

Benchmarks: Chamber Music Masterpieces since circa 1920

The expense and logistical challenges involved with rehearsing large ensembles as well as the diversity and novelty of many musical styles cultivated since 1900 have been powerful stimuli for the composition of chamber music. Because tone color has assumed greater importance in music since the time of Debussy, many of these chamber works have unique or distinctively modified instrumentations. Other factors, such as polycultural synthesis, advances in electronic and other technological devices, philosophies, and religious beliefs, have played a role in shaping chamber music composed during approximately the last seventy-five years. This chapter will present a sampling of some of the most important of these works.

IGOR STRAVINSKY'S OCTET (1923)

In the course of his career, Igor Stravinsky (1882-1971) first cultivated a late-Romantic, Russian nationalist style, then, beginning in 1919, a neo-classical style, and finally, from 1951 onward, a style based on serial permutations of sets. The Octet (1923) for flute, clarinet, and pairs of bassoons, trumpets (C and A), and trombones (tenor and bass) came into being at the juncture of Stravinsky's Russian and neoclassical style periods.

All three movements of the Octet are predicated on Classical pattern forms: The opening Sinfonia is designed as a sonata form in E-flat with a secondary tonal center of D. Like many late eighteenth-century sonatas, it

begins with a slow introduction (Lento). The arrival of the main theme (Allegro moderato) is highlighted by drastic changes in meter (from triple to duple), texture (from independent lines to unison tutti), and dynamics (from *piano* to *forte*). The development section and ultimate return of the main theme in E-flat are distinctively profiled as well.¹ The second movement (Andantino) is an octatonic waltz theme with five variations centered on D. This movement was Stravinsky's first use of variation technique. His preference here is for strict variations that preserve the original melody intact; however, there is one novel feature: The first variation (labeled A) returns twice, always at the same tonal level and in essentially identical form. The result is a movement combining variation technique and rondo form. For the finale, Stravinsky writes a five-section design in which the odd-numbered components are centered on C and the even-numbered ones are of ambivalent tonality. Whereas the majority of the previous music was self-consciously neo-Baroque in its textures and motor rhythms, the final, brief return to C is colored by the syncopations and harmonies of pop music, especially jazz.

Stravinsky's neoclassicism has been criticized by many, including Serge Prokofiev, but his combination in the Octet of Classical forms, Baroque textures, and Russian octatonicism—which even dictates the succession of the movements' tonal centers: E-flat, D, and C—is extraordinarily subtle and effective.² The composer conducted the first performance at the Paris Opera on 18 October 1923. It was his first appearance of many on the podium.

Stravinsky's other important chamber works are his five-movement suite for violin and piano called *Duo concertante* (1932) and the Septet (1953) for clarinet, horn, bassoon, piano, violin, viola, and cello. Both exhibit the same deft synthesis of elements drawn from various historical styles with aggressively modern techniques. Though it was originally a ballet with orchestra, *Pulcinella* exists in three chamber versions—all by Stravinsky. The earliest of these (1925) is the five-movement Suite for Violin and Piano. For Gregor Piatagorsky, Stravinsky arranged five movements for cello and piano to make the *Suite Italienne* (1932), and in the following year, he arranged six movements—also called *Suite Italienne*—for the violinist Samuel Dushkin.

EDGARD VARÈSE'S *Octandre* (1923)

According to Milton Babbitt, *Octandre* (1923) is "probably Varèse's best known and most widely performed ensemble work."³ This is surprising in

view of its uncommon instrumentation: "Octandrous" flowers are those having eight stamens; correspondingly, Varèse's composition is scored for eight instruments: flute (piccolo), clarinet (E-flat clarinet), oboe, bassoon, horn, trumpet, trombone, and double bass. Perhaps the success of the piece rests in its remarkably concise melodic premise—successive chromatic tones of a tetrachord—and the inventive deployment of these limited resources. In stating the successive half steps of the tetrachord, Varèse displaces the second, thereby establishing a secondary motif consisting of a whole step followed by a half step. The first motif is an all-combinatorial tetrachord; the second spans the interval of a minor third, which, when projected to form a diminished seventh chord, forms the basis of another all-combinatorial tetrachord. Although Varèse does not pursue the possibilities of these tetrachords in a systematic way, he does use them to give form and cohesion to the individual movements and, by thematic recall, to the cycle of three.

Throughout the piece, the single tone displaced to create the trichordal motif virtually becomes a third motif. Varèse uses reiterated single tones not only in each of the three movements, but in every single tempo segment within the movements. Note, too, the isolated tone is dispersed to every possible register and instrument (including piccolo and E-flat clarinet) in the course of the piece. This compositional feature clarifies one important principle in the music of Varèse: The traditional presumption of "octave equivalence must be ruled out, . . . for events in one octave occur in a place fundamentally different from events in any other octave. Thus the property of pitch class disappears."⁴ Whenever these reiterated tones appear, Varèse varies not only their register, but also their durations. This technique reaches its climax in the penultimate section of the third movement (*Subitement très vif et nerveux*).

This intricate process of motivic derivation and thematic cross referencing is supported by Varèse's highly colorful instrumentation. For example, the first movement's opening motto appears transposed by a tritone at the conclusion of that movement; in both instances, it is played by the oboe. These motivic webs leave virtually no room for doubling of pitches; the single instance of doubling appears in measure 29. Intricate, too, are Varèse's metrical designs, which include $1\frac{1}{2}/4$, $2\frac{1}{2}/4$, $3\frac{1}{2}/4$, and $4\frac{1}{2}/4$. These meters could easily be converted to conventional meters (i.e., $3/8$, $5/8$, $7/8$, $9/8$); however, such a conversion would change the number and position of stresses within each measure.

The first performance of *Octandre* was conducted by Robert Schmitz on 13 January 1924 at the Vanderbilt Theatre, New York. It was published in

that same year by J. Curwen & Sons.⁵ That performance was sponsored by the International Composers' Guild, an organization founded in 1921 by Varèse and Carlos Salzedo for the purpose of providing performance venues for contemporary music.

BARTÓK'S SONATA FOR TWO PIANOS
AND PERCUSSION (1937)

A commission in May 1937 from the Basel chapter of the International Society for Contemporary Music led Bartók to compose this three-movement sonata for two pianos and two percussionists.⁶ It begins with a substantial introduction (*Assai lento*) that anticipates the second of the two themes (theme 1A and 1B) in the opening statement of the ensuing sonata movement (*Allegro*). A contrasting subject makes its appearance before the restatement of theme 1B at the conclusion of the exposition. The central development section makes extensive use of ostinatos and thematic inversion. In the recapitulation, imitative counterpoint creates what seems more like a second development section, which, in turn, ends with the recollection of the first subject. The second movement (*Lento ma non troppo*) is a simple A-B-A song form, and the finale combines elements of sonata and rondo.

The first performance of the Sonata was given in Basel on 16 January 1938 with Bartók and his wife Ditta Pásztory as pianists, Fritz Schiesser and Philipp Rühling as percussionists, and Paul Sacher, conductor.⁷ Of the seven percussion instruments—three tympani, bass drum, cymbals, tam-tam, side drum with snares, side drum without snares, and xylophone—all save the xylophone and tympani are played by each percussionist at some point. The Sonata is tonal throughout, with the three movements focused on C, F, and C respectively; however, symmetrical structures, reiteration of identical motifs, and modal inflections lead to a greatly expanded tonal palate. Bartók's characteristic rhythmic energy is apparent even in slow passages.

The ensemble of Bartók's Sonata became the starting point of many derivative works including *Linea* (1973), for two pianists, vibraphone, and marimba, by Luciano Berio (1925–2003); *Music for a Summer Evening* (*Makrokosmos III*; 1974) for two amplified pianos and percussion, by George Crumb (b. 1929); and *Sur incises* (1996/98), by Pierre Boulez (b. 1925), a forty-minute roller-coaster ride for three pianos, three harps, and three percussionists, who play vibraphones, marimba, steel drums, crotales, glockenspiel, timpani, and tubular bells.

Berio's *Linea* shows influences of minimalism in its strictly limited pitch collections. Adjacent chromatic tones are separated into disjunct groups heard variously in approximates closed or open positions. As the work unfolds, is a continuous piece comprised of twelve short segments: The first, fourth, and sixth are labeled Manège I, II, III; the second and eighth are designated Entrée I, II; the third, fifth, seventh, and eleventh are Ensemble I, II, III, IV; the ninth and tenth are Coda I and II; Berio calls the twelfth and last segment Notturmo. The sections called "manège" (*Fr.* trick, little game) lack meter signatures and bar lines; the two "entrée" segments are relaxed and fluid. In addition, they exhibit more transparent and spacious textures than the other movements. The four "ensembles" exhibit the greatest rhythmic activity and textural density. The two "codas" extract distinctive aspects of the contrasting types of segments heard during the course of the work. The Notturmo provides a tranquil epilogue to the whole set.

Berio is most particular about the use of sustaining pedal by vibraphone and both pianos, and he typically changes the resonance of repeated motifs as a form of variation. The piano parts sometimes include chords, but surprisingly long stretches of the piece use the instrument as a monophonic voice. Berio's use of understated dynamics softens the impact of the feverish rhythmic activity and textural density of the piece. This approach was probably inspired by the Prestissimo con sordino movement of the Fourth String Quartet of Bartók, a composer Berio very much admired.⁸

Crumb's *Music for a Summer Evening* is in five movements: "Nocturnal Sounds," "Wanderer-Fantasy," "The Advent," "Myth," and "Music of the Starry Night." Its percussion battery is an extensive one including vibraphone, glockenspiel, glass wind chimes, bamboo wind chimes, tubular bells, Japanese temple bells, crotales, bell tree, claves, maracas, sleighbells, wood blocks, temple blocks, large and small triangles, log drum, bass drum, bongo drums, and large tympano, large and small tamtams, large and small suspended cymbals, sizzle cymbals, detached flat cymbal, thunder sheet, sistrum, and Tibetan prayer stones. Both the percussionists and pianists play additional instruments, including slide whistles, jug, alto recorder, guiro (scraper), thumb piano, and *quijada* (rattle).

According to the composer, the first, third, and fifth movements are the weightiest, while the second and fourth act as interludes. The first is headed with a quotation from the twentieth-century poet Salvatore Quasimodo, the third with one from the seventeenth-century mathematician and philosopher Blaise Pascal, and the fifth with one from the turn-of-the-century poet Rainer Maria von Rilke. Pattern forms are not used, but the

elaboration of motivic cells provides coherence. The finale includes conspicuous quotations (clearly labeled in the score) from Bach's Fugue in D-sharp minor from book 2 of the *Well-Tempered Clavier*. The music as well as the poetic references suggest a soundscape for a dream. The first performance was given by pianists Gilbert Kalisch and James Freeman and percussionists Raymond des Roches and Richard Fitz at Swarthmore College on 30 March 1974.

Sur incises is a vast elaboration of a nine-page piece for piano solo entitled "Incises" (1994), which was composed for the 1994 Umberto Micheli Piano Competition in Milan. At that competition, a group of judges chaired by Luciano Berio selected Gianluca Cascioli's performance as the winning interpretation of "Incises." The piece, of course, is virtuosic and exploits the characteristic sonorities and capabilities of the piano. Cascades of notes tumble over the entire range of the instrument (A_4 , the lowest note on the instrument, is heard in the opening gesture); reiterated tones, frequently combined with expanding and contracting dynamic levels; wedges formed by expanding or contracting intervals and registers are another essential element.

