CONTENTS

List of Figures and Tables    vii
List of Musical Examples     ix
Acknowledgments              xv

INTRODUCTION  String Chamber Music
and Its Audiences in the Nineteenth Century  1

1. Publishing Chamber Music: Archival Evidence
   for Chamber Music Production and Consumption  21

2. “Domesticating” the Foreign in Arrangements of Operas,
   Folk Songs, and Other Works for Chamber Ensembles  46

3. Music for Men of Leisure: An Examination
   of the Domestic String Style  79

4. Redefining the “Progressive” Style in Responses
   to Beethoven’s Late Quartets  107

5. Creating “Progressive” Communities
   through Programmatic Chamber Music  144

6. Audience and Style in Brahms’s String Chamber Music  174

7. The Diversity of Dvořák’s String Quartet Audiences  217

APPENDIX 1  J. Strunz, string quartet transcription
of no. 18, “Prière” (Prayer), from Meyerbeer’s Robert le Diable  245

APPENDIX 2  C. W. Henning, string quartet transcription
of no. 8, “Leise, leise, fromme Weise” (Gently, gently,
pious words), from Weber’s Der Freischütz  250

APPENDIX 3  M. Kässmayer, string quartet arrangement
of “Mein Herz ist im Hochland” (My heart is in the
Highlands) from Deutsche Lieder, op. 14, no. 4  259

Notes  265
Bibliography  291
Index  305