works could be played on any variety of instruments, in orchestral or chamber ensembles. The Art of Fugue by Johann Sebastian Bach , for example, can be played on a keyboard instrument harpsichord or organ or by a string quartet or string orchestra. Sometimes composers mixed movements for chamber ensembles with orchestral movements. Because each instrument was playing essentially the same melodies, all the instruments were equal. In the trio sonata, there is often no ascendent or solo instrument, but all three instruments share equal importance. Baroque musicians playing a trio sonata, 18th century anonymous painting. The harmonic role played by the keyboard or other chording instrument was subsidiary, and usually the keyboard part was not even written out; rather, the chordal structure of the piece was specified by numeric codes over the bass line, called figured bass. In the second half of the 18th century, tastes began to change: Patrons invited street musicians to play evening concerts below the balconies of their homes, their friends and their lovers. Patrons and musicians commissioned composers to write suitable suites of dances and tunes, for groups of two to five or six players. The young Joseph Haydn was commissioned to write several of these. In the first movement, after a statement of the main theme by all the instruments, the first violin breaks into a triplet figure, supported by the second violin, viola and cello. The cello answers with its own triplet figure, then the viola, while the other instruments play a secondary theme against this movement. Unlike counterpoint, where each part plays essentially the same melodic role as the others, here each instrument contributes its own character, its own comment on the music as it develops. Haydn also settled on an overall form for his chamber music compositions, which would become the standard, with slight variations, to the present day. The characteristic Haydn string quartet has four movements: An opening movement in sonata form , usually with two contrasting themes, followed by a development section where the thematic material is transformed and transposed, and ending with a recapitulation of the initial two themes. A lyrical movement in a slow or moderate tempo, sometimes built out of three sections that repeat themselves in the order ABCABC, and sometimes a set of variations. A minuet or scherzo , a light movement in three quarter time, with a main section, a contrasting trio section, and a repeat of the main section. A fast finale section in rondo form, a series of contrasting sections with a main refrain section opening and closing the movement, and repeating between each section. His innovations earned Haydn the title "father of the string quartet", [13] and he was recognized by his contemporaries as the leading composer of his time. But he was by no means the only composer developing new modes of chamber music. Even before Haydn, many composers were already experimenting with new forms. Joseph Haydn playing string quartets. If Haydn created the conversational style of composition, Wolfgang Amadeus Mozart greatly expanded its vocabulary. His chamber music added numerous masterpieces to the chamber music repertoire. But Mozart gives the strings an independent role, using them as a counter to the piano, and adding their individual voices to the chamber music conversation. Mozart introduced the newly invented clarinet into the chamber music arsenal, with the Kegelstatt Trio for viola, clarinet and piano, K. He also tried other innovative ensembles, including the quintet for violin, two violas, cello, and horn, K. He wrote six string quintets for two violins, two violas and cello, which explore the rich tenor tones of the violas, adding a new dimension to the string quartet conversation. He has taste, and, what is more, the most profound knowledge of composition. Luigi Boccherini , Spanish

