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Track List

CD 1

Henricus Isaac (c. 1450/55–1517)

- | | | |
|---|-----------------------------------|----------|
| 1 | Carmen à 5 | 1:14 |
| | Ensemble Villanella / Sven Berger | 8.553352 |

Giovanni Gabrieli (c. 1554/7–1612)

- | | | |
|---|------------------------------------|----------|
| 2 | Canzon à 4 'La Spiritata' | 2:31 |
| | London Symphony Brass / Eric Crees | 8.553873 |

William Byrd (c. 1540–1623)

- | | | |
|---|-----------------------|----------|
| 3 | In Nomine No. 5 | 2:26 |
| | Rose Consort of Viols | 8.550604 |

Arcangelo Corelli (1653–1713)

Violin Sonata in D minor, Op. 5 No. 7

- | | | |
|---|---|----------|
| 4 | Movement 4: Giga: Allegro | 2:01 |
| | François Fernandez, baroque violin / Glen Wilson, harpsichord | 8.557799 |

Georg Philipp Telemann (1681–1767)

Tafelmusik, Part II

Trio in E minor, TWV 42:e2

- | | | |
|-----|-----------------------------|----------|
| [5] | Movement 4: Vivace | 4:02 |
| | Orchestra of the Golden Age | 8.553731 |

Johann Sebastian Bach (1685–1750)

Brandenburg Concerto No. 6 in B flat major, BWV 1051

- | | | |
|-----|---|-------------|
| [6] | Movement 3: Allegro | 4:56 |
| | Swiss Baroque Soloists / Andrés Gabetta | 8.557755–56 |

Joseph Haydn (1732–1809)

String Quartet in F minor, Op. 20 No. 5

- | | | |
|-----|--------------------|----------|
| [7] | Movement 3: Adagio | 6:48 |
| | Kodály Quartet | 8.550702 |

Ludwig van Beethoven (1770–1827)

Piano Trio in C minor, Op. 1 No. 3

- | | | |
|-----|---------------------------------|----------|
| [8] | Movement 4: Finale: Prestissimo | 7:38 |
| | Stuttgart Piano Trio | 8.550947 |

Wolfgang Amadeus Mozart (1756–1791)

Serenade in B flat major for thirteen instruments, K. 361

- | | | |
|-----|----------------------|----------|
| [9] | Movement 4: Adagio | 5:54 |
| | German Wind Soloists | 8.550060 |

Wolfgang Amadeus Mozart

Horn Quintet in E flat major, K. 407

- | | | |
|----|--------------------------------------|----------|
| 10 | Movement 3: Rondeau: Allegro | 3:53 |
| | Jenő Keveházi, horn / Kodály Quartet | 8.550437 |

Franz Berwald (1796–1868)

Septet in B flat major

- | | | |
|----|---|----------|
| 11 | Movement 1: Introduzione: Adagio – Allegro molto | 7:51 |
| | Arion Wind Quintet / Schein Quartet | 8.553714 |

Ludwig van Beethoven

String Quartet No. 14 in C sharp minor, Op. 131

- | | | |
|----|--|----------|
| 12 | Movement 1: Adagio ma non troppo e molto espressivo | 8:00 |
| | Kodály Quartet | 8.554594 |

Franz Schubert (1797–1828)

Piano Quintet in A major, D. 667 'Trout'

- | | | |
|----|---|----------|
| 13 | Movement 4: Theme and Variations: Andantino – Allegretto | 7:09 |
| | Jenő Jandó, piano / members of the Kodály Quartet | |
| | István Tóth, double bass | 8.550658 |

Franz Schubert

String Quintet in C major, D. 956

- | | | |
|----|------------------------------------|----------|
| 14 | Movement 3: Scherzo: Presto | 10:48 |
| | Ensemble Villa Musica | 8.550388 |

TT 76:17

CD 2

Robert Schumann (1810–1856)

Piano Quintet in E flat major, Op. 44

- | | | |
|-----|------------------------------------|----------|
| [1] | Movement 1: Allegro brillante | 9:11 |
| | Jenő Jandó, piano / Kodály Quartet | 8.550406 |

Felix Mendelssohn (1809–1847)

Octet in E flat major, Op. 20

- | | | |
|-----|--|----------|
| [2] | Movement 3: Scherzo: Allegro leggierissimo | 4:14 |
| | Kodály Quartet / Auer Quartet | 8.557270 |

César Franck (1822–1890)

Violin Sonata in A major

- | | | |
|-----|--|----------|
| [3] | Movement 4: Allegretto poco mosso | 5:59 |
| | Takako Nishizaki, violin / Jenő Jandó, piano | 8.550417 |

Johannes Brahms (1833–1897)

String Sextet No. 1 in B flat major, Op. 18

- | | | |
|-----|---------------------------------|----------|
| [4] | Movement 2: Andante ma moderato | 9:33 |
| | Stuttgart Soloists | 8.550436 |

Johannes Brahms

Horn Trio in E flat major, Op. 40

- | | | |
|-----|--|----------|
| [5] | Movement 4: Finale: Allegro con brio | 6:10 |
| | Jenő Jandó, piano / Jenő Keveházi, horn / Ildikó Hegyi, violin | 8.550441 |

Pyotr Il'yich Tchaikovsky (1840–1893)

String Quartet No. 1 in D major, Op. 11

- | | | |
|-----|-------------------------------|----------|
| [6] | Movement 2: Andante cantabile | 6:30 |
| | New Haydn Quartet | 8.550847 |

Antonín Dvořák (1841–1904)

- | | | |
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| [7] | Slavonic Dance in A major, Op. 46 No. 5 | 2:58 |
| | Silke-Thora Matthies and Christian Köhn, piano duo | 8.553138 |

Claude Debussy (1862–1918)

