

# Chamber Music

A Research and Information Guide

THIRD EDITION



John H. Baron

ROUTLEDGE  


# CHAMBER MUSIC

# ROUTLEDGE MUSIC BIBLIOGRAPHIES

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# **CHAMBER MUSIC**

## **A RESEARCH AND INFORMATION GUIDE**

**THIRD EDITION**

**JOHN H. BARON**

**ROUTLEDGE MUSIC BIBLIOGRAPHIES**

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*In memory of  
my grandfather, Julius Singer, violinist  
and  
my aunt, Romola Singer Rice, pianist  
chamber musicians par excellence  
and in honor of  
John Ward and Paul Brainard  
my teachers par excellence*



# Contents

<b>Acknowledgments</b>	x
<b>List of Abbreviations</b>	xii
<b>Introduction</b>	xiii
<b>I Basic Reference</b>	1
General Music Reference	1
Chamber Music Reference	4
Periodicals	5
Bibliographies	7
<b>II History of Chamber Music</b>	46
General Studies	46
The String Quartet	60
Sonata	81
Woodwind Ensembles	101
Brass Ensembles	107
Mixed Ensembles of Woodwinds and Brass	112
Other Genres	114
Studies of the Chamber Music of Particular Regions of the World	135
<b>III Analytic Studies</b>	194
Aesthetics and Definitions	194
Analytic Methods	214
Analysis of Specific Works	224
<b>IV Performance Practice of Chamber Music</b>	644
General Advice on Performing Chamber Music	644
Bibliographies of Performance Practice for Chamber Music	649
Performance Advice for the Chamber Music of Specific Periods and Composers	650
Advice on Performing String Quartets	654
Advice on Performing Sonatas	664

Advice on Performing Wind Ensembles	670
Advice on Performance of Other Types of Chamber Music	671
Advice on Performance of Individual Instruments in Chamber Music	672
Suggestions on the Use of Conductors for Contemporary Chamber Music	678
Advice on Ornamentation	679
Discussion of Tempo	680
Discussion of Dynamics	682
Discussion of Scoring	682
Discussion of Acoustics	683
<b>V Performers of Chamber Music</b>	<b>684</b>
General Lists and Discussions of Performance Groups	684
Discussions of Multiple Chamber Groups, Especially String Quartets	686
Studies of Individual Performing Groups	690
Studies of Individual Performers of Chamber Music	704
<b>VI Miscellaneous Topics</b>	<b>712</b>
Patronage and Concert Series	712
Women's Studies	723
Early Recordings of Chamber Music	723
Music Therapy	724
Education	725
Iconography	729
Films	731
<b>Subjects Index</b>	<b>732</b>
<b>Persons Index</b>	<b>741</b>
<b>Authors Index</b>	<b>756</b>
<b>Chamber Music Ensembles Index</b>	<b>778</b>

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The third edition is indebted to all of the above-named persons. Especially important for the third edition are all those who supplied gifts and interlibrary materials at a time when, post hurricane Katrina, the great Maxwell Music Library of Tulane University lay devastated.

# Abbreviations

a	scored for the following number of instruments
AMD	see MAD
DA	Dissertation Abstracts
DAI	Dissertation Abstracts International
DD	doctoral dissertation
DMA	Doctor of Musical Arts degree
DMus	Doctor of Music
ed	edited by/edition
EdD	Doctor of Education degree
fl	flourished
HML	Harvard Music Library
ISBN	International Standard Book Number
LC	Library of Congress
NYPL	New York Public Library
m	measure
M	Musical score, Library of Congress classification
MAD	Music Arts degree
MD	Doctor of Music degree
MED	Doctor of Music Education
MFA	Master of Fine Arts
ML	Musical literature, Library of Congress classification
MM	Master of Music degree
MPhil	Master of Philosophy
MT	Music theory, Library of Congress classification
MusAD	Doctor of Musical Arts
NL	Newberry Library, Chicago
Op.	opus
Opp.	opera
PhD	Doctor of Philosophy degree
RILM	Répertoire International de la Littérature Musicale
SBN	Standard Book Number
trl	translated by/translator/translation
UM	University Microfilms
UMI	University Microfilms International, Ann Arbor, Michigan

# Introduction

## INTRODUCTION TO THE FIRST EDITION

Any consideration of chamber music must start with its performance and with hearing its unique, intimate sounds. But how much more meaningful it is if, with the guidance of a specialist talking or writing on music, we can play it better and catch exciting moments in the music which we would otherwise miss. Much has been written about chamber music, but where do we find what we need or want to know?