composer and cellist, wrote nearly a hundred string quartets, and more than one hundred quintets for two violins, viola and two cellos. In this innovative ensemble, later used by Schubert, Boccherini gives flashy, virtuosic solos to the principal cello, as a showcase for his own playing. Violinist Carl Ditters von Dittersdorf and cellist Johann Baptist Vanhal, who both played pickup quartets with Haydn on second violin and Mozart on viola, were popular chamber music composers of the period. From home to hall Copy of a pianoforte from The turn of the 19th century saw dramatic changes in society and in music technology which had far-reaching effects on the way chamber music was composed and played. Collapse of the aristocratic system Throughout the 18th century, the composer was normally an employee of an aristocrat, and the chamber music he composed was for the pleasure of and the performance by aristocratic amateurs. Boccherini composed for the king of Spain. With the bankruptcy of the aristocracy and new social orders throughout Europe, composers increasingly had to make their own ways by selling and performing their compositions. They often gave subscription concerts, renting a hall and collecting the receipts from the performance. Increasingly, chamber music was written not only to be performed by rich amateurs, but to be performed by professional musicians to a paying audience. Changes in the structure of stringed instruments At the beginning of the 19th century, luthiers developed new methods of constructing the violin, viola and cello, that gave these instruments a richer tone, more volume and more carrying power. This improved the projection of the instrument, and also made possible new bowing techniques. In 1819, Louis Spohr invented the chinrest, which gave violinists more freedom of movement in their left hands, for a more nimble technique. These changes contributed to the effectiveness of public performances in large halls, and expanded the repertoire of techniques available to chamber music composers. Invention of the pianoforte The pianoforte was actually invented by Bartolomeo Cristofori at the beginning of the 18th century, but not until the end of that century, with technical improvements in its construction, did it become an effective instrument for performance. Beethoven Straddling this period of change is the giant of western music, Ludwig van Beethoven. Beethoven transformed chamber music, raising it to a new plane, both in terms of its content and in terms of the technical demands it made on its performers and its audiences. His works, in the words of Maynard Solomon, were "the models against which nineteenth-century romanticism measured its achievements and failures. Beethoven made his formal debut as a composer with three Piano Trios, Op. 1. Even these early works, published when Beethoven was only 22, while adhering to a strictly classical mold, showed signs of the new paths that Beethoven was to forge in the coming years. When he showed the manuscript of the trios to Haydn, his teacher, prior to publication, Haydn approved of the first two, but warned against publishing the third trio, in C minor, as too radical, warning it would not "be understood and favorably received by the public. The trio is, indeed, a departure from the mold that Haydn and Mozart had formed. Beethoven makes dramatic deviations of tempo within phrases and within movements. He greatly increases the independence of the strings, especially the cello, allowing it to range above the piano and occasionally even the violin. The septet, scored for violin, viola, cello, contrabass, clarinet, horn, and bassoon, was a huge hit. It was played in concerts again and again. It appeared in transcriptions for many combinations – one of which, for clarinet, cello and piano, was written by Beethoven himself – and was so popular that Beethoven feared it would eclipse his other works. So much so that by 1813, Carl Czerny wrote that Beethoven "could not endure his septet and grew angry because of the universal applause which it has received. It is full of catchy tunes, with solos for everyone, including the contrabass.

Chapter 3 : ACMP | The Chamber Music Network

Chamber music, music composed for small ensembles of instrumentalists. In its original sense chamber music referred to music composed for the home, as opposed to that written for the theatre or church. Since the "home"â€"whether it be drawing room, reception hall, or palace chamberâ€"may be.

Problems playing this file? Mozart introduced the newly invented clarinet into the chamber music arsenal, with the Kegelstatt Trio for viola, clarinet and piano, K. He also tried other innovative ensembles, including the quintet for violin, two violas, cello, and horn, K. He wrote six string quintets for two violins, two violas and cello, which explore the rich tenor tones of the violas, adding a new dimension to the string quartet conversation. He has taste, and, what is more, the most profound knowledge of composition. Luigi Boccherini, Italian composer and cellist, wrote nearly a hundred string quartets, and more than one hundred quintets for two violins, viola and two cellos. In this innovative ensemble, later used by Schubert, Boccherini gives flashy, virtuosic solos to the principal cello, as a showcase for his own playing. Violinist Carl Ditters von Dittersdorf and cellist Johann Baptist Wanhal, who both played pickup quartets with Haydn on second violin and Mozart on viola, were popular chamber music composers of the period. From home to hall[edit] Copy of a pianoforte from The turn of the 19th century saw dramatic changes in society and in music technology which had far-reaching effects on the way chamber music was composed and played. Collapse of the aristocratic system[edit] Throughout the 18th century, the composer was normally an employee of an aristocrat, and the chamber music he or she composed was for the pleasure of aristocratic players and listeners. Boccherini composed for the king of Spain. With the bankruptcy of the aristocracy and new social orders throughout Europe, composers increasingly had to make money by selling their compositions and performing concerts. They often gave subscription concerts, which involved renting a hall and collecting the receipts from the performance. Increasingly, they wrote chamber music not only for rich patrons, but for professional musicians playing for a paying audience. Changes in the structure of stringed instruments[edit] At the beginning of the 19th century, luthiers developed new methods of constructing the violin, viola and cello that gave these instruments a richer tone, more volume, and more carrying power. This improved projection, and also made possible new bowing techniques. In , Louis Spohr invented the chinrest, which gave violinists more freedom of movement in their left hands, for a more nimble technique. These changes contributed to the effectiveness of public performances in large halls, and expanded the repertoire of techniques available to chamber music composers. Invention of the pianoforte[edit] Throughout the Baroque era, the harpsichord was one of the main instruments used in chamber music. The harpsichord used quills to pluck strings, and it had a delicate sound. Due to the design of the harpsichord, the attack or weight with which the performer played the keyboard did not change the volume or tone. In between about and the late s, the harpsichord gradually fell out of use. By the late s, the pianoforte became more popular as an instrument for performance. Even though the pianoforte was invented by Bartolomeo Cristofori at the beginning of the s, it did not become widely used until the end of that century, when technical improvements in its construction made it a more effective instrument. Unlike the harpsichord, the pianoforte could play soft or loud dynamics and sharp sforzando attacks depending on how hard or soft the performer played the keys. Beethoven[edit] Ludwig van Beethoven straddled this period of change as a giant of Western music. Beethoven transformed chamber music, raising it to a new plane, both in terms of content and in terms of the technical demands on performers and audiences. His works, in the words of Maynard Solomon, were " Even these early works, written when Beethoven was only 22, while adhering to a strictly classical mold, showed signs of the new paths that Beethoven was to forge in the coming years. When he showed the manuscript of the trios to Haydn, his teacher, prior to publication, Haydn approved of the first two, but warned against publishing the third trio, in C minor, as too radical, warning it would not " The trio is, indeed, a departure from the mold that Haydn and Mozart had formed. Beethoven makes dramatic deviations of tempo within phrases and within movements. He greatly increases the independence of the strings, especially the cello, allowing it to range above the piano and occasionally even the violin. The septet, scored for violin, viola, cello, contrabass, clarinet, horn, and bassoon, was a huge hit. It was played in concerts again