In *Sur incises*, Boulez uses the three harps and percussion battery to accentuate the characteristic yet tremendously diverse sounds produced by a modern, acoustic piano. In this respect, Boulez's intentions were clearly aligned with those of Bartók in his score of the Sonata for two pianos and percussion. The connection between the two works is confirmed by the fact that Boulez dedicated the score of *Sur incises* to Paul Sacher on the occasion of his ninetieth birthday. The score won the University of Louisville's Grawemeyer Award for Music Composition in 2001. The Paul Sacher Stiftung, in Basel, Switzerland, is the repository for the archives of many leading contemporary composers including Boulez.

MESSIAEN AND THE *Quatuor pour la fin du temps* (1941)

No greater practical constraints can be imagined than those that a composer would have faced in a Nazi concentration camp during the 1940s. It was precisely in such circumstances that Olivier Messiaen (1908–1992) composed his chamber-music classic, the *Quatuor pour la fin du temps* (Quartet for the end of time; 1941).

Messiaen had been conscripted to service, but owing to his poor eyesight, he was assigned to a post at Verdun as a paramedic. In May 1940, the Germans invaded. After a futile flight to Nancy, he was captured and interned at Görlitz, in Silesia, in a Nazi camp known as compound VIII.A.

There his fellow prisoners included the violinist Jean Lee Boulaire, the clarinetist Henri Akoka, and the cellist Etienne Pasquier.⁹ The only cello available was missing one string. Boulaire and Akoka had been allowed to keep their instruments when they entered the camp. For these two and the handicapped cellist, Messiaen first wrote what is now the fourth movement, "Intermède." The remainder of the quartet (save for the third movement, "Abîme des oiseaux") includes piano—the one that became available to the prisoner-musicians was an upright piano in disrepair. The first performance was given on 15 January 1941 with the composer at the piano assisted by his three friends. For Messiaen, it was the musical experience of his life. Approximately five thousand inmates listened with a concentration and perception that the composer experienced neither before nor afterward.

At the head of the score, Messiaen wrote verses 1 through 7 of chapter 10 of the Revelation of St. John the Divine:

I saw an angel full of strength descending from the sky, clad with a cloud and having a rainbow over his head. His face was like the sun, his feet like columns of fire. He set his right foot on the sea, his left foot on the earth and, standing on the sea and on the earth, he raised his hand to the sky and swore by Him who lives in the centuries of centuries, saying: "There shall be no more Time, but on the day of the seventh Angel's trumpet the mystery of God shall be accomplished."¹⁰

The relationship between Messiaen's personal religious views and his music is a complex one. He once stated:

The first idea that I wished to express—and the most important—is the existence of the truths of the Catholic faith. I've the good fortune to be a Catholic; I was born a believer, and it happens that the Scriptures struck me even as a child. So a number of my works are intended to bring out the theological truths of the Catholic faith. That is the first aspect of my work, the noblest and, doubtless, the most useful and valuable; perhaps the only one which I won't regret at the hour of my death.¹¹

Messiaen's theological views pervade the complex musical idiom of the quartet. He reminds us that "most of the arts are unsuited to the expression of religious truth: only music, the most immaterial of all, comes closest to it."¹² Here, irony confronts us since Messiaen effaces this "immateriality" by the programmatic titles for each of the quartet's eight movements; furthermore, each title is accompanied by a detailed prose explanation.

That a concentration camp could not negate the presence of God in all things and in all places, found a natural parallel in the music of birds and the sounds of drops of water that could be heard even within the barbed-wire enclosures of the camp. In order to appreciate these sounds in the quartet and other works, it is helpful to note Messiaen's observation that:

The phenomenon of nature is . . . beautiful and calming, and, for me, ornithological work is not only an element of consolation in my researches into musical aesthetics, but also a factor of health. It's perhaps thanks to this work that I've been able to resist the misfortunes and complications of life.¹³

The irony here is twofold: Messiaen not only attaches material meanings to immaterial music by invoking nature's sounds, but in so doing, he acknowledges the power of time. The composer noted that "all of God's creations are enclosed in Time, and Time is one of God's strangest creatures because it is totally opposed to Him who is Eternal by nature, to Him who is without beginning, end, or succession."¹⁴

Messiaen suggests the ending of time through musical materials. Sometimes he constructs themes based upon non-retrogradable rhythms (i.e., palindromic patterns in which time past and time future are identical). Repetitious figures and rhythmic cycles are employed—especially in the first movement—to provide coherence. Though the thirteenth-century Indian theorist Sârṅgadeva presented such cycles in his treatise *Saṅgīta-ratnakāra* (Ocean of music), they are not unique to his theory; similar rhythmic patterns appear in western Europe's rhythmic modes as well as in isorhythmic motets of the Ars nova. In the first movement, Messiaen uses panisorhythmic structures combining dissimilar cycles of durations and sonorities. The various instrumental parts thus unfold in a manner analogous to planets moving through their unique orbits. Paul Griffiths has estimated that the cycles as they appear at the beginning of the piece would not come into alignment again for approximately two hours.¹⁵ The seventeen-duration plan of the opening piano part may serve as an example.

Litanies, which have played an important part in Christian liturgies since the fifth century, also influenced Messiaen's score. Their repetitious structure induces a sort of spiritual intoxication in which one becomes oblivious to the world and to time. Messiaen's use of recurrence—particularly the links between the second and seventh movements, and the fifth and eighth—enhances this sense of timelessness. Finally, the eight-movement plan is significant. "This 'Quartet' consists of eight movements.

Liturgie de cristal

Olivier Messiaen

Bien modéré, en poudrolement harmonieux $J = 54$

Piano

pp legato (très enveloppé de pédale)

Pno.

Why? Seven is the perfect number, the creation of 6 days sanctified by the holy Sabbath; the 7th day of repose extends into eternity and becomes the 8th day of indefectible light, of unalterable peace."

In *Quatuor*, Messiaen used previously composed music for the fifth movement, "Louange à l'éternité de Jésus" (Paeon to the eternity of Jesus), and the last movement, "Louange à l'immortalité de Jésus" (Paeon to the immortality of Jesus). The former is drawn from the *Fête des belles eaux* (Celebration of beautiful water; 1937), scored for six *ondes martenot*, the latter from the *Diptyque* (1930) for organ solo. In addition to *Quatuor*, Messiaen wrote only two chamber works: *Merle noir* (Blackbird; 1951 for flute and piano), and the *Pièce* (1991) for piano quintet.

LUCIANO BERIO, CHAMBER MUSIC (1953) AND PIERRE
BOULEZ, LE MARTEAU SANS MAÎTRE (1954)

When traditional poetry is set to music, the intelligibility of the text almost always assumes a primary role, thereby impeding—if not virtually precluding—the equality of elements that is the life's blood of chamber music ensembles. Late nineteenth-century French symbolist poets began using words for their sonorous qualities as well as for their "meanings." The lib-

eration of words from syntax and connotation was accomplished by the Italian Futurist poets of the early twentieth century, who advanced the concept of *parole in liberta* (liberated words). The works of James Joyce (1882–1941) exhibit similar tendencies, which led in his later works to a host of technical innovations including interior monologue (i.e., stream of consciousness), invented words, puns, double meanings, symbolic parallels drawn from a wide variety of sources, and other methods of presentation that range from the obscure to the unintelligible. These trends have changed the way musicians interested in vocal chamber music look at texts.

Pierre Boulez (b. 1925) has addressed these issues in his essay "Sound and Word," where he remarks: "When one envisages the 'putting to music' of the poem . . . a series of questions relating to declamation, to prosody is posed. Is one going to sing the poem, 'recite' it, speak it? All the vocal means enter into play, and upon these diverse particularities of emission depend the transmission and . . . intelligibility of the text."¹⁶ A poem is an autonomous work of art with inherent sonorities, rhythms, and intervals; thus, as Boulez candidly states, singing a poem results in the "destruction of the poem."¹⁷ Operating on the premise that a poem's inherent sonorities are irreconcilable with those that the poem inspires in the mind of the composer, Boulez brushes aside the issue of intelligibility: "If you wish to 'understand' the text, then read it."¹⁸

Berio's *Chamber Music* takes its title from an early set of Joyce's poems published in London by Charles Elkin Mathews in 1907. Berio selected three poems, "Strings in the earth and air," "All day I hear the noise of waters," and "Winds of May," and set them for mezzo-soprano, clarinet, cello, and harp. His approach to the voice at that time was influenced by two factors: the singing of Cathy Berberian, whom he had married in 1950, and the music of Luigi Dallapiccola, with whom Berio studied during the Berkshire Music Festival at Tanglewood in 1952.

Dallapiccola, best known for his one-act opera *Il prigioniero* (1949), was the leading serialist in Italy after World War II. In *Chamber Music*, Berio uses serial techniques as well; however, his tone row is designed "to furnish lyrical opportunities rather than to expunge tonal and triadic echoes."¹⁹

For the outer two poems, Berio used the opening lines of the poems as titles. For the central song, he has gone farther into the poetic text to find his title as well as the defining feature of the song's vocal line:

All day I hear the noise of water
 Making moan,
 Sad as the sea-bird is, when going

Forth alone,
He hears the winds cry to the waters'
Monotone.

The drab recitation of the text is masterfully counterbalanced by the brilliant instrumental writing, which amounts to a tone poem in miniature.

For *Le marteau sans maître*, Boulez chose three short poems by the French surrealist poet René Char (1907–1988), which appeared in his 1934 publication by the same title. The texts are as follows:²⁰

L'ARTISANAT FURIEUX

la roulette rouge au bord du clou
et cadavre dans le panier
et chevaux de labours dans le fer à cheval
je rêve la tête sur la pointe de mon
couteau le Pérou

BEL ÉDIFICE ET LES PRESSEMENTS

j'écoute marcher dans mes jambes
la mer morte vagues par-dessus tête
enfant la jetée-promenade sauvage
homme l'illusion imitée
des yeux purs dans le bois
cherchent et pleurant la tête habitable

BOURREAUX DE SOLITUDE

le pas s'est éloigné, le marcheur s'est tu
sur le cadran de l'limitation
le balancier lance sa charge de granit
réflexe

The score exists in two editions, the first, published in 1954 and used for the premiere at the 1955 Baden-Baden Festival on 18 June 1955, and a revised version of 1957, which bears a dedication to Hans Rosbaud, who conducted the premiere. The earlier version has seven movements rather than nine, and their sequence is different from that in the final version. Both are scored for alto and six instrumentalists playing alto flute (i.e., in G), guitar, vibraphone, xyloimba, percussion, and viola. "All these instruments have a medium pitch register, [which is] an important consideration since they are to accompany a contralto voice. . . . The nature of the instrumentation supports the nature of the voice in both tessitura and colour." The composer notes further that the instrumentation represents a "chain linking each instrument to the next by a feature common to both

... : voice-flute, breath; flute-violon, monody; violon-guitar, plucked strings; guitar-vibraphone, long resonance; vibraphone-xylophone, struck bars of metal or wood."²¹ In using these instruments, Boulez has taken care to vary the ensemble from one piece to another. This, he says is a "deliberate, direct reference to [Schoenberg's] *Pierrot lunaire*."²² Each of the vocal movements became the kernel for a cycle of movements: "l'artisanat furieux" inspired a prelude and a postlude; "bourreaux de solitude" provoked three commentaries; and "bel édifice et les pressentiments" suggested to Boulez the idea of a variation. In arranging the sequence of these purely instrumental movements that followed in the aftermath of the vocal movements, Boulez made no attempt to keep the cycles together; instead, he interspersed items from the various cycles in one larger cycle of increasing complexity. According to the composer, "It's only the last piece ["bel édifice et les pressentiments"—double] that, to some extent, offers the solution, the key to this labyrinth."²³ The most important process that takes place in this final movement is the equalization of vocal and instrumental elements. During the preceding movements, the voice periodically emerged to declaim the words of the poems, but in the final movement, the voice is used to hum rather than to utter words. The constantly changing timbres, textures, and dynamics result in a piece that can be appreciated for its sonorous beauty if not for its cognitive intricacies.