This is a reference tool for anyone interested in chamber music. It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music. It may even suggest some questions the reader hadn't thought of yet. In pointing the way, however, I have repeated here many facts gleaned from studies about chamber music so that some readers will not need to go further and actually find the source cited. The scholar might find the book useful when stepping beyond the confines of his/her specialization, and the layperson and performer (amateur or professional), hopefully, can use this to broaden his/her knowledge about this special kind of music.

Many have defined chamber music differently from the way I do (see Chapter III). Rather than considering chamber music as music performed in a particular locale or by a certain type of performer or as written in a set form and style, I have chosen to define it by describing the music which is most commonly accepted here and in Europe today as germane (for example, see Denis Arnold, "Chamber Music," in *The New Oxford Companion to Music*, Oxford/New York: Oxford University Press, 1983). Chamber music is classical European instrumental ensemble music for two to approximately twelve performers with no more than one player to a part. Music for two or more keyboard instruments without additional non-keyboard instruments, and percussion music by itself are not included. I regard non-European offshoots of the European classical tradition as relevant, but not jazz or ethnic manifestations of ensemble music because they are not in the classical European tradition.

Although there have been a few chamber music bibliographies published through the years, it seems that this is the first comprehensive, annotated bibliography that includes the huge number of studies of the past quarter century. Relatively few reliable studies were written before 1950, though some of these have stood the test of time and remain standard tools. New conceptions of chamber music history, new methods of analysis, new perceptions of what

constitutes chamber music, and the explosion in the numbers of musicologists and music theorists have inevitably brought forth an extensive new literature. To find one's way in this array of chamber music studies is an overwhelming task, especially for the non-specialist. I hope this guide will provide useful directions.

A great many facts have only recently come to light, and some interpretations are relatively new. Some readers may need to study the following pages carefully in order to correct long-standing misconceptions or no-longer tenable biases. For example, despite the convincing proof over 20 years ago that Haydn's so-called Opus 3 quartets are not by Haydn and are probably by Hoffstetter, the authors of several recent books, in discussing Haydn's quartets, show total ignorance of the facts. Yet one must be careful not to let historical data unduly influence taste; if a listener loved Haydn's Opus 3, he/she should feel no shame at loving Hoffstetter. What has changed is the history of the early Haydn quartets, not their aesthetic value nor that of the now re-assigned ones. The bias against brass and some other instruments in chamber music can no longer be defended without serious omissions of what are clearly masterpieces. A great many readers and writers associate chamber music with string quartets, and certainly string quartets are the core of the repertory. But much intimate, solo-ensemble music for other combinations fulfils all the requirements of chamber music as well. For example, the Beethoven *Equali* have legitimate claims to be called chamber music. This is not to dictate that everyone must love these pieces as much as an Opus 59 Beethoven string quartet; it is to suggest that string quartet devotees might open their ears a bit to enhance their enjoyment of chamber music.

Most of the literature in this volume refers to books, articles in journals and magazines, dissertations and theses, and essays or chapters in *Festschriften*, treatises, and biographies. A few prefaces to scholarly editions have been entered as well. In addition to the core literature, I have sometimes brought in more obscure citations when they are the only studies in a particular field. When there is only one study of a particular subject, it is included even if it is not especially brilliant, but when there are hundreds of possible entries (for example, under Beethoven, Bartók, Haydn or Mozart), I have tried to limit myself to the best, most recent, and more interesting ones. In general, I have concentrated on more recent works, mostly in English and German (where the bulk of the literature is), but older, pioneering studies are of course not neglected. Access to works in other European languages has been limited to what appears to be the major literature.

I have tried to be as accurate as possible in the citations; where numerous, sometimes confusing, editions have appeared, I have attempted to sort them out and describe them. I have followed the spelling exactly as given on title pages; transliterations from cyrillic script follow the Library of Congress or RILM citations. I have used forms of names and biographic dates as

found in *The New Grove* [first edition; see 1] and the 1984 Slonimsky-Baker *Dictionary* [see 4]. I have been fortunate in having in hand nearly every item (except dissertations) so that I could verify contents and titles. Since few of the more than 400 dissertations and theses on chamber music or related topics have been available to me, I have relied primarily on *Dissertation Abstracts International* for descriptions of contents. Readers who need to study a particular thesis or dissertation can visit or write to the university where the degree was received or order a microfilm or duplicate copy from University Microfilms International in Ann Arbor (MI) giving the UM or UMI number in my entries.

