

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 <i>Robert le Diable</i>	245
APPENDIX 2 C. W. Henning, string quartet transcription of no. 8, “Leise, leise, fromme Weise” (Gently, gently, pious words), from Weber’s <i>Der Freischütz</i>	250
APPENDIX 3 M. Käsmayer, string quartet arrangement of “Mein Herz ist im Hochland” (My heart is in the Highlands) from <i>Deutsche Lieder</i> , op. 14, no. 4	259
Notes	265
Bibliography	291
Index	305