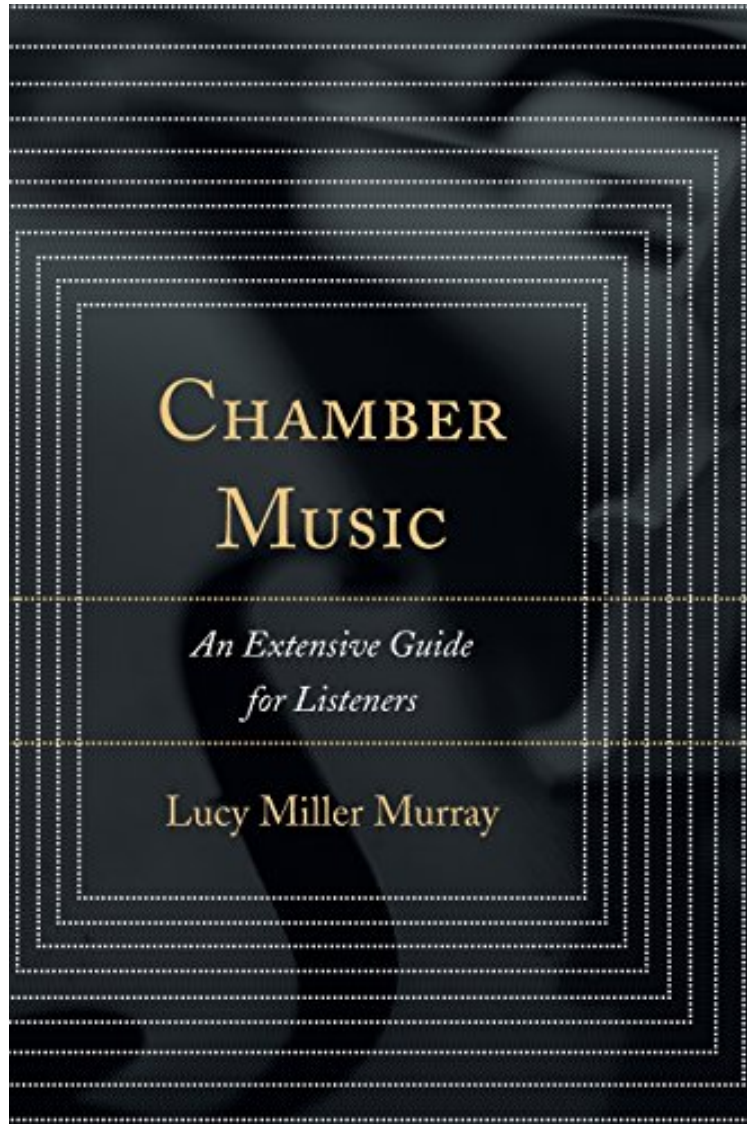


Chamber Music: An Extensive Guide for Listeners

Lucy Miller Murray

ePub | *DOC | audiobook | ebooks | Download PDF



#2570362 in Books 2015-04-09Original language:EnglishPDF # 1 10.23 x 1.35 x 7.28l, .0 #File Name: 1442243422462 pages | File size: 73.Mb

Lucy Miller Murray : Chamber Music: An Extensive Guide for Listeners before purchasing it in order to gage whether or not it would be worth my time, and all praised Chamber Music: An Extensive Guide for Listeners:

0 of 0 people found the following review helpful. Five StarsBy Dr Arie VerburghFantastic. Worth every cent.0 of 1 people found the following review helpful. I have only read a few entries so I can't ...By Carlos QuintanillaI have only read a few entries so I can't write a general review. I don't want to be unfair to the author but last night I read Clara Schumann's entry on her G-minor Trio: "... the trio transcends any question of gender except the evident musical

influence of three men." The men are Mendelssohn, Schumann and Brahms. Clara wrote this piece in 1846 when Brahms was 13 years old. Com'on Lucy. That's sloppy.