LEON KIRCHNER, STRING QUARTET NO. 3 (1966)

The highly evocative scores of Leon Kirchner (1919–2009) have been recognized repeatedly as major accomplishments in contemporary idioms. His First and Second string quartets (1949, 1958) both won awards, but his Third Quartet (1966) earned him the prestigious Pulitzer Prize in 1967.

In addition to the three previously mentioned string quartets, Kirchner's principal chamber works include the Duo (1947) for violin and piano, the Sonata concertante (1952) for violin and piano, the First Piano Trio (1954), and the Second Piano Trio (1993). Additional chamber pieces include Two Duos (1988) and Triptych (1988) for violin and cello. The latter consists of the Two Duos with a central movement for cello solo dating from 1986.

Arnold Schoenberg, Ernst Bloch, and Roger Sessions were among Kirchner's mentors. Given this highly diversified background, Kirchner has eschewed reliance upon any single contemporary ideology; instead, he has drawn resources from each of these composers' idioms as well as from his personal experiences as a pianist and conductor. His music is totally chromatic, but that chromaticism may sound at one moment lush and Ro-

mantic, in the manner of Richard Strauss or Gustav Mahler, or more akin to the free pan-tonal works of Schoenberg or Berg in the next. He tends to write single, continuous movements; nevertheless, lyrical adagios, energetic scherzos, and other familiar types of movements can be found embedded within the larger designs. Kirchner has no interest in being a radical. His preference for traditional chamber music genres is evidence of that; however, like Schoenberg, he has freely broadened traditional approaches to these genres and their concomitant ensembles when it suited his expressive goals to do so.

A case in point is his Third String Quartet, which combines this most traditional of chamber-music ensembles with electronically synthesized sounds that Kirchner created on the Buchla synthesizer.²⁴ From 1954 until 1961, Kirchner was on the faculty of Mills College in Oakland, California. It was there that he became interested in electronic music. At the same time in San Francisco, Donald Buchla was developing technological support for composers. Buchla had refined his synthesizers to enable electronic strands to be integrated with live performance. While Kirchner admits that electronics have given musicians new insights into the creation and application of musical materials, he nevertheless finds claims of the potential of electronic media greatly exaggerated. He is more interested in "the combinations of instruments with electronic sounds and filters. Instrumental qualities are then somehow reflected, extended, and adumbrated in interesting ways. Human involvement is, of course, essential; for the problems of composition remain the primary factors. I set out to produce a meaningful and musical confrontation between new electronic sounds and those of the traditional string quartet."²⁵

The Third String Quartet is a continuous piece that lasts a bit under twenty minutes; nevertheless, it consists of eleven contrasting sections (so numbered by the composer), much like an ancient canzona. These seem variously to be introductory, expository, transitional, or developmental. At some points, Kirchner writes exclusively for the acoustical ensemble; in other passages, it dominates; in others, it functions in dialogue with the electronic sounds, or with the electronic sounds as accompaniment. Though prominent in many segments of the piece, especially the opening of the "Scenario: Tape Cadenza," the synthesized sounds never become the primary sonic events.

The notation of the score is ingenious. Traditional notation is used for the quartet, and freely created graphics, including lines, ovals, circles, sawtooth shapes, and so on, represent the electronic sounds. Arrows and lines drawn through the image of a loudspeaker indicate where the electronic

tape should be activated and deactivated; consequently, no two performances will ever be identical.

Other composers have written pieces that combine acoustical instruments with electronic elements. Noteworthy among these are *Musica su due dimensioni* (1952) for flute, cymbals, and electronically altered sounds, by Bruno Maderna (1920–1973), which is probably the earliest such work; *Delizie contente che l'alme beate* (1973), a marvelous fantasia for wind quintet and electronic sounds by Jacob Druckman (1928–1996) based on a Baroque aria by Francesco Cavalli; the series of *Synchronisms*—all with electronics—by Mario Davidovsky (b. 1934), including No. 1 (1963) for flute, No. 2 (1964) for flute, clarinet, violin, cello, No. 3 (1965) for cello, No. 5 (1969) for percussion ensemble, No. 6 (1970) for piano, No. 8 (1974) for woodwind quintet, No. 9 (1988) for violin, and No. 10 (1992) for guitar. *As If* (1982), for violin, viola, cello, and electronics, by Paul Lansky (b. 1944), consists of four movements titled respectively “In Preparation,” “At a Distance,” “In Practice,” and “In Distinction.” Impressive, too, is his score *Values of Time* (1987) for wind quintet, string quartet, and electronic sounds. Lansky has also written purely acoustical chamber works including two string quartets (1967, 1971) and *Crossworks* (1975) for flute, clarinet, violin, cello, and piano.

STEVE REICH, *Violin Phase* (1967)

In exactly the same year that Kirchner won the Pulitzer for his electronic quartet, Steve Reich (b. 1937) set out on a closely related but essentially different path: By using first one, then two, and finally three prerecorded tracks of the musical patterns that constitute *Violin Phase* (1967), Reich creates a constantly changing superimposition of motifs, rhythms, and textures. Though highly repetitious, the music is never the same. A further irony of the piece has to do with its status as chamber music. While its texture consists largely of four totally independent parts, all four of the parts are performed by a single violinist.

Violin Phase is a landmark in the history of the largely American style known as minimalism. In his later works, Reich created the same effects without the use of prerecorded material. His Octet (1979) for flute/piccolo, clarinet / bass clarinet, two pianos, two violins, viola, and cello is a more colorful realization of the same concept.

Minimalism has been significantly transformed in the works of John Adams (b. 1947), whose principal chamber works to date include *Shaker Loops* (1978; rev. 1982), *John's Book of Alleged Dances* (1994)—eleven fanci-

fully titled movements for string quartet, six of which include electronically altered sounds of a prepared piano, and *Road Movies* (1995) for violin and piano. While retaining repetitious patterns within the context of ever changing relationships, Adams tends to color his musical modules with chromatic elements. In some instances, the resulting harmonies are strikingly Romantic. The rhythms of the *Alleged Dances* are drawn from a wide variety of musics: In addition to classical items, such as the pavane, the habanera, and *scherzando* polymeters in 12/8 time, Adams gets toes tapping with energetic hoedowns, the perpetual motion of Western-swing fiddle music, and the syncopations of turn-of-the-century ragtime. Some of the movements are less concerned with appealing to a large audience, and they contain very imaginative and refined writing. "Alligator Escalator," which includes no electronics or prerecorded sounds, is an excellent example.

GEORGE CRUMB, *Black Angels* (1970)

In the formation of his style, George Crumb (b. 1924) has embraced diverse historical influences as well as elements of folk music from the hills of his native West Virginia. Bartók, Webern, Ives, Messiaen, and Berio are important, but he attributes the most profound influence to Debussy. Crumb's fascination with folk instruments has led him to discover fantastic uses of color and timbre. He does not shun pop, rock, or jazz, each of which contributes something to his style. He is equally delighted to hear unfamiliar sounds in Asian, African, South American, and other non-Western repertoires. Electronic music fascinates him, and he considers Mario Davidovsky "the most elegant of all the electronic composers whose music I know."²⁶ Crumb's forays into the electronic world, however, are limited to amplification.

His invented techniques for playing traditional acoustical instruments often produce what sounds like electronic music, but without the technological and logistical impediments of electronics. He routinely expects instrumentalists to use their voices too, and he asks variously for hissing, howling, shouting, screaming, whispering, and so on. In the opening of *Vox balena* (Voice of the whale; 1971), the flutist must sing into the instrument and play it simultaneously to approximate the actual humpback whale songs of which Crumb had heard tape recordings. In *Black Angels* (1970) for electric string quartet with maracas, tam-tam, and water-tuned goblets, his players are required to count in a quasi-ritualistic way in German, French, Russian, Hungarian, Japanese, and Swahili. In both of these

pieces, music is complemented by drama. In *Vox balenæ*, the three players (flute, cello, piano) perform bathed in aquamarine lighting and in masks.

Symbolism pervades all of Crumb's music, but is especially apparent in *Black Angels*, which is subtitled "Thirteen Images from the Dark Land." The score is dated "Friday 13 March 1970 (in tempore belli)." This was the height of the Vietnam War. The quartet may therefore be viewed as a parable exploring the fall from grace in the first movement, "Departure," spiritual emptiness in the second, "Absence," and redemption in the third, "Return." Numerology (often imperceptible without the score) informs the structure of the piece, and the numbers seven and thirteen affect the choice of intervals, durations, motivic patterns, and other details.

The sonic resources of *Black Angels* include a conventional string quartet but with amplification. Extended techniques, such as stopping the strings with thimble-covered fingers, bowing on the wrong side of the strings, and so on, frequently result in quasi-electronic sounds. References to tonal music include paraphrases of the *Dies irae*, Schubert's *Death and the Maiden*, and an original sarabande in a neotonal style. The trill is used as a motif to represent the fallen angel—this via Tartini's famous "Devil's Trill Sonata."

CHOU WEN-CHUNG, *Echoes from the Gorge* (1989)

Echoes from the Gorge is not the first Western music for ensembles consisting only of percussion. The fifth and sixth *Rítmicas* (1930) of the Afro-Cuban composer Amadeo Roldán (1900–1939) and *Ionisation* (1931) of Edgard Varèse (1883–1965) were the earliest such pieces.²⁷ John Cage (1912–1992) began experimenting with ensembles of this sort in his percussion Quartet (1935), which does not specify instrumentation. Cage welcomed serendipitous scorings including pots, pans, and other kitchen ware, garbage cans, pieces of furniture, and so on. In his later pieces entitled *First Construction in Metal* (1939), *Second Construction* (1940), and *Third Construction* (1941), unconventional percussion items are specified. Lou Harrison (b. 1917) also combined classical and "junk" instruments, such as brake drums and iron tubs. His three-movement Suite (1942) for percussion is representative not only of this trend, but also of a technique generally known as metric modulation. In the seven-movement suite *Los Dioses Aztecas*, Op. 107 (Aztec gods; 1959), Gardner Read (1913–2005) specifies both pitched and unpitched percussion with exactitude. This massive work of about a half-hour's duration requires six percussionists and no fewer

than sixty percussion instruments. An extraordinary number of percussion pieces have been written by William Kraft (b. 1923), whose academic training was complemented by practical experience he gained as percussionist for the Los Angeles Philharmonic from 1955 to 1981. In 1958, he completed *Momentum*, requiring eight players, and his Suite, which requires four. Kraft's series of pieces called *Encounters* (eleven composed between 1975 and 1998) are for various instruments, invariably with percussion. *Encounters I*, "Soliloquy," (1975) is for a single percussionist with tape; others are for trumpet, trombone, saxophone, English horn, violin, cello, and so forth. Some *Encounters*—Nos. VI and VII—are for percussion ensembles: roto-toms and percussion quartet in the former, two percussionists playing various instruments in the latter. Kraft writes for four percussionists in *Theme and Variations* (1956) and the *Quartet* (1988). The former piece, composed exactly ten years after Benjamin Britten's score of *Young Person's Guide to the Orchestra*, employs an organizational scheme no doubt derived from that piece: Kraft's "Theme" is followed by four variations, the first is scored for cymbals, snare drum, bass drum, and tympani; the second for idiophones of metal and wood; the third for membranophones; and the fourth draws freely from all departments in a fascinating mix and match of timbres and pitches.

