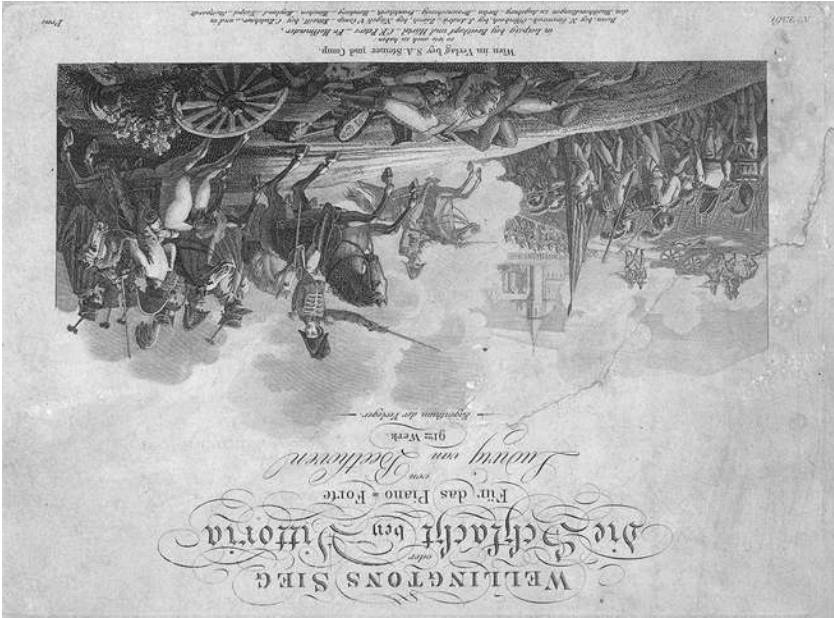


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## Beethoven's Symphonies Arranged for the Chamber

Early nineteenth-century composers, publishers, and writers evolved influential ideals of Beethoven's symphonies as untouchable masterpieces. Meanwhile, many and various arrangements of symphonies, principally for amateur performers, supported diverse and 'hands-on' cultivation of the same works. Now mostly forgotten, these arrangements served a vital function in nineteenth-century musical life, extending works' meanings and reach, especially to women in the home. This book places domestic music-making back into the history of the classical symphony. It investigates a largely untapped wealth of early nineteenth-century arrangements of symphonies by Beethoven, for piano, string quartet, mixed quintet, and other ensembles. The study focuses on three key agents in the nineteenth-century culture of musical arrangement: arrangers, publishers, and performers. It investigates significant functions of those musical arrangements in the era: sociability, reception, and canon formation. And it explores how conceptions of Beethoven's symphonies, and their arrangement, developed across the era with the changing conception of musical works.

NANCY NOVEMBER is Associate Professor in Musicology at the University of Auckland. Recent publications include *Beethoven's Theatrical Quartets: Opp. 59, 74, and 95* (2013); a three-volume set of fifteen string quartets by Beethoven's contemporary Emmanuel Aloys Förster (2016); *Cultivating String Quartets in Beethoven's Vienna* (Boydell Press, 2017); and *The Cambridge Companion to the Eroica Symphony* (Cambridge, 2020). She is the recipient of a Humboldt Fellowship, and of two Marsden Grants from the New Zealand Royal Society.

# Beethoven's Symphonies Arranged for the Chamber

Sociability, Reception, and Canon Formation

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NANCY NOVEMBER

The University of Auckland



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