In *Chamber Music: An Extensive Guide for Listeners*, Lucy Miller Murray transforms her decades of program notes for some of the world's most distinguished artists and presenters into the go-to guide for the chamber music novice and enthusiast. Offering practical information on the broad array of chamber music works from the Classical, Romantic, and Modern periods and an artful selection from the Baroque period of Johann Sebastian Bach's works, *Chamber Music: An Extensive Guide for Listeners* is both the perfect reference resource and chamber music primer for listeners. Covering over 500 works, Murray surveys in clear and simple language the historical and musical impact of some 130 composers, 20 of them living. Notably, *Chamber Music* includes the complete string quartets of Beethoven, Bartok, and Shostakovich, as well as 35 piano trios of Haydn. It also provides critical information and assessments of works by composers not nearly so well known, both past and present. Entries appear in alphabetical order by composer, and, in every instance, give a brief introduction to the composer's life and work. Of particular interest are the brief spotlight contributions, from well-known figures in the chamber music world, who focus on the performance experience or offer special knowledge of the works. This work is an ideal introduction and reference for students and scholars, new listeners, and enthusiasts of the chamber music tradition in Western music. Special contributors include: Charles Abramovic, James Bonn, Michael Brown, Eugene Drucker, James Dunham, Daniel Epstein, Ralph Evans, Jeremy Gill, Jake Heggie, Paul Katz, Bert Lucarelli, Stuart Malina, Robert Martin, Peter Orth, Jann Pasler, Susan Salm, David Shifrin, Peter Sirotnin, Ya-Ting Chang, Arnold Steinhardt, Kenneth Woods, David Yang, Phillip Ying.

Both casual and seasoned classical-music listeners will likely find this volume on chamber music interesting and useful. This edition (an updated version of Murray's 2006 book, *Adams to Zemlinsky: A Friendly Guide to Chamber Music*) offers a descriptive AZ list of familiar and lesser-known chamber works ranging from the baroque period to well into the twenty-first century. Murray guides readers through each piece with movement-by-movement descriptions of the music. Writing about music is subjective, and listeners may not 'hear' the same things as the author when they listen. However, Murray gives readers an introductory taste of the music by pointing out specific phrases, motifs, or general moods to listen for. This is especially useful when hearing works for the first time or when listening to modern pieces that are more challenging to the ear. There are also entries on some important vocal works, or 'art songs,' a genre robust enough for an entire volume. In addition to her own listening notes, she includes 'special commentary' from colleagues and friends who write about their own experiences with selected works as performers or composers. Their views are often based on years of exposure to performances of musical works, and they bring a perspective to the music that non-musicians may find refreshing and informative. (Booklist) This new work is an expanded edition of the author's *Adams to Zemlinsky: A Friendly Guide to Selected Chamber Music* (2006), published by the Concert Artists Guild. Program notes are often intellectually disposable prose to be ingested in the half-light of the concert hall. But the notes created by Murray (founder of Market Square Concerts in Harrisburg, PA) are well thought out and constructed to transmit descriptive information about musical works to be heard before being entertained; in book form, they can become a permanent encouragement to listen further. The volume is organized by composer, then by works typical of the composer's works for smaller performing groups. Even though there is a stated avoidance of overly technical concepts here, Murray provides information for listeners who are motivated to explore music in a setting of public performance as well as private listening. . . . General readers. Recommended. (CHOICE) [Murray] has condensed decades of program notes, written not only for her Market Square Concerts, but many other concert venues, into this clearly written and fascinating anthology. A good bedside table 'read', it will be a handy and sensible reference before attending a concert, while studying a work, and for those who do not themselves play, but simply crave program notes that actually prepare you for the music you are about to hear. (ACMP Newsletter) About the Author Lucy Miller Murray, founder of Market Square Concerts in Harrisburg, Pennsylvania, inspired the artistic excellence of the chamber music series for 27 years. Her program notes have appeared worldwide and in such distinguished venues as Carnegie Hall, Lincoln Center, and the Krannert Center at the University of Illinois.