Multiculturalism provides the foundation for the music of the remarkable Chinese-American composer Chou Wen-chung (b. 1923). Chou heard percussion ensembles of Chinese instruments as a young man before immigrating to the United States in the fall of 1946, but by the time he began *Echoes from the Gorge* in 1970, he was already intimately familiar with Varèse's *Ionisation*; hence, his fantastically colorful scoring of represents an amalgamation of Chinese and Western timbres and techniques.²⁸ The instrumentation calls for a vast array of percussion including concert castanets, clave, cowbells, bongos, congas, low snare drum, metal chimes, sizzle cymbal, finger bell, gong (small, high, and low), Chinese cymbal (small and large cup), crash cymbal (high and low), tamtam (high and low), Chinese tom-tom (high and low), timbales, bass drum (high and low), parade drum (high and low), ride cymbal (high and low), gong (high and low), wood blocks, tom-tom, high snare drum, bamboo chimes, small cymbal, metal sheet, and temple blocks.²⁹

Traditional Chinese *qin* music is rich in variations of sonorities accomplished by specific finger movements. In *Echoes from the Gorge*, Chou achieves similar effects by using a wide variety of contact locations and sticks—for example, he may instruct that the instrument be struck on the cup, at the rim, near the back edge, or even rolling gradually from one lo-

cation to another.³⁰ Some of the instruments listed here appear in more than one of the four groups; hence, the composer has been able to highlight either similar or different timbres within the groups. In fact, the role of transethnicity in *Echoes* goes far beyond its instrumentation. Chinese philosophy, aesthetics, and arts also played a role in Chou's conception.

Echoes occupied Chou for almost twenty years. He commenced work in the summer of 1970 when he was Guest Composition Teacher and Composer-in-Residence at the Berkshire Music Center at Tanglewood. He resumed composition there in the following summer. Owing to the demands made upon him as chairman of the Music Division at Columbia University, a position that he held from 1969 to 1989, he put the score aside. Further time constraints came with Chou's founding of the Center for U.S.-China Arts Exchange in 1978. Finally, in 1988, he returned to the score and completed it in 1989. The New Music Consort gave the first performance at the Lila Acheson Wallace Auditorium in New York City on 27 April, 1989.³¹

At the heart of the piece are its six rhythmic modes, which are based on permutations of the durational ratios 3:2:1 and their aggregates. These ratios were suggested to Chou by the writings of Lao-tzu, the semimythical founder of Taoism.³² Stanza 42 of the *Tao-te ching* reads as follows:

The number one of the Way was born.
A diad from this monad formed.
The diad next a triad made;
The triad bred the myriad,
Each holding *yang*
And held by *yin*,
Whose powers' balanced interaction
Brings all ten thousand to fruition.³³

In his poems, Lao-tzu imbues the number one with cosmological significance. "The term *yi*, 'One,' a single horizontal stroke, represents the dividing line between the unmanifest and the manifest, between Dao and the ten thousand. On one side of the line life emerges in spontaneous profusion (*min-min*, helter-skelter). At life's end all things cross back to the unmanifest state, to negation."³⁴ This single horizontal stroke can also form the central line of a trigram, the figures used in the classic Confucian text known as the *I ching* (book of changes). Contrary to popular Western beliefs, this volume is not merely a book of divination; rather, it is predicated upon three philosophical premises: the dynamic balance of opposites, the evolution of events as a process, and the inevitability of change. These con-

cepts—along with the trigrams and hexagrams formed by the combination of trigrams—became the cornerstones of Chou's "variable modes." The first of Chou's scores to employ the variable modes is *Metaphors* (1961) for wind orchestra. By the time he composed *Echoes*, Chou had discovered that these variable modes could be applied to parameters other than organizing pitch; they could also serve to regulate elements such as duration, timbre, register, and so on. In this respect, Chou's expansion of the function of his variable modes is analogous to the expansion of dodecaphonic principles within the context of "total" or "integral" serialism implied in some works by Anton Webern and subsequently elucidated in detail in compositions by Milton Babbitt (1916–2011), Pierre Boulez, Luigi Nono (1924–1990), Karlheinz Stockhausen (1928–2007), and others.

The roles of *yin* and *yang* also play an important part in Chou's *Echoes*. Initially, *yin* and *yang* were understood as "natural, equal forces interacting in a balanced manner."³⁵ Subsequently [the concept of] *yin* and *yang* polarity was applied more broadly. Yang might represent "heaven, large kingdoms, sovereigns, males, and so on, while *yin* is associated with earth, small kingdoms, vassals, females, and so on."³⁶ In the trigrams of the *I ching*, *yang* are represented by an unbroken line, and *yin* by the line broken into halves. From bottom to top, the three lines in a trigram correspond to earth, humanity, and heaven. The maximum number of different trigrams is eight. If we represent *yin* (a broken line) by 0 and *yang* (a solid line) by 1, the possibilities become the following: 000/001/010/011/100/101/110/111. When trigrams are paired to create hexagrams, the total number possible is sixty-four. Combining the cosmological Taoist numerology associated with one, then two, then three (or, the durational ratios 3:2:1 or rhythmic motifs consisting of one, two, or three elements) with the *yin-yang* lines of the trigrams, Chou represents *yin* and *yang* by various groupings of six elements. Since the note value used in the 3:2:1 series may be a quarter (i.e., dotted half, half, quarter), and eight (dotted quarter, quarter, eighth), or any other, arbitrarily selected note value, the traditional compositional procedures of augmentation and diminution are inherent in Chou's theoretical plan.³⁷

The "Prelude: Exploring the Modes" presents six rhythmic motifs that, in permutations and transformations, provide the durational foundations of the score. The Prelude is followed by twelve continuous sections, each with a citation of some evocative image familiar from classical Chinese landscape paintings: "Raindrops on Bamboo Leaves," "Echoes from the Gorge," "Autumn Pond," "Clear Moon," "Shadows in the Ravine," "Old Tree by the Cold Spring," "Sonorous Stones," "Droplets down the Rocks,"

"Drifting Clouds," "Rolling Pearls," "Peaks and Cascades," and "Falling Rocks and Flying Spray."³⁸

Yin is reflected in the series 3 + 2 + 1 and 3 + 1 + 2, whereas 5 + 1 and 4 + 2 represent *yang*. "A rhythmic mode is thus formed by combining a 3- and a 2-group unit in either order."³⁹ A trigram of 001 type might therefore become the following:

$$\begin{array}{c} 3 + 2 + 1 \\ 0 \end{array}$$

$$\begin{array}{c} 3 + 1 + 2 \\ 0 \end{array}$$

$$\begin{array}{c} 5 + 1 \\ 1 \end{array}$$

This trigram might then be paired with its reciprocal trigram, 100 (*yin-yang* polarity), within a hexagram. In the design of *Echoes*, Chou favors nine hexagrams that—in the *I ching*—are numbered as follows: 11, 12, 17, 18, 42, 53, 54, 63, 64. The adjacent hexagrams (i.e., 11, 12; 17, 18; 53, 54; 63, 64) happen also to be retrogrades of each other: 111000, 000111; 100110, 011001; 001011, 110100; 101010, 010101.⁴⁰ The traditional compositional principles of retrograde and inversion are thus inherent in the constitution of the various hexagrams.

Although the score includes precise metronomic indications and time signatures, the temporal progress of the piece is not based on meter; moreover, the structural elements briefly surveyed here provide coherence not only within individual sections of the piece, but throughout the superstructure of the entire piece.

The role of transethnicism in *Echoes*—and in all of Chou's other works—goes far beyond the simple combination of Asian and Western instruments, or using a Chinese folk tune with a pentatonic harmonization. His synthesis of Asian and Western elements is both pervasive and organic. Soon after leaving New England Conservatory in 1948, he relocated to New York City, where he composed *Three Folk Songs* (1950) for harp and flute. Chou subsequently composed his *Suite* (1951) for harp and wind quintet, and the very adventurous score *Cursive* (1963) for flute and piano. Because the flute is capable of minute fluctuations in pitch, varying speeds of vibrato, microtonal trills, and so forth, Chou felt it necessary to endow the piano with some comparable timbral variety. In certain passages, the strings must be prepared with wooden slabs, metal slabs, and metal chains. He suggests bookshelf brackets, rulers, triangular scales, ball-chains, and the like. At other times, the pianist plays inside the instrument, variously stopping, tapping, or plucking the strings, or playing glissandos. *Cursive* contains important structural elements that relate directly to Chou's system of variable modes used in his mature works, particularly the use of augmented triads whose thirds are motivically elaborated variously as succes-

sive whole tones or as a minor third plus a semitone. Despite the origin of these motifs within compact intervallic boundaries, the motifs are often stated in widely separated registers; thus, abstract concepts of pitch (i.e., without reference to that pitch's location within a precise octave) do not apply in this piece. Accordingly, Chou devised what he calls a "Continuous Intensity Scale," which associates specific dynamics with particular pitches and registers of each of the two instruments.

Ancient Chinese *qin* music inspired *Yü Ko* (1965) for violin, alto flute, English horn, bass clarinet, trombone, bass trombone, piano, and two percussionists. This zither-type instrument (usually with seven silk strings) has a subtle sound that may be likened to that of the Western clavichord: A person speaking at a normal dynamic level will essentially drown the instrument out. Like the clavichord, the *qin* is capable of great nuance in inflection and dynamics. Because its strings are plucked with the fingers (rather than struck, as are the strings of a clavichord), the method of plucking (e.g., with the fleshy part of the fingertip, with the fingernail, with a bit of each, at some particular point close or far from the bridge, etc.) shapes the resulting sound. Chou uses an actual *qin* melody, the "Fisherman's Song," in *Yü Ko*. Because of the musical structure of the tune, Chou's harmonic and melodic style are heavily pentatonic.

Additional chamber works of interest include *Ceremonial* (1968) for three trumpets and three trombones; and *Yün* (1969) for flute, clarinet in B-flat, bassoon, horn, trumpet in B-flat, trombone, two percussionists, and piano. *Yün*, largely because of Chou's commitments at Columbia University and with the music of his mentor, Edgard Varèse, was followed by a long silence that was finally broken with his completion of *Echoes from the Gorge*. Since then, Chou has been consistently prolific.

