

The Chamber Musician in the Twenty-First Century

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In recent research, there has been growing emphasis on the collaborative, social, and collective nature of musical behaviour and practices. Among the emerging hypotheses in this connection are the idea that listening to music is always listening together and being with the other; that music-making is a matter of intercorporeality, mutuality, and emphatic attunement; and that creative agency in musical practices is fundamentally a distributed phenomenon. Chamber music provides an ideal context for the testing and actualisation of these notions. This edition on chamber music and the chamber musician aims to explore the psychological, social, cultural, historical, and artistic issues in the practice of classical chamber music in the twenty-first century. Contributions were invited on the above aspects and issues involved in being a contemporary classical chamber musician. Authors were encouraged to contextualise their research by referencing recent literature on collaborative musicking, and among the topics they may choose to address are the cultural and musical demands chamber musicians face and the implications of these demands for their artistic practice, the ways the twenty-first-century chamber musicians engage with historical practices, the newly emerging musical identities and artistic roles available to them, and expressivity in current chamber music practices.



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