String Quartet No. 1 in G minor, Op. 10

- | | | |
|-----|--------------------------------------|----------|
| [8] | Movement 2: Assez vif et bien rythmé | 3:46 |
| | Kodály Quartet | 8.550249 |

Igor Stravinsky (1882–1971)

L'Histoire du soldat, Suite (1918)

- | | | |
|-----|---|----------|
| [9] | Royal March (Pasadoble) | 2:32 |
| | Rolf Schulte, violin / William Blount, clarinet / Chris Gekker, trumpet | |
| | Michael Powell, trombone / Frank Morelli, bassoon | |
| | John Feeney, double bass / Gordon Gottlieb, percussion / Robert Craft | 8.557505 |

Arnold Schoenberg (1874–1951)

Pierrot lunaire, Op. 21

- | | | |
|------|--|----------|
| [10] | Part 3, No. 18: Der Mondfleck | 0:51 |
| | Anja Silja, Sprechstimme / Twentieth Century Classics Ensemble | |
| | Robert Craft | 8.557523 |

Heitor Villa-Lobos (1887–1959)**Bachiana Brasileira No. 5**

- [11] **Movement 1: Aria: Cantilena** 6:20

Rosana Lamosa, soprano

cellos of the Nashville Symphony Orchestra / Kenneth Schermerhorn 8.557460–62

Béla Bartók (1881–1945)**String Quartet No. 4, BB 95**

- [12] **Movement 4: Allegretto pizzicato** 2:44

Vermeer Quartet 8.557543–44

Olivier Messiaen (1908–1992)**Quatuor pour la fin du temps**

- [13] **Movement 1: Liturgie de cristal** 2:36

Amici Ensemble 8.554824

Dmitri Shostakovich (1906–1975)**String Quartet No. 8 in C minor**

- [14] **Movement 5: Largo** 3:34

Éder Quartet 8.550973

Peter Maxwell Davies (b. 1934)**Naxos Quartet No. 1**

- [15] **Movement 3: Allegro molto** 2:02

Maggini Quartet 8.557396

George Crumb (b. 1929)

Quest

16 II. Fugitive Sounds

Members of Ensemble New Art / Fuat Kent

2:08

8.559290

Claude Bolling (b. 1930)

Suite No. 1 for Flute and Jazz Piano Trio

17 Movement 4: Fugace

Roselli Quartet

3:48

8.554848

TT 76:12

Discover Chamber Music

by

Jeremy Siepmann

I. What is Chamber Music?

Definition one: music for more than one but less than ten players with no more than one instrument per part. Even in that coldly objective description one can see that there is scope for some interesting developments, but it bears as much relation to the reality as a recipe does to the experience of a dish. Try definition two: 'the music of friends'. Whoever coined that lovely and much quoted phrase put his finger on the very nub of the matter. The essence of chamber music is musical conversation: cheerful, solemn, tipsy, sober, witty, grim, quarrelsome (seldom), purposeful, dreamy, ecstatic and mournful, depressing and fun. It is a spontaneous celebration of community, of the *sense* of community, in every kind of weather, in every kind of home. Chamber music is by nature intimate – but in varying degrees, and not exclusively. It can be – often is – playful, skittish, boisterously humorous; it can be robust, both dancily and menacingly; it can summon up visions of sunlight scattered on the surface of the sea (Debussy), of mythical figures skimming silvered stones across a pond (Mendelssohn); it can be the very model of courtly grace on the ballroom floor (Mozart); it can shiver the timbers, not with the massive force of a symphony orchestra but through sheer quality of sound (Schubert). In its expression and reflection of human experience there is almost nothing it cannot do. Its economy of numbers precludes its depiction of marching armies, blaring trumpets or tempests at sea, but within its limitations of sound – its limitations

of sheer volume, rather – there is no magic it cannot bestow, no shade of feeling it cannot illuminate, no blend of colours it cannot conjure up. Chamber music is not a category: it is a unique world. For many musicians and music lovers it is the highest form of music. For many more (highness can be a little intimidating) it is also the most sheerly enjoyable.

Among the most important definitive aspects of chamber music is that it is music written primarily for the players. Though all of it can be – and frequently is – played in public, little of it, before the nineteenth century, was conceived with audiences in mind. It could be said, then, in varying degrees, to be quintessentially musicians' music – the vital point being that apart from the composers themselves, most of those musicians have always been amateurs (or were, until the dawning of the gramophone and the player piano which both had a devastating effect on amateur music-making). Since each instrumental part is unique within the framework of a given work, the players in many ways resemble actors in a drama, and much of the drama lies precisely in their developing relationships. With the (partial) exception of certain stock accompanimental figures that crop up now and again, there is nothing routine in chamber music. As far as the overall picture is concerned, we are always in the presence of a group of individuals, who respond to each other and stimulate and occasionally provoke each other, as individuals. Though chamber music is rarely operatic in style, one can derive great benefit, pleasure and insight from hearing it sometimes in terms of an operatic ensemble, each instrument being not just a different timbre but a different character.

Chamber music is a highly organised society, and an essentially Utopian one.

Society is a protective framework. In its highest state – more often contemplated than achieved – it results from the cooperation of individuals for the good of community as a whole. Everyone sacrifices something – total liberty – for the greater good. More importantly, everyone *contributes* something, which is not at all the same thing. Chamber music is about contribution, not sacrifice.

When friends gather to play music, all this is taken for granted. Part of the exhilaration is the coming to an accommodation, the arrival at compromise – but productive, creative compromise. The joy of chamber music, apart from the treasure house of the repertoire itself, is in the sharing.

This is the introductory chapter of Discover Chamber Music.
The full booklet, illustrated with photographs and accompanied by two CDs,
is available to buy from www.naxos.com.