The fascinating score of *Windswept Peaks* (1990) is a double duo for violin and cello in dialogue with the paired clarinet and piano. Although it is performed as a continuum, it has clearly discernable sections with verbal clues indicating the affection of the music. At the time Chou was working on the piece, he was powerfully influenced by the Tiananmen Square episode and its aftermath in June 1989. To an extent, the dialectic between the two duos of *Windswept Peaks* is an allegory relating to the traditional role of literati (文人, "wenren") in dialogue with society in general. As he notes in the preface to the score, "The image of windswept peaks suggest the unadorned beauty of inner strength." In this and subsequent scores, Chou's system of variable modes is fully realized and pervasively implemented. Rhythmic structures are similarly the outgrowth of his scheme of rhythmic modes. The relationships of rhythmic designs, pitch patterns,

dynamics, and timbres are regulated by *yin/yang* correspondences traditionally associated in Chinese astronomy and philosophy with woman/moon in complementation with man/sun respectively. In designing the piece, Chou has used Asian premises in a manner that clearly parallels the integral serial pieces of Milton Babbitt, Pierre Boulez, and others.

Chou's two string quartets, *Clouds* (1996) and *Streams* (2002), were written for and premiered by the Brentano Quartet. String Quartet No. 1, dedicated to the composer's wife, the pianists Yi-an, *née* Chang, is structured in five distinct movements. It was Chou's intention to pay homage to two musical traditions, that of the Western string quartet, the traditional movements of which can easily be perceived, and *qin* music. Although *qin* repertoire is soloistic, it is relevant to chamber music because, as Chou points out, *qin* music was typically composed by the *qin* player specifically for particular guests invited for a particular musical occasion; thus, there was an intimacy, a meeting of minds, that is characteristic of chamber music. The first movement of *Clouds*—the longest and most varied in tempo, texture, and mood of all—seems almost as though Chou had composed it to be a quartet complete unto itself.⁴¹ In fact, it is an expansive metamorphosis in which the processes of exposition and development are merged.⁴² The second movement, *Leggerezza*, has very much the character of a traditional scherzo. The *Larghetto nostalgico*, the third movement, is one of the highlights of string-quartet repertoire. Strings are with mutes throughout. Dynamics are subdued. Melodic movement is generally limited to a single voice, but that melodic material is distributed quite evenly among the four instruments. That Chou's earliest linguistic experience was with a toned language is clearly reflected in the careful shaping of each tone in the melodic line. The fourth movement, *Presto con fuoco*, keeps the same pulse for every measure even though the measures cycle constantly through combinations of three to eight beats. Each statement of the cycle is a continuous *accelerando*. Chou cycles through the series six times. This unique isometric ostinato recalls something of the character of the isorhythmic motets of the *Ars nova* and the basso ostinato structures of Baroque music; however, this particular application of those concepts is novel. The finale is unique in Chou's works since it is a condensed recapitulation, often verbatim or with slight modifications such as octave transpositions, of the first movement. Chou could easily have continued the process of transformation that he initiated in the first movement. His choice to harken back to a distant memory, recalling it essentially but not exactly, intensifies the nostalgic and essentially Romantic aesthetic of this music.

Chou's Second String Quartet, *Streams*, began as a commission from

the Brentano Quartet for a work responding to Bach's *Art of the Fugue*. The resulting composition was his *Contrapunctus Variabilis* (2002), which the Brentano players premiered at Middlebury College on 8 November 2002. This movement begins with an astonishing Introduction in which rich, tutti chords quite like those in his String Quartet No. 1 form the aggressive, *ying* character of the opening. This is immediately countered by a *yin* passage played *sotto voce* and at a much slower tempo. The ensuing movement is a quadruple fugue using all of the permutations of subject and answer that one would expect in a traditional fugue. Chou—like Beethoven with the four-note motif of the Galitzin quartets—became fascinated with the possibilities of his subject and expanded it with three additional movements. The second movement, an elegy written in memory of the composer's brother, Wen-tsing, recalls the *Larghetto nostalgico* of the First Quartet both in its precise shaping of individual tones within the melodic lines and in the use of muted strings. The third movement, *Allegretto grazioso*, takes its point of departure from the *Presto con fuoco* of String Quartet No. 1. It is a double canon that constantly accelerates during its sixty-two-measure duration. Chou likens the movement to his experiences during the compositional process in which "severe recurrent pain . . . would intensify mercilessly to an unbearable climax when it would suddenly subside, very much in the manner of the arpeggio that abruptly concludes the movement."⁴³ The last movement, "Episodes and Coda," makes extensive use of double stops in recapitulating three expositions of the fugue. The Coda is a varied and condensed restatement of the Introduction to the first movement.

Twilight Colors (2007) is ingeniously conceived to get three trios of contrasting timbres out of six players and scored for flute / alto flute, oboe / English horn, clarinet / bass clarinet, and violin, viola, and cello. The timbres are an essential element of this piece, which owes a debt not only to seventeenth-century Chinese brush painting but also to the Luminist painters of the Hudson River School. The four movements and coda are headed with suggestive titles: "A Thread of Light," "Colors of Dawn," "In the Mist," "Mountain Peaks Rising," and "Their Silhouettes Neither Parallel nor Contrary."

His most recent composition, *Eternal Pine* (2009), was originally conceived for an ensemble of traditional Korean instruments. Soon after its premiere, Chou made extensive revisions to the piece, shortened it, and rescored it for a Western instrumentation consisting of flute, clarinet, violin, cello, percussion (one player: bass drum, four tom-toms, two dome cymbals, two crash cymbals, cencerro, and bell), and piano.

Table of Chamber Pieces According to Ensemble Size

Note: Basso continuo is counted as a single performer. In repertoire using electronics, the person operating the electronic equipment is counted as a performer.

TWO PERFORMERS

Adams, John

Road Movies, violin, piano

Arutiunian, Alexander

Poem-Sonata, violin, piano

Retro-Sonata, viola, piano

Suite: clarinet, violin, piano

Bach, Johann Sebastian

Sonata: viola *da Gamba*, basso continuo, G major, S. 1027

Bartók, Béla

Duos: forty-four, two violins

Rhapsodies: violin, piano, No. 1 (1928); No. 2 (1928)

Sonatas: violin, piano, No. 1 (1921); No. 2 (1922)

Beethoven, Ludwig van

Sonatas: cello, piano, Op. 5

Sonata: violin, piano, Op. 96

Berg, Alban

Four pieces: clarinet, piano, Op. 5

Brahms, Johannes

Sonata: cello, piano, F major, Op. 99

Sonatas: clarinet, piano, F minor, Op. 120, No. 1; E-flat major, Op. 120,
No. 2

Sonatas: violin, piano, FAE Scherzo; G major, Op. 78; A major, Op. 100; D
minor, Op. 108

Variations on a Theme of Haydn, Op. 56b

- Britten, Benjamin
Lachrymae: Reflections on a Song of John Dowland, Op. 48, viola. Piano
 Sonata: cello, piano, C, Op. 65
Temporal Variations, oboe, piano
- Chou Wen-chung
Cursive, flute, piano
 Three Folk Songs, harp, flute
- Davidovsky, Mario
Synchronisms: flute, electronics, No. 1; cello, electronics, No. 3; percussion, electronics, No. 5; piano, electronics, No. 6; violin, electronics, No. 9; guitar, electronics, No. 10
- Debussy, Claude
En blanc et noir, 2 pianos
 Sonata: cello, piano
 Sonata: violin, piano
- Denisov, Edison
Es ist genug, viola, piano
 Sonata: alto saxophone, piano (1970)
 Sonata: clarinet, piano (1993)
 Sonata: flute, piano (1960)
 Sonata: violin, piano (1963)
 Suite: cello, piano (1961)
- Fauré, Gabriel
 Sonata: cello, piano, D major, Op. 109; G major, Op. 117
 Sonata: violin, piano, A major, Op. 13; E major, Op. 108
- Foote, Arthur
 Sonata: violin, piano, G minor
- Franck, César
 Sonata: violin (flute), piano, A major
- Grieg, Edvard
 Sonata: cello, piano, A minor, Op. 36
 Sonatas: violin, piano, F major, Op. 8; G major, Op. 13; C minor, Op. 45
- Gubaidulina, Sophia
In croce, cello, organ or cello, bayan
 Pantomime, double bass, piano
Der Seiltänzer, violin, piano
 Sonata: double bass, piano
 Sonata: *Detto I*, organ, percusión
 Sonata: *Rejoice!*, violin, cello
- Guérin, Emmanuel
Duos faciles, Op. 1 (violins)
- Hindemith, Paul
 Sonata: alto saxophone, piano (E-flat, 1943)
 Sonata: bassoon, piano (1938)
 Sonata: cello, piano, Op. 11, No. 3; Kleine Sonata (1942)
 Sonata: clarinet, piano (1939)
 Sonata: double bass, piano (1949)
 Sonata: English horn, piano (1941)

Sonata: four horns (1952)
 Sonata: oboe, piano (1938)
 Sonata: trombone, piano (1941)
 Sonata: trumpet, piano (1939)
 Sonata: tuba, piano (1955)
 Sonata: viola *d'amore*, piano, Op. 25, No. 2 (1922)
 Sonatas: horn, piano (F, 1939; E-flat, 1943)
 Sonatas: viola, piano, Op. 11, No. 4; Op. 25, No. 4
 Sonatas: violin, piano, Op. 11, Nos. 1, 2; in E (1935); in C
 (1939)

Husa, Karel

Eight Czech Duets, piano, four hands
Élégie et rondeau, saxophone, piano
 "Postcard from Home," saxophone, piano
 Sonata: violin, piano (1973)
Twelve Moravian Songs, voice, piano

Ives, Charles

"Decoration Day," violin, piano
 Sonatas: violin, piano, No. 1; No. 2; No. 3; No. 4

Kirchner, Leon

Duo: violin, piano
 Duos: violin, cello

Kódaly, Zoltán

Duo: violin, cello, Op. 12
 Sonata: cello, piano, Op. 4
 Sonatina: cello, piano (1909)

Lutoslawski, Witold

Epitaph, oboe, piano
 Grave, cello, piano
 Partita: violin, piano

Mendelssohn, Felix

Sonatas: cello, piano, B-flat, Op. 45; D, Op. 58
 Sonatas: violin, piano: F minor, Op. 4; C minor, viola, piano; E-flat clarinet,
 piano

Mendelssohn-Bartholdy Hensel, Fanny Cäcilie

Adagio: violin, piano, E major
 Capriccio: cello, piano, A-flat major
 Fantasia: cello, piano, G minor

Messiaen, Olivier

Merle noir, flute, piano

Mozart, Wolfgang Amadeus

Fugue, K. 426, piano 4 hands; *see also* K. 546, string quartet, double
 bass

Sonatas: violin, piano, K. 10, 59, 60, 296, 304, 305, 454, 526, 547

Nielsen, Carl

Canto serioso, horn, piano
Fantastykker: clarinet, piano, G minor; oboe, piano, Op. 2
 Sonata: violin, piano, G-minor (unpublished); No. 2, Op. 35