Any bibliography is out of date by the time it reaches press. The last items entered were on November 1, 1986, yet even some studies published before then have not reached me in time to be included. Hopefully, there are not many important omissions or any egregious errors; if there are, perhaps the reader will kindly apprise me of them so that, if further editions of this guide should appear, I can make the necessary improvements.

## INTRODUCTION TO THE SECOND EDITION

The present volume contains over six hundred new entries, nearly all published in the fifteen years from the end of 1986 to the summer of 2001. In addition, I have made some corrections and changes to entries in the previous edition. Some readers of the first edition have been so kind as to point out both omissions and errors, and hopefully these have been attended to in this edition.

Some critics have been concerned with my choice of how to order the material. I have retained the original order and therefore need to state what that is. Within any topic, I move from general studies to specific genres to studies of individual works. The order of genres and individual works is based on the numerical quantity and sometimes aesthetic priority of certain types: thus, in order, come discussions of string quartets, sonatas of all kinds, piano trios, string duos, string trios, string quintets, piano-string quintets, works for winds and strings, works for winds and piano, and works for winds alone. Not all these genres are found in all cases (for example, most composers did not write in all such genres), but the order is maintained nonetheless. The Table of Contents, Subjects Index, and running heads should help the reader find the specific type of music sought.

In the decade and a half separating the two editions, the most noticeable changes in methods of musicological research have been the introduction of web sites and CD-Roms. The scholar now has instant retrieval of information in her or his office or home or car that previously took hours, days, even years to access, sometimes through extreme discomfort and difficulties. And with indexing, items are now found that were impossible to locate or even know about before. Programs such as the New Grove, Dissertation Search, and Music Index – all online – have changed the way scholars do their basic work.

Yet some things have not changed. These computer tools aid but do not replace scholarship – the evaluation, the thinking, and the expounding on research topics. Each individual scholar is ultimately judged on the full work of scholarship, not retrieval capacity and alacrity. With the mushrooming of individual web pages this becomes even more critical. How we judge the accuracy of web pages and evaluate them are still part of the scholar's job. The transience of many web pages is also a problem; some appear one day and are gone the next, while others are so frequently re-written that citation of the particular page is useless to the scholar who carefully cites sources or wants to follow up other scholars' sources. While acknowledgement is made of a few of the computer tools, this bibliography remains a discussion of old-fashioned written-out, published materials that remain fixed and accessible to all.

## **INTRODUCTION TO THE THIRD EDITION**

The third edition adds nearly 600 new entries and has been renumbered to account for those additions. With these new entries, we are able to include items printed and received by the end of December 2008. In addition to being printed, this volume is also, for the first time, available online. The most significant addition to the scholarly tools for this edition is the availability now of most dissertations online.

# I

## Basic Reference

### GENERAL MUSIC REFERENCE

Most music reference books have entries on the term “chamber music” itself and specific topics within chamber music such as “string quartet” and “duet.” Others with biographical information usually cover the chamber music of the major composers in the course of the general discussion. Several dictionaries and encyclopedias stand out, however, for their comprehensiveness or for the depth of their information on chamber music, and only these will be mentioned here.

1. *The New Grove Dictionary of Music and Musicians*, 7th ed., gen. eds Stanley Sadie and John Tyrrell. 29 vols. London: Macmillan, 1980. ML 100.N48.2001. Also online: [www.grovemusic.com](http://www.grovemusic.com).

This is one of the most comprehensive musical dictionaries ever written, with contributions from scholars around the world. Important articles on performers of chamber music (see Chapter 5) and on composers (where chamber music is usually listed in the course of a general discussion). Also important articles on: “Chamber Music” (Christina Bashford), “The Ensemble Canzona” (John Caldwell), “Consort” (Warwick Edwards), “String Quintet” (Cliff Eisen), “Piano Quartet” (David Fenton), “Piano Quintet” (David Fenton), “Accompanied Keyboard Music” (Michelle Fillion), “Fantasia-Suite” (Christopher D. S. Field), “Quatuor Concertante” (Janet M. Levy), “Trio Sonata” (Sandra Mangsen), “Wind Quintet” (Wolfgang Suppan), and “Piano Trio” (Michael Tilmouth and Basil Smallman). While extremely useful, the New Grove is neither perfect

nor complete and many subjects need to be consulted in additional sources.

2. *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Musik. Sachteil* (Subjects): 9 vols. *Personenteil* (Names): 5 vols to date. 2nd ed. Kassel/New York: Bärenreiter, 1994-. ML 100.M987 1994. Includes CD-ROM version. 1st ed. by Friedrich Blume. 16 vols. Kassel: Bärenreiter, 1949–79. ML 100.M92.