and again. It appeared in transcriptions for many combinations – one of which, for clarinet, cello and piano, was written by Beethoven himself – and was so popular that Beethoven feared it would eclipse his other works. So much so that by , Carl Czerny wrote that Beethoven "could not endure his septet and grew angry because of the universal applause which it has received. It is full of catchy tunes, with solos for everyone, including the contrabass. Even here, Beethoven stretched the formal structures pioneered by Haydn and Mozart. In the quartet Op. And the last movement of Op. Beethoven was to use this form in later quartets, and Brahms and others adopted it as well. Besides introducing many structural and stylistic innovations, these quartets were much more difficult technically to perform – so much so that they were, and remain, beyond the reach of many amateur string players. When first violinist Ignaz Schuppanzigh complained of their difficulty, Beethoven retorted, "Do you think I care about your wretched violin when the spirit moves me? In addition to the Op.

Chapter 4 : Programs | Chamber Music America

CMS offers musical diversions featuring opera melodies, an homage to an extinct instrument, an astounding display of double-bass virtuosity, and Schubert's beloved masterpiece, composed for friends, based on a song about a fish.

History[edit] In , as plans for Lincoln Center for the Performing Arts were in the final stages, the distinguished American composer and President of Lincoln Center, William Schuman , first conceived of an organization dedicated to performing chamber music. This organization would have its own chamber music hall, and take its place among the ballet, symphonic and opera companies at Lincoln Center. Charles Wadsworth took on the challenge of the creation and artistic direction of the organization. The purposes for which The Chamber Music Society of Lincoln Center is created are to stimulate and support the appreciation, performance and composition of chamber music: CMS performs a wide range of repertoire, dating as far back as the Renaissance and continuing through the present day. CMS also supports the work of living composers by awarding the Elise L. Stoeger Prize , a cash award given every other year to an outstanding composer of chamber music. The Bowers Program[edit] An opportunity for young artists in the early stages of major careers, The Bowers Program selects individuals and ensembles from an international pool of candidates through competitive auditions. More than half of the current artist roster at CMS is alumni, current and incoming members of The Bowers Program, who perform as equal colleagues alongside CMS musicians of all generations. The Daniel and Joanna S. The Rose also hosts the Art of the Recital series, which features programs curated by the performers, the New Music series, featuring contemporary compositions, Inside Chamber Music, a series of lectures by education director Bruce Adolphe , and frequent master classes by CMS artists. All Rose Studio Events are also live streamed online to a worldwide audience and available on demand up to 72 hours later. Education Programs[edit] CMS offers a number of learning formats and experiences to listeners, and provides educational opportunities for early career chamber musicians: Middle and high school students also attend Music Up Close! The Student Producers provides a mentorship program in which high school students from tri-state area schools meet regularly with CMS staff and learn the inner workings of arts management through hands-on activities. CMS artists and guest artists give Master Classes with the next generation of chamber musicians. Residencies[edit] The annual CMS season now includes several residencies. Cruises[edit] Since , CMS has partnered with Travel Dynamics International to provide chamber music performances as part of their cultural cruise itinerary. Recent cruises include voyages to the Mediterranean, Alaska, Southern Caribbean, Baltic Sea and Greek Islands, with private performances both at sea and in venues on land. Media and Livestreaming[edit] Through its live streaming capabilities, its website, annual radio series, and additional radio programming, CMS events are available to audiences everywhere. CMS live streams a broad selection of events including concerts, lectures, and master classes on its website and mobile app, and also archives selected material for on-demand viewing. Listeners can hear its weekly radio series of live recorded performances hosted by Co-artistic Director David Finckel and including commentary from the featured artists, throughout North America, with additional broadcasts of select programming in Europe and China. In , CMS launched its first ever in-house recording label, CMS Studio Recordings, with a mission to capture selected CMS performances under optimal recording conditions using the latest audiophile technology.