- Prokofiev, Serge
 Sonata: flute, piano, Op. 94
 Sonata: violin, piano, Op. 80
 Sonata: cello, piano, Op. 119
- Ravel, Maurice
 Sonata: violin, cello
 Sonata: violin, piano
Tzigane, violin, piano
- Rheinberger, Joseph
 Sonata: violin, piano, Op. 77, Op. 105
 Sonata: cello, piano, Op. 92
- Saint-Saëns, Camille
 Sonata: bassoon, piano, G major, Op. 168
 Sonatas: cello, piano, C minor, Op. 32; F major, Op. 123
 Sonata: clarinet, piano, E-flat major, Op. 167
 Sonata: oboe, piano D major, Op. 166
 Sonatas: violin, piano, D major, Op. 75; E-flat major, Op. 102
- Schnittke, Alfred
 Sonata: cello, piano (1978)
 Sonatas: violin, piano, No. 2 (1968); No. 3 (1994)
Stille Musik, violin, cello
Suite in Olden Style, violin, harpsichord or piano; rev. 1986, viola *d'amore*,
 harpsichord, vibraphone, marimba, Glockenspiel, bells
- Schoenberg (Schönberg), Arnold
 Phantasy: violin, piano, Op. 47 (1949)
- Schubert, Franz Peter
 Fantasie: piano, 4 hands, F minor, Op. 103, D. 940
Grande marche funèbre, piano 4 hands Op. 55, D. 859
Grande marche héroïque, piano 4 hands Op. 66, D. 885
Grandes marches, piano 4 hands Op. 40, D. 819
Marches caractéristiques, piano 4 hands Op. 121, D. 886
Marches héroïques, piano 4 hands, Op. 27, D. 602
Marches militaires, piano 4 hands, Op. 51, D. 733
 Polonaises: piano, 4 hands, Op. 61; D. 824; Op. 75, D. 599
 Rondo: piano, 4 hands, A major, Op. 107, D. 951
 Sonatas: piano, 4 hands, B-flat major, Op. 30, D. 617; C major, Op. 140, D.
 812
Variationen über ein Französisches Lied, Op. 10, D. 624
- Schumann, Robert
 Adagio and Allegro in A-flat, horn, piano, Op. 70
Fantasiestücke: clarinet, piano, Op. 73
 Five Pieces in Folk Style, cello, piano, Op. 102
Märchenbilder, piano, viola, Op. 113
 Sonatas: violin, piano: A minor, Op. 105; D minor, Op. 121; A minor, Op.
 posth.
 Three Romances, piano, oboe, Op. 94
- Shebalin, Vissarion
 Sonata: cello, piano, Op. 54, No. 3

- Sonata: viola, piano, Op. 51, No. 2
 Sonata: violin, piano, Op. 51, No. 1
- Shostakovich, Dmitri Dmitriyevich
 Sonata: cello, piano, D minor, Op. 40
 Sonata: viola, piano, Op. 147
 Sonata: violin, piano, Op. 134
- Sibelius, Jean
 Sonatina: E major, violin, piano, Op. 80
- Spohr, Louis
 Concertante: two violins, Op. 88
 Duos: violins, Op. 3; Op. 9; Op. 39; Op. 48; Op. 67; Op. 148; Op. 150; Op. 153
- Stravinsky, Igor
Duo concertante, violin, piano
Suite Italienne, cello, piano; violin, piano
- Tartini, Giuseppe
 "Devil's Trill Sonata"
- Vaughan Williams, Ralph
 Six Studies in English Folksong, cello (or violin, viola, clarinet), piano
 Sonata: violin, piano, A minor (1954)
- Webern, Anton
 Four Pieces: violin, piano, Op. 7
 Three Little Pieces: cello, piano, Op. 11

THREE PERFORMERS

- Bach, Johann Sebastian
 Sonata: two flutes, basso continuo, G major, S. 1039
- Bartók, Béla
Contrasts, violin, clarinet, piano
- Beach, Amy
 Trio: piano, strings, A minor, Op. 150
- Beethoven, Ludwig van
 Trio: B-flat, clarinet, cello, piano, Op. 11
 Trios: piano, Op. 1, Nos. 1-3; Op. 70, Nos. 1, 2; Op. 97 *Archduke Trio*
 Trios: strings, Op. 3; Op. 9
- Berio, Luciano
Linea, two pianists, vibraphone, marimba
- Brahms, Johannes
 Trio: piano, clarinet, cello, Op. 114
 Trio: piano, violin, horn, E-flat major, Op. 40
 Trios: piano, strings, B major, Op. 8; C major, Op. 87; C minor, Op. 101
- Buxtehude, Dieterich
Singet dem Herrn ein neues Lied, BuxWV 98, violin, soprano, basso continuo
- Crumb, George
Vox balena, flute, cello, piano, lighting, costumes

- Debussy, Claude
 Sonata: flute, viola, harp
 Trio: piano, strings (1880)
- Denisov, Edison
 Trio: oboe, cello, harpsichord
- Dvořák, Antonín
 Trios: strings, F minor, Op. 65, B130; E minor, Op. 90, B166
- Fauré, Gabriel
 Trio: piano, strings, D major, Op. 120
- Foote, Arthur
 Trios: piano, strings, No. 1, C minor; No. 2, B
- Franck, Cesar
 Trios: piano, strings, Op. 1, Nos. 1-3; Op. 2
- Friedrich Christian Ludwig, Prince of Prussia
 Trios: A-flat major, piano, strings, Op. 2; E-flat major, Op. 3; E-flat major, Op. 10
- Glinka, Mikhail Ivanovich
 Trio: clarinet, bassoon, piano/violin, cello, piano, *Trio pathétique* (1832)
- Gubaidulina, Sophia
Garden of Joys and Sorrows, flute, viola, harp
 Five Etudes: harp, double bass, percussion
Quasi boquetus, viola, bassoon (or cello), piano
 Trio: violin, viola, cello (1989)
- Haydn, Franz Joseph
 Trios: piano, strings, Hob. XV/6, XV/7, XV/8, XV/39, XV/41
 Trios: strings, Hob. V/8, V/D6, V/E-flat 1, V/G 7, Op. 53
- Hindemith, Paul
 Trios: strings, 1924; 1933
 Trio: string, wind (heckelphone/saxophone), piano, 1928
- Husa, Karel
Evocations de Slovaquie, clarinet, viola, cello
Sonata a tre, clarinet, violin, piano
- Ives, Charles
 Largo, violin, clarinet, piano
 Trio: piano, strings (1911; rev. 1915)
- Kódaly, Zoltán
 Serenade: two violins, viola, Op. 12
- Ligeti, György
 Trio: violin, horn, piano (1982)
- Maderna, Bruno
Musica su due dimensioni, flute, cymbals, electronically altered sounds
- Marschner, Heinrich
 Trio: piano, strings, G minor, Op. 111
- Mendelssohn, Felix
 Konzertstücke: clarinet, basset horn, piano, Opp. 113, 114
 Trios: piano, violin, viola, C minor; piano, strings, D minor, Op. 49; C minor, Op. 66

Mendelssohn-Bartholdy Hensel, Fanny Cäcilie

Trio: piano, strings, D minor, Op. 11

Mozart, Wolfgang Amadeus

Trio: clarinet, viola, piano, E-flat, K. 498, *Kegelstatt*

Trios: piano, strings, K. 254, 496, 502, 542, 548, 564

Trio: strings, E-flat major, K. 563

Nielsen, Carl

Trio: piano, strings, G major (unpublished)

Penderecki, Krzysztof

Trio: violin, viola, cello (1991)

Rameau, Jean Philippe

Pieces de clavecin en concert: violin/flûte, viol/cello, harpsichord (1741)

Ravel, Maurice

Trio: piano, strings, A minor

Rheinberger, Joseph

Trios: piano, strings, D minor, Op. 34 (1862/67); G major, Op. 112 (1878);

B-flat major, Op. 121 (1880); F major, Op. 191a (1898)

Saint-Saëns, Camille

Trios: piano, strings, F major, Op. 18; E minor, Op. 92

Schnittke, Alfred

Trio: violin, viola, cello (1985)

Suite in Olden Style, violin, harpsichord or piano; rev. 1986, viola *d'amore*,

harpsichord, vibraphone, marimba, Glockenspiel, bells

Schoenberg (Schönberg), Arnold

Trio: strings, Op. 45

Schubert, Franz Peter

Auf dem Strom, soprano, horn, piano, Op. 119, D. 943

Der Hirt auf dem Felsen, soprano, clarinet, piano, Op. 129, D. 965

Trios: piano, strings, B-flat, Op. 99, D. 898; E major, Op. 100, D. 929

Schumann, Robert

Fantasiestücke: piano, violin, cello, Op. 88

Märchenerzählungen, piano, viola, clarinet, Op. 132

Trios: piano, strings, D minor, Op. 63; F major, Op. 80; G minor,

Op. 110

Shebalin, Vissarion

Trio: piano, strings, A, Op. 39

Shostakovich, Dmitri Dmitriyevich

Trios: piano, strings, C minor, Op. 8; E minor, Op. 67

Smetana, Bedřich

Trio: piano, strings, G minor, Op. 15

Tschaikovsky, Pyotr Ilyich

Trio: piano, strings, A minor, Op. 50

Ustvolskaya, Galina

Trio: clarinet, violin, piano (1949)

Vaughan Williams, Ralph

Six Studies in English Folksong, cello (or violin, viola, clarinet),

piano

Webern, Anton

Five canons: soprano, clarinet, bass clarinet, Op. 16 (1924)

Trio: violin, viola, cello, Op. 20 (1927)

Songs: soprano, clarinet, guitar, Op. 18 (1925)

Zemlinsky, Alexander

Trio: clarinet/violin, cello, piano, D minor, Op. 3 (1896)

FOUR PERFORMERS

Adams, John

John's Book of Alleged Dances, string quartet, electronically altered sounds

Bach, Johann Sebastian

Musikalisches Opfer, S. 1079, flute, violin, cello, basso continuo

Bartók, Béla

Quartets: strings, No. 1 (1909); No. 2 (1917); No. 3 (1927); No. 4 (1929);
No. 5 (1934); No. 6 (1939)

Sonata: two pianos, percussion (2 players)

Beach, Amy

Quartet: strings, A minor, Op. 89

Beethoven, Ludwig van

Quartets, strings: Op. 18 Nos. 1-6; Op. 59, Nos. 1-3, *Razumovsky Quartets*;
Op. 74, *Harp Quartet*; Op. 95, *Quartetto serioso*; Op. 127; Op. 131; Op.
132; Op. 130; Op. 135

Berg, Alban

Quartets: strings, No. 1, Op. 3; No. 2, *Lyric Suite*

Berio, Luciano

Chamber Music, mezzo-soprano, clarinet, cello, harp

Brahms, Johannes

Quartet: piano, strings, G minor, Op. 25; A major, Op. 26; C minor, Op. 60

Quartets: strings, C minor, Op. 51, No. 1; A minor, Op. 51, No. 2; B-flat,
Op. 67

Britten, Benjamin

Quartet: oboe, strings, Op. 2

Quartets: strings, Rhapsody (1929); Quartettino (1930); String Quartet in
D (1931); Alla marcia (1933); Three Divertimenti (1936); No. 1 D; No.
2 C; No. 3 E

