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The Berlioz Style

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The Berlioz Style

Julian Rushton



The Berlioz Style:

The Berlioz Style Brian Primmer, 1984-03-21 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. *Opera, a History of the Impossible Genre* Jeffrey Langford, 2024-10-01 *Opera a History of the Impossible Genre* offers an accessible and chronological survey of opera. Beginning in the 16th century each chapter hones its focus on a representative opera and composer and provides discussion on historical and political context. With further reading lists key term definitions and composer biographies to support learning this book covers the fundamental elements of the genre including subject matter musical structure aria and ensemble forms singing styles orchestra and the structure of the libretto. The book will also help readers develop an appreciation of opera as a form of musical entertainment which despite seemingly insurmountable financial philosophical and artistic hurdles has overcome the impossible to become one of the most popular and thrilling types of music heard on stage today. *Opera a History of the Impossible Genre* is an approachable undergraduate textbook for students of opera and survey courses. **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. **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.

History of Music, from the Christian Era to the Present Time Frédéric Louis Ritter, 1876

Berlioz's Requiem Jennifer Walker, 2025

Hector Berlioz's *Requiem* *Grande Messe des Morts* 1837 remains a fixture in the repertoire of choirs and orchestras today. Since 2003 it has been performed in its entirety over one hundred times and has appeared on concert programs spanning the globe from Russia to the United Kingdom, Finland to the United States and many locations in between. These performances have for the most part been received positively, but critics have not always been this kind to Berlioz and his *Requiem*. Romantic grandiosity, empty dramatic effect, religious insincerity, such are the descriptors that undergird many modern understandings of Berlioz's now canonic work. Nineteenth-century critics and audiences, however, heard the *Requiem* in different and compelling ways. This book, presenting a broad new musical and social context for understanding the *Requiem* as Berlioz conceived it and his contemporaries heard it, asks what if anything did nineteenth-century listeners find to be notable about the work and why. The answers to these questions lie in detailed explorations of Berlioz's relationship to the aesthetics of French sacred music, the theological sublime, and aural architecture. Theatrical as they may have appeared, Berlioz's innovative orchestrations and colossal choral configurations in the *Requiem* may now be heard as an embrace of the aural possibilities offered by the sounding of the sacred sublime, the physical architecture of French churches, and the interplay between the sacred and the secular.

The standard-operaglass, by C. Annesley Charles Tittmann, 1899

History of Music from the Christian Era to the Present Time : in the Form of Lectures Frédéric Louis Ritter, 1876

The Standard-operaglass Charles Annesley (pseud. of Charles and Anna Tittmann.), 1895

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Athenaeum and Literary Chronicle, 1882

Dwight's Journal of Music, 1880

A Dictionary of Music and Musicians Sir George Grove, 1895

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Summary of the History and Development of Mediaeval and Modern European Music Charles Hubert Hastings Parry, 1893

Watson's Weekly Art Journal, 1895

A Hundred Years of Music Gerald Abraham, 1974

The Academy and Literature, 1878

A Season of Opera M. Owen Lee, 1998-01-01

Father Lee is internationally known for his commentaries on opera. This book gathers his best commentaries and articles on 23 works for the musical stage from the pioneering *Orpheus* of Monteverdi to the forward-looking *Ariadne* of Richard Strauss.

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