Chapter 5 : The Chamber Music Society of Lincoln Center.

Originally, chamber music referred to a type of classical music that was performed in a small space such as a house or a palace room. The number of instruments used was also few without a conductor to guide the musicians. Today, chamber music is performed very similarly in terms of the size of the.

This article has many issues. Please help fix them or discuss these issues on the talk page. An editor thinks that this article may not be neutral. December This article uses too much jargon , which needs explaining or simplifying. Please help improve the page to make it understandable for everybody , without removing the technical details. December This article may contain original research or unverified claims. Please improve the article by adding references. See the talk page for details. December Chamber music means music written for small groups of instruments. In the days when people with big houses or castles kept their own musicians , they might have their own private orchestra which played in the large hall. Sometimes there would be a concert in a small chamber. Chamber music can be any group of instruments from two up to about eight or nine. Compare that to an orchestra where there may be, for example, several violins all playing the same notes. Words for the size of groups[change change source] These words are used to show how many people are playing. They can also be used for groups of singers vocal solo, duet etc. This is not usually called chamber music. Violin sonatas , flute sonatas etc. Piano duets are for two players at one piano. Piano trios are pieces for piano, violin and cello. Sometimes trios may be called after one of the instruments, for example: String quartets are the most popular form of chamber music. They are for two violins, viola and cello. A piano quartet would be for piano, violin, viola and cello. A string quintet can be for two violins, two violas and cello e. String sextets are normally for two violins, two violas and two cellos. Louis Spohr wrote a nonet for violin, viola, cello, double bass, flute, oboe , clarinet, bassoon and French horn. History[change change source] Chamber music for instruments became popular as something different from big orchestras. The orchestra developed in the 17th century and so did chamber music. Composers wrote trio sonatas which were for two high instruments e. Arcangelo Corelli and Johann Sebastian Bach wrote many trio sonatas. Joseph Haydn wrote lots of string quartets. He made this combination popular. Mozart and Beethoven also wrote some very great string quartets. The last ones that Beethoven wrote were very difficult to play and to understand, but composers of the 19th century like Schubert , Schumann , Mendelssohn and Brahms were inspired by them. Playing chamber music[change change source] It is great fun to play chamber music because each player is an individual. It is like having a conversation in music. There is no conductor, so each musician has to listen carefully to the others and learn to play together as a small team. The musicians can also hear their own playing better than they can in an orchestra. Some living composers have written a lot of music for young players who are not very advanced.

Chapter 6 : Chamber Music | Definition of Chamber Music by Merriam-Webster

ACMP is an international network of musicians (mostly amateur) devoted to playing chamber music for fun.

Chapter 7 : Chamber Music | Samuel French

Chamber Music; Haydn: Haydn established the conversational style of composition and the overall form that was to dominate the world of chamber music for the next two centuries. Haydn's form which would become the standard, with slight variations, to the present day.

Chapter 8 : The Friends of Chamber Music - Friends of Chamber Music

Schubert's favorite form of participatory chamber music was the piano duet. The Fantasie in F minor is his last and greatest contribution to the four-hand repertory. The Viennese Rhapsodic Fantasetta evokes the sweetly melancholic as

well as the joyous sides of Fritz Kreisler's native Vienna.

Chapter 9 : Watch & Listen: Chamber Music Audio and Video | The Chamber Music Society of Lincoln Cen

The Music Chamber is an outstanding music school that offers all you need to improve your musical talents. From offering famous musical books, variety of CDs, unique brands of musical instruments and accessories, to have great, qualified teachers for private/group music lessons.