Cage, John

Third Construction, 4 percussionists*Second Construction*, 4 percussionists

Chadwick, George Whitefield

Quartets: strings, No. 1, G minor (1878); No. 2, C major (1879); No. 3, D
(1885); No. 4, E minor; No. 5, D minor

Chou Wen-chung

Contrapunctus Variabilis, string quartet*Echoes from the Gorge*, percussion, 4 playersQuartets: strings, No. 1, *Clouds* (1966); No. 2, *Streams* (2002)*Windswept Peaks*, violin, cello, clarinet, piano

Crumb, George

Black Angels, string quartet, maracas, tam-tam, water-tuned goblets, amplification

Music for a Summer Evening (Makrokosmos III; 1974), two amplified pianos, percussion, 2 players

Debussy, Claude

Quartet: strings, G minor, Op. 10

Denisov, Edison

"Diane dans le vent d'automne," viola, piano, vibraphone, double bass

Quartet: flute, violin, viola, cello

Quartet: strings, No. 2

Dvořák, Antonín

Quartets: strings, D minor, Op. 34, B75; E-flat, Op. 51, B92; F, Op. 96, B179, *American Quartet*; G major, Op. 106, B192; A-flat Quartet, Op. 105, B193

Fauré, Gabriel

Quartets: piano, strings, C major, Op. 15; G major, Op. 45

Quartet: strings, E major, Op. 121

Foote, Arthur

Quartet: piano, strings, C

Quartet: strings, No. 1. G minor; No. 2, E; No. 3, D

Franck, César

Quartet: strings, D major

Friedrich Christian Ludwig, Prince of Prussia

Andante with Variations, piano quartet, Op. 4

Quartets: piano, strings, E-flat major, Op. 5; F minor, Op. 6; E-flat major, Op. 10

Grieg, Edvard

Quartet: strings, G minor, Op. 27

Gubaidulina, Sophia

Quartets: strings, No. 1 (1971); No. 2 (1987); No. 3 (1987); No. 4 (1993)

Haydn, Franz Joseph

Quartets: strings, Op. 1, Op. 2, Op. 3 (spurious), Op. 9; Op. 17; Op. 20; Op. 33; Op. 50; Op. 51, *Seven Last Words of Christ on the Cross*; Opp. 54, 55, 64, *Tost Quartets*; Opp. 71, 74, *Apponyi Quartets*; Op. 76, *Erdödy Quartets*; Op. 77, *Lobkowitz Quartets*

Hindemith, Paul

Quartet: clarinet, violin, piano, cello (1938)

Quartets: strings, No. 1 (1915); No. 2 (1918); No. 3 (1920); No. 4 (1921); No. 5 (1923); No. 6 (1943); No. 7 (1945)

Husa, Karel

Quartet: Variations, piano, violin, viola, cello

Quartets: strings, Op. 2 (1943) "Nulty"; No. 1 (1948); No. 2 (1953); No. 3 (1967); No. 4, *Poems* (1989)

Ives, Charles

Prelude on "Eventide," baritone/trombone, two violins, organ

- Quartets: strings, No. 1 (1909); No. 2 (1915); Practice for String Quartet; Scherzo
- Janáček, Leoš
Quartets: No. 1, *The Kreuzer Sonata*; No. 2, *Intimate Letters*
- Kirchner, Leon
Quartets: strings, No. 1 (1949); No. 2 (1958); No. 3 (1966)
- Kódaly, Zoltán
Quartets: strings, No. 1, Op. 2 (1909); No. 2, Op. 10 (1918)
- Kraft, William
Quartets: percussion, Theme and Variations (1956); Quartet (1988)
- Lansky, Paul
As If, violin, viola, cello, electronics
Quartets: strings, No. 1 (1967); No. 2 (1971)
- Ligeti, György
Quartet: strings, No. 1, *Metamorphoses nocturnes*; No. 2 (1968)
- Lutoslawski, Witold
Quartet: strings, No. 1, (1964)
- Mendelssohn, Felix
Quartets: piano, strings, Op. 1, C minor; Op. 2, F minor; Op. 3, B minor
Quartets: strings, E-flat, WoO; E-flat major, Op. 12; A-minor, Op. 13; D-major, Op. 44, no. 1; E-minor, Op. 44, no. 2; E-flat major, Op. 44, no. 3; F-minor, Op. 80; E major, Op. 81
- Mendelssohn-Bartholdy-Hensel, Fanny Cécile
Quartet: piano, strings, A-flat (1823)
- Messiaen, Olivier
Quatuor pour la fin du temps, clarinet, violin, cello, piano
- Mozart, Wolfgang Amadeus
Quartets: flute, strings, D major, K. 285; G major, K. 285a; C major, K. 285b; A major, K. 298
Quartet: oboe, violin, viola, cello, F major, K. 368b
Quartets: strings, K. 80, 155-160, 168-173; Op. 10: K. 387, 421, 428, 458, 464, 465; K. 499, *Hoffmeister Quartet*; K. 575, 589, 590, *Prussian Quartets*
- Nielsen, Carl
Quartets: strings, F minor, Op. 5; G minor, Op. 13; E-flat, Op. 14; F major, Op. 44
- Penderecki, Krzysztof
Quartet: clarinet, violin, viola, cello
Quartets: strings, No. 1 (1960); No. 2 (1968)
- Prokofiev, Serge
Quartets: strings, B minor, No. 1, Op. 50 (1930); F major, No. 2, Op. 92 (1941)
- Ravel, Maurice
Quartet: strings, F major
- Reich, Steve
Violin Phase, 1 player, three recorded tracks
- Rheinberger, Joseph
Quartets: strings, C minor, Op. 89; G minor, Op. 93; F major, Op. 147

Rimsky-Korsakoff, Nikolai

String Quartet on Russian Themes

Saint-Saëns, Camille

Quartet: piano, strings, B-flat major, Op. 41

Quartets: strings, E minor, Op. 112; G minor, Op. 153

Scarlatti, Alessandro

Sonatas: Quattro sonate a quattro, F minor, C minor, G minor, D minor

Schnittke, Alfred

Quartets: strings, No. 1 (1966); No. 2 (1980); No. 3 (1983); No. 4 (1989)

Schoenberg (Schönberg), Arnold

Quartets: strings, D major (1897); Op. 7 (1905); Op. 10 (1908); Op. 30

(1927); Op. 37 (1936)

Schubert, Franz Peter

Quartets: strings: D. 18; D. 32; D. 36; D. 46; D. 68; D. 74; D. 94; D. 112;

D. 173; D. 87; A minor, Op. 29, no. 1, D. 804; D minor, *Der Tod und das*

Mädchen (death and the maiden), D. 810; D. Fragment in C minor, D.

703; G major, D. 887

Schumann, Robert

Quartets: piano, strings, C minor (1829); E-flat, Op. 47

Quartets: strings, Op. 41, Nos. 1-3 A minor, F major, A major

Schütz, Heinrich

"In te, Domine, speravi," *Symphoniae sacrae*, vol. 1, SWV 259, alto, violin,

bassoon, basso continuo

"Jubilate Deo omnis terra," *Symphoniae sacrae*, vol. 1, SWV 262, bass, two

recorders, basso continuo

Shebalin, Vissarion

Quartets: strings

Shostakovich, Dmitri Dmitriyevich

Quartets: strings, No. 2, A major, Op. 68; No. 3, F major, Op. 73; No. 4, D

major, Op. 83; No. 5, B-flat major, Op. 92; No. 8, C minor, Op. 110;

No. 11, F minor, Op. 122; No. 12, D-flat major, Op. 133; No. 13, B-flat

minor, Op. 138; No. 14, F-sharp major, Op. 142; No. 15, E-flat minor,

Op. 144

Sibelius, Jean

Quartets: strings, A minor (1889); B-flat, Op. 4; D minor, *Voces intimæ*, Op.

56; *Andante festivo*

Smetana, Bedřich

Quartets: strings, No. 1 in E minor, "From My Life"; No. 2 in D major

Spohr, Louis

Quartets: strings, C major, Op. 29; Op. 45; Op. 58; A major, Op. 93; E-flat,

Op. 152

Tschaikovsky, Pyotr Ilyich

Quartets: strings, D major, Op. 11; F major, Op. 22; E-flat minor, Op. 30

Vaughan Williams, Ralph

Quartets: strings, G minor, No. 1; A minor, No. 2; *Household Music*

Webern, Anton

Five movements for string quartet, Op. 5 (1909)

Quartet: clarinet, tenor saxophone, violin, piano, Op. 22 (1930)

- Quartet: strings, Op. 28 (1938)
 Six bagatelles for string quartet, Op. 9 (1913)
 Three folksongs for soprano, clarinet, bass clarinet/violin, viola, Op. 17
 (1925)

FIVE PERFORMERS

- Bassett, Leslie
 Quintet: brass (1988)
- Beach, Amy
 Quintet: flute, string quartet, Theme and [6] Variations, Op. 80
 Quintet: piano, strings, F-sharp minor, Op. 67
- Bernstein, Leonard
 Quintet: brass, *Dance Suite* (1990; optional percussion)
- Brahms, Johannes
 Quintet: piano, strings, F minor, Op. 34
 Quintet: clarinet, strings, B minor, Op. 115
 Quintet: strings, F major, Op. 88; G major, Op. 111
- Britten, Benjamin
 Quintet: strings, F minor
- Buxtehude, Dieterich
O dulcis Jesu, BuxWV 83, two sopranos, two violins, basso continuo
- Cambini, Giuseppe Maria Gioacchino
Trois quintetti, Livre 1
- Chadwick, George Whitefield
 Quintet: piano, strings, E-flat
- Danzi, Franz
 Quintets: flute, oboe, clarinet, horn, bassoon, Op. 56, Nos. 1-3; Op. 67,
 Nos. 1-3; Op. 68, Nos. 1-3
- Davidovsky, Mario
Synchronisms: flute, clarinet, violin, cello, electronics, No. 2
- Davies, Peter Maxwell
 Quintets: brass, 1981; Two Motets; *Pole Star*
- Denisov, Edison
 Quintet: clarinet, strings
 Quintet: piano, strings
 Quintet: wind
Romantische Musik, oboe, violin, viola, cello, harp
- Druckman, Jacob
Other Voices, brass quintet
- Dvořák, Antonín
 Quintets: strings, A minor, B7 (1861); G major, Op. 77 B49
 (1875; 2 violins, viola, cello, double bass); E-flat, Op. 97, B180
 (1893)
 Quintet: piano, strings, A major, Op. 81, B155 (1887)
- Farrenc, Louise
 Quintets: piano, violin, viola, cello, double bass, A minor, Op. 30; E major,
 Op. 31