For German readers the best overall encyclopedia of music. Its best features are its extensive bibliographies of primary materials and of secondary literature, of which English readers can make good use as well. Articles of particular relevance to chamber music are “Kammermusik,” “Blasmusik,” “Klaviertrio,” “Streichquartett,” “Streichquintett,” “Streichsextett,” “Streichtrio,” and “Trio Sonata.” See also the articles on composers, which frequently discuss chamber music.

3. *Dizionario Enciclopedico Universale della Musica e dei Musicisti*, gen. ed. Alberto Basso. *Il Lessico* (Subject), 4 vols. Turin: Unione Tipografico—Editrice Torinese, 1983–84. ML 100.D63.1983.

Though not as comprehensive as **1** and **2**, it holds some articles of relevance to chamber music including “camera (Musica da),” “sonata,” “duetto,” “trio,” “quartetto,” “quintetto,” and “sestetto.” William Newman’s article on “sonata” is by far the best of these, with a huge bibliography, while most of the others are somewhat superficial with modest or mediocre bibliographies. Some other articles, with indirect relevance to chamber music, are excellent, such as Carolyn Gianturco’s “Barocco.”

*Le Biografie* (Biographies), 9 vols. Turin: Unione Tipografico—Editrice Torinese, 1985–90.

Much more impressive than the subject volumes, these include some schematic listing of the composers’ works, which makes chamber music easy to spot (for example, Boccherini).

4. Slonimsky, Nicolas, ed. *Baker’s Biographical Dictionary of Musicians*, 9th ed. by Laura Kuhn. New York: Schirmer, 2000. ML 105. B16.2000. ISBN 0-02-865525-7. 6 vols. lxiv + 4220 pages. 8th ed. New York: Schirmer/London: Collier Macmillan, 1992. ML 105. B16.1992. ISBN 0-0287-2415-1. 1 vol. xxxiii + 2115 pages. 1st ed. by Theodore Baker, New York: G Schirmer, 1900.

A fine supplement to **1** and **2** for biographical information on chamber performers and composers and more up-to-date. The basic reference tool for biographies, though most of the entries are not as long or detailed as **1** and **2**.

5. Slonimsky, Nicolas, ed. *The Concise Edition of Baker's Biographical Dictionary of Musicians*, 8th ed. New York: Schirmer Books/Toronto: Maxwell Macmillan Canada/New York: Maxwell Macmillan International, 1994. ML 105.B16 1994. ISBN 0-0287-2416-X. vi + 1155 pages.

An abbreviated version of **4** but very handy.

6. Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. Cambridge: Harvard University Press, 1986. ML 100.R3.1986. ISBN 0-674-61525-5. xxii + 942 pages. 3rd ed. of Willi Apel, *Harvard Dictionary of Music*, 1st ed. 1958, 2nd ed. Cambridge, MA: Harvard University, 1969. xviii + 935 pages. ML 100.A64.1969. SBN 674-37501-7.

The best 1-volume English language dictionary of musical terms, edited by a team of expert musicologists. The explanations are very brief, as opposed to much more lengthy ones in some cases in **1** and **2**. The 2 most relevant articles on “chamber music” and “string quartet,” which remain unchanged for the first and second editions, have been completely rewritten for the third edition. Comparison of the earlier and present entries reflects the vast changes in concepts as well as historical detail of the past several decades. The third edition deemphasizes the idea that all good chamber music must follow a 4-movement sonata form. Eugene K. Wolf’s discussion of the string quartet is the best brief history and definition of the genre in the English language; it greatly expands the pre-1780 and 20th-century history of the string quartet and gives a much more balanced view of the Romantic quartet.

7. Randel, Don Michael. *The Harvard Biographical Dictionary of Music*. Cambridge (MA): Belknap Press of Harvard University Press, 1996. ML 105.H38 1996. ISBN: 0-6743-7299-9. x + 1013 pages.
8. Randel, Don Michael. *The Harvard Concise Dictionary of Music and Musicians*. Cambridge (MA)/London: Belknap Press of Harvard University Press, 1999. ML 100.H36.1999. ISBN 0-6740-0084-6. 757 pages.
9. Dahlhaus, Carl, and Hans Heinrich Eggebrecht, eds. *Brockhaus Riemann Musiklexikon*. Wiesbaden: F.A. Brockhaus/Mainz: B. Schott’s Söhne, 1978–79. ML 100.B849. ISBN 3-7653-0303-8. 2 vols. I: 699 pages; II: 732 pages.

Names and subjects interspersed. There are very brief but cogent bibliographies and articles. For nearly a century, this has been the standard German short reference on all facets of music.