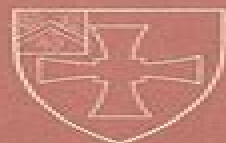


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The Berlioz Style

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The Berlioz Style

D. J. Hoek



The Berlioz Style:

The Berlioz Style Brian Primmer, 1973 The Musical Language of Berlioz Julian Rushton, 1983-11-24 This book is an analytical and critical study of Berlioz's unique musical style. It does not undertake to analyse all his works but rather to separate characteristic elements and observe them in action. Berlioz's writings and those of his critics are called upon to help focus the discussion. Part I includes material on the sources of Berlioz's idiosyncrasy and a discussion of fundamental pitch elements. Part II pursues this discussion into textural contrapuntal and orchestral features and considers melody and rhythm. Part III deals with whole musical forms vocal and instrumental. The book includes copious musical illustration much of it analytical reduction and the expressive purpose of the features analysed is fully considered. The conclusion is that Berlioz's musical language is inescapably peculiar though not necessarily inept features which seem inexplicable in the light of compositional theory nearly always contribute to the musical and expressive exactness of communication. *The Cambridge Companion to Berlioz* Peter Bloom, 2000-08-24 Still chiefly known as the extravagant composer of the *Symphonie fantastique* Berlioz was an artist caught in the crossfire between the academic classicism of the French musical establishment and the romantic modernism of the Parisian musical scene. He was a thinker in an age that invented both the religion of art and the notion of the genius who preached and practised it. This Companion contains essays by eminent scholars on Berlioz's place in nineteenth century French cultural life on his principal compositions symphonies overtures operas sacred works songs on his major writings a delightful volume of memoirs a number of short stories large quantities of music criticism an orchestration treatise on his direct and indirect encounters with other famous musicians Gluck Mozart Beethoven Wagner and on his legacy in France. The volume is framed by a detailed chronology of his life and a usefully annotated bibliography. *Horn Teaching at the Paris Conservatoire, 1792 to 1903* Jeffrey Snedeker, 2021-07-05 The transition from the valveless natural horn to the modern valved horn in 19th century Paris was different from similar transitions in other countries. While valve technology was received happily by players of other members of the brass family strong support for the natural horn with its varied color palette and virtuoso performance traditions slowed the reception and application of the valve to the horn. Using primary sources including Conservatoire method books accounts of performances and technological advances and other evidence this book tells the story of the transition from natural horn to valved horn at the Conservatoire from 1792 to 1903 including close examination of horn teaching before the arrival of valved brass in Paris the initial reception and application of this technology to the horn the persistence of the natural horn and the progression of acceptance use controversies and eventual adoption of the valved instrument in the Parisian community and at the Conservatoire. Active scholars performers and students interested in the horn 19th century brass instruments teaching methods associated with the Conservatoire and the intersection of technology and performing practice will find this book useful in its details and conclusions including ramifications on historically informed performance today. **Analyses of Nineteenth- and Twentieth-Century Music,**

1940-2000 D. J. Hoek, 2007-02-15 The latest volume in the Music Library Association's Index and Bibliography series *Analyses of Nineteenth and Twentieth Century Music 1940-2000* features over 9 000 references to analyses of works by more than 1 000 composers of the nineteenth and twentieth centuries. References that address form, harmony, melody, rhythm, and other structural elements of musical compositions have been compiled into this valuable resource. This update of Arthur Wenk's well-known bibliography, last published in 1987, includes all the original entries from that work along with additional references to analyses through 2000. International in scope, the bibliography covers writings in English, French, German, Italian, and other European languages and draws from 167 periodicals as well as important theses, dissertations, books, and *Festschriften*. References are arranged alphabetically by composer and include subheadings for specific works and genres. This bibliography provides students, scholars, performers, and librarians with broad coverage, detailed indexing, and ready access to a large and diverse body of analytical literature on nineteenth and twentieth-century music. *Reader's Guide to Music* Murray Steib, 2013-12-02 The *Reader's Guide to Music* is designed to provide a useful single-volume guide to the ever-increasing number of English-language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked, from early chant to rock and roll, and topics important to the various disciplines of music scholarship, from aesthetics to gay/lesbian musicology. *A History of Musical Style* Richard L. Crocker, 2014-05-05 Exceptionally clear, systematic presentation of the evolution of musical style from Gregorian Chant (AD 700) to mid-20th-century atonal music. Over 140 musical examples. *Bibliography* *Critical Questions* Jacques Barzun, 1984-04 This collection of writings allows the reader a rare opportunity to see Barzun's lively, engaging, rich, and original mind at work on several strategic areas of cultural inquiry: music and the musical life, esthetics, biography, criticism, and social commentary. Barzun makes use of a variety of contexts as a forum for evidence and opinion, including essays, program notes, letters, and reviews. And he approaches a wide variety of particular and general questions: What is it like to sit in on a recording session with a great orchestra? What is the role of the piano in Western culture? What is art in relation to objective reality and to the perceiving mind? Can one translate music into words? What is cultural history? For anyone unfamiliar with Barzun's work, *Critical Questions* will serve as a valuable introduction to one of the most important cultural historians of our time. Others will be glad to have these pieces, most of them no longer easily available, brought together in a single volume. Uniformly insightful, provocative, and a pleasure to read, they show the consistency of Barzun's thought even as they exhibit diversity. *Choral-Orchestral Repertoire* Jonathan D. Green, David W. Oertel, 2019-12-05 *Choral-Orchestral Repertoire: A Conductor's Guide* Omnibus Edition offers an expansive compilation of choral-orchestral works from 1600 to the present. Synthesizing Jonathan D. Green's earlier six volumes on this repertoire, this edition updates and adds to the over 750 oratorios, cantatas, choral symphonies, masses, secular

works for large and small ensembles and numerous settings of liturgical and biblical texts for a wide variety of vocal and instrumental combinations Each entry includes a brief biographical sketch of the composer approximate duration text sources performing forces available editions and locations of manuscript materials as well as descriptive commentary a discography and a bibliography Unique to this edition are practitioner s evaluations of the performance issues presented in each score These include the range tessitura and nature of each solo role and a determination of the difficulty of the choral and orchestral portions of each composition There is also a description of the specific challenges staffing and rehearsal expectations related to the performance of each work Choral Orchestral Repertoire is an essential resource for conductors and students of conducting as they search for repertoire appropriate to their needs and the abilities of their ensembles

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