- Fauré, Gabriel
 Quintets: piano, strings, D major, Op. 89; C major, Op. 115
- Foote, Arthur
 Quintet: Nocturne and Scherzo, flute, string quartet
 Quintet: piano, strings, A minor
- Franck, César
 Quintet: piano, strings, F minor
- Friedrich Christian Ludwig, Prince of Prussia
 Larghetto variée, piano, violin, viola, cello, double bass
 Quintet: piano, strings, C minor, Op. 1
- Harrison, Lou
 Suite: percussion (1942), 5 players
- Hindemith, Paul
 Quintet: clarinet, strings (1923; rev. 1954)
- Husa, Karel
 Divertimento, brass quintet, optional percussion
- Ives, Charles
 "The Gong on the Hook and Ladder," string quartet or quintet, piano
 Quintet: piano, strings, "Largo risoluto" Nos. 1 and 2; "Halloween" (opt. percussion); "In Re con moto et al"
- Lansky, Paul
Crossworks, flute, clarinet, violin, cello, piano
- Leeuw, Ton de
 "And They Shall Reign Forever," mezzo-soprano, clarinet, French horn, piano, percussion
- Ligeti, György
 Six Bagatelles, wind quintet
 Ten Pieces, wind quintet
- Mendelssohn, Felix
 Quintets: strings, A major, Op. 18; B-flat major, Op. 87
- Messiaen, Olivier
 Quintet: *Pièce*, piano, strings
- Mozart, Wolfgang Amadeus
 Adagio and Fugue, K. 546, piano 4 hands; string quartet, double bass
 Quintet: clarinet, strings, A major, K. 581
 Quintet: horn, strings, double bass, K. 386c
 Quintet: piano, oboe, clarinet, horn, bassoon, K. 452
 Quintets: strings, K. 174; K. 406; K. 515; K. 516; K. 614
- Nielsen, Carl
 Quintet: strings, G minor
 Quintet: wind, Op. 43
 "Serenata in vano," clarinet, bassoon, horn, cello, double bass
Ved en ung kunstners Baare, string quartet, double bass
- Prokofiev, Serge
 Quintet: oboe, clarinet, violin, viola, double bass, G minor, Op. 39 (1924)
- Reicha, Anton
 Quintets: flute, oboe, clarinet, horn, bassoon, Op. 88, Nos. 1-6; Op. 91, Nos. 1-6; Op. 99, Nos. 1-6; Op. 100, Nos. 1-6

- Rheinberger, Joseph
 Quintet: strings, A minor, Op. 82
- Rimsky-Korsakov, Nikolai
 Quintet: flute, clarinet, horn, bassoon, piano, B-flat
- Rorem, Ned
 Quintet: brass, *Diversions* (1989)
- Saint-Saëns, Camille
 Quintet: piano, strings, A minor, Op. 14
- Schnittke, Alfred
 Quintet: piano, strings (1976)
 Serenade, clarinet, violin, double bass, percussion, piano
- Schoenberg (Schönberg), Arnold
Ode to Napoleon, string quartet, reciter, Op. 41 (1945)
 Quintet: winds, Op. 26 (1924)
- Schubert, Franz Peter
 Adagio and Rondo Concertante, piano, strings, D. 487
 Quintet: piano, violin, viola, cello, double bass, Op. 114, *Trout*
- Schumann, Robert
 Quintet: piano, strings, E-flat, Op. 44
- Schütz, Heinrich
 "Anima mea liquefacta est," *Symphoniae sacrae*, vol. 1, SWV 263-264, two
 tenors, two cornettos, basso continuo
Seven Words, S, A, T, B soli, basso continuo
- Shostakovich, Dmitri Dmitriyevich
 Quintet: piano, strings, G minor, Op. 57
- Sibelius, Jean
 Quintet: piano, strings, G minor (1890)
- Spohr, Louis
 Quintet: piano, flute, clarinet, horn, bassoon, C minor, Op. 52
- Stradella, Alessandro
 "Lasciate ch'io respiri, ombre gradite" G. 1.4-12, soprano, bass, two violins,
 basso continuo
- Vaughan Williams, Ralph
 Phantasy Quintet, strings
- Webern, Anton
 Six songs with Four Instruments (soprano, clarinet, E-flat clarinet, bass
 clarinet, violin, cello), Op. 14 (1923)

SIX PERFORMERS

- Brahms, Johannes
 Sextet: strings, B-flat major, Op. 18
- Britten, Benjamin
 Sextet: winds
- Cage, John
First Construction in Metal, 6 percussionists
- Chou Wen-chung
Ceremonial, three trumpets, three trombones

- Eternal Pine*, flute, clarinet, violin, cello, piano, percussion (one player) bass drum, four tom-toms, two dome cymbals, two crash cymbals, cencerro, bell
- Suite: harp, wind quintet
- Twilight Colors*, flute/alto flute, oboe/English horn, clarinet/bass clarinet, violin, viola, cello
- Davidovsky, Mario
- Synchronisms*: wind quintet, electronics, No. 8
- Denisov, Edison
- Three Pictures after Paul Klee*, oboe, horn, piano, vibraphone, viola, double bass
- Druckman, Jacob
- Delizie contente che l'alme beate*, wind quintet, electronic sounds
- Dvořák, Antonín
- Sextet: strings, A major, Op. 48, B80
- Gubaidulina, Sophia
- Sextet: Meditation on the Bach Chorale "Vor deinem Thron tret ich hiermit" harpsichord, string quintet
- Haydn, Franz Joseph
- Echo Sonata*, Hob. II/39 (2, 2, 2)
- Divertimentos: Hob. II/21; II/22; II/41; II/42; II/43; II/44; II/45; II/46; F7
- Husa, Karel
- Divertimento, brass quintet, optional percussion
- Ives, Charles
- "From the Steeples and the Mountains," trumpet, trombone, four sets of bells
- Janáček, Leoš
- Sextet: winds, *Youth*
- Messiaen, Olivier
- Fête des belles eaux*, six ondes Martenot
- Mozart, Wolfgang Amadeus
- Divertimento: K. 113; F major, K. 247; E-flat, K. 563
- Penderecki, Krzysztof
- Sextet: clarinet, horn, string trio, piano
- Poulenc, Francis
- Sextet: piano, wind quintet (1939)
- Read, Gardner
- Los Dioses Aztecas*, Op. 107, six percussionists
- Rimsky-Korsakov, Nikolai
- Sextet: strings, A major
- Schoenberg (Schönberg), Arnold
- Sextet: strings, *Verklärte Nacht*, Op. 4
- Schütz, Heinrich
- "Attendite, popule meus," *Symphoniae sacrae*, vol. 1, SWV 270, bass, four trombones, basso continuo
- "Domine, labia mea aperies," *Symphoniae sacrae*, vol. 1, SWV 271, soprano, tenor, cornetto, trombone, bassoon, basso continuo
- "Fili mi, Absalon," *Symphoniae sacrae*, vol. 1, SWV 269, bass, four trombones, basso continuo

- "In lectulo per noctes," *Symphoniae sacrae*, vol. 1, BWV 272-273, soprano, alto, three bassoons, basso continuo
- Tschaikovsky, Pyotr Ilyich
Sextet: strings, *Souvenir de Florence*
- Webern, Anton
Five songs with five instruments (voice, flute, clarinet/bass clarinet, trumpet, harp, violin/viola), Op. 15 (1922)

SEVEN PERFORMERS

- Adams, John
Shaker Loops, three violins, viola, two celli, double bass
- Beethoven, Ludwig van
Septet: Op. 20, clarinet, horn, bassoon, violin, viola, cello, double bass
- Boulez, Pierre
Le marteau sans maître, alto voice, alto flute (i.e., G), guitar, vibraphone, xyloimba, percussion, viola
- Cohn, James
Concerto *da camera* for violin, piano, woodwind quintet, Op. 60
- Friedrich Christian Ludwig, Prince of Prussia
Notturmo, flute, violin, viola, cello, piano, two horns, Op. 8
- Ives, Charles
"An Old Song Deranged," clarinet/English horn, harp/guitar, violin/viola, viola, two celli
- Ravel, Maurice
Introduction and Allegro, flute, clarinet, harp, string quartet
- Scarlatti, Alessandro
Su le sponde del Tebro, soprano, trumpet, strings, continuo
- Schoenberg (Schönberg), Arnold
Pierrot lunaire, flute/piccolo, clarinet/bass clarinet, violin/viola, cello, piano, speaking voice
- Suite: 2 clarinets, bass clarinet, violin, viola, cello, piano, Op. 29
- Schütz, Heinrich
"O Jesu süß, wer dein gedenkt," *Symphoniae sacrae* vol. 3, BWV 406, 2 sopranos, 2 tenors, 2 violins, basso continuo
- Spohr, Louis
Septet: flute, clarinet, bassoon, horn, violin, cello, piano, A minor, Op. 147
- Stravinsky, Igor
Septet: clarinet, horn, bassoon, piano, violin, viola, cello

EIGHT OR MORE PERFORMERS

- Bach, Johann Sebastian
Ich habe genug, S. 82, basso, oboe, strings, basso continuo
- Jauchzet Gott in allen Landen*, S. 51, soprano, trumpet, strings, basso continuo

Boulez, Pierre

Sur incises, three pianos, three harps, three percussionists, vibraphones, marimba, steel drums, crotales, glockenspiel, timpani, tubular bells

Chou Wen-chung

Yü Ko, violin, alto flute, English horn, bass clarinet, trombone, bass trombone, piano, two percussionists

Gubaidulina, Sophia

Hommage à T. S. Eliot, soprano, clarinet, bassoon, horn, violins 1, 2, viola, cello, double bass

Seven Words, cello, bayan, strings

Hindemith, Paul

Octet: clarinet, bassoon, horn, violin, two violas, cello, double bass (1958)

Ives, Charles

"Scherzo: Over the Pavements" (1910; rev. 1927) piccolo, clarinet, bassoon/baritone saxophone, trumpet, three trombones, cymbals, bass drum, piano

Keuris, Tristan

Divertimento, violin, piano, woodwind quintet, double bass

Kraft, William

Encounters, eleven percussion pieces, various scorings including tape, trumpet, trombone, saxophone, English horn, violin, cello, roto-toms

Momentum, eight percussionists

Quartets: percussion, Theme and Variations (1956); Quartet (1988)

Lansky, Paul

Values of Time, wind quintet, string quartet, electronic sounds

Mendelssohn, Felix

Octet: strings, E-flat, Op. 20

Reich, Steve

Octet: flute/piccolo, clarinet/bass clarinet, two pianos, two violins, viola, cello

Rheinberger, Joseph

Nonet: flute, oboe, clarinet, bassoon, horn, violin, viola, cello, double bass,

A major, Op. 139

Roldan, Amadeo

Rítmicas

Saint-Saëns, Camille

La carnaval des animaux, 2 pianos, 2 violins, viola, cello, double bass, flute, clarinet, harmonium, xylophone

Schoenberg (Schönberg), Arnold

Serenade: clarinet, bass clarinet, mandolin, guitar, violin, viola, cello, bass voice, Op. 24 (1923)

Schubert, Franz Peter

Octet: strings, double bass, F major, Op. 166, D. 803

Spohr, Louis

Double-quartets: strings, D minor, Op. 65; E-flat major, Op. 77; E minor, Op. 87; G minor, Op. 136

Nonet: violin, viola, cello, double bass, flute, oboe, clarinet, bassoon, horn,
F major, Op. 31.

Octet: violin, two violas, cello, double bass, clarinet, two horns, E major,
Op. 32.

Stravinsky, Igor

Octet: flute, clarinet, bassoons 1, 2, trumpets 1, 2 (C and A), trombones 1, 2
(tenor bass)

Varèse, Edgard

Octandre, flute (piccolo), clarinet (E-flat clarinet), oboe, bassoon, horn,
trumpet, trombone, double bass