Felix Mendelssohn (1809-1847) Song without words, Op. 38, no. 6 (1836-1837)

Frédéric Chopin (1810-1849) Mazurka, Op. 68, no. 2 (ca. 1827)

Clara Schumann (1819-1896) Soirees Musicales, op. 6, “Mazurka” (1835-6)

Niccolò Paganini (1782-1840) Caprice no. 24 (Theme and Variations) (ca. 1805)

Franz Liszt (1811-1886)

Paganni:  
 -He originated as a first violinist in orchestra. He later on shifts to be a public virtuoso, as synptomic as a shift of musician who depend their livelihood on patrons to independent musicians. Some says he exchange with the devil to have his virtuosic skill and spend eight years practice in the jail.

His Carprise is demanding on lots of trills and ricochet bowing, serving as a bible for later on violinists.

orchestral music , piano music composed by the generation of the 1830 s ranged widely along the spectrum between the absolute and the referential or programmatic. It was often linked to poetic or literary sources, or had associations that went well beyond what Hanslick would call the "purely musical." After about 1830, the multimovement piano sonata—until then the most prestigious genre for the instrument, as exemplified in Beethoven's 32 sonatas—tended to retreat behind what was called the "character" piece, a term likely related to the eighteenth-century designation of "characteristic" music discussed above.

The characte r piece became elevated to the statu s o f a major compositional genre by the generation o f the 1830s . Schumann , Liszt , Chopin , and Mendelssohn, who published barely a dozen piano sonatas among them, each wrote many character pieces, often arranged into collections or cycles that rival sonatas in large-scale structural complexity. Each of these composers had a different approach to the character piece. Broadly speaking, we might say that Liszt's musical imagination was more visual, Schumann's more literary, and Chopin's and Mendelssohn's more purely musical in the sense articulated by Hanslick.

Mendelssohn ‘s Song without words: music can communicate feelings more successfully without words or any extramusical assistance. I t has a kind o f universality that verbal language lacks .

Chopin: Poland’s Mazurka dance song. But Chopin transformed the model of Bach in importan t ways that reflect his Romantic imagination.

Chopin: His playing is graceful, relaxed and elegant

Paganini, the Spectacular Virtuoso

A "virtuoso" was, originally, a highly accomplished musician, but by the nineteenth century the term had become restricted to performers, both vocal and instrumental, whose technical accomplishments were so pronounced as to dazzle the public.

He’s from Italy but made all audience open mouthed in Vienna

Lizst, “La campanella:

A "virtuoso" was, originally, a highly accomplished musician, but by the nineteenth century the term had become restricted to performers, both vocal and instrumental, whose technical accomplishments were so pronounced as to dazzle the public.

DO I NEED TO KNOW “VIRTUOSO COMPOSERS?”