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ROMANTIC & CLASSIC

Writings by
Ernest Newman

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Berlioz Romantic And Classic

Simon Goldhill



Berlioz Romantic And Classic:

Berlioz: Romantic and Classic Ernest Newman, 2025-05-16 It is fairly safe to say that there is no musician about whom people differ so strongly as about Berlioz His case is indeed unique We are pretty well agreed as to the relative positions of the other men roughly speaking all cultivated musicians would put Wagner and Brahms and Beethoven in the first rank of composers and Mendelssohn Grieg and Dvo k in the second or third Even in the case of a disputed problem like Strauss the argument among those who know his work is not I take it as to his being a musician of the first rank but as to the precise position he occupies among the others of that limited regiment Upon Berlioz however the world seems unable to make up its mind The dispute here is not as to where he stands among the great ones but whether he really belongs to the great ones at all Though there is no absolute unanimity of opinion upon the total work of say Wagner or Beethoven no complete agreement as to the amount of weakness that is bound up with their strength there is at all events perfect unanimity of opinion that Wagner and Beethoven are of the royal line But we have Berlioz extolled to the skies by one section of competent musicians while another section can scarcely speak of him politely he really seems to create a kind of physical nausea in them and some of them even deny his temperament to have been really musical There is surely nothing in the history of music to parallel the situation ABOUT THE AUTHOR Ernest Newman born in 1868 and died in 1959 was a major English music critic and musicologist of the 20th century Self taught in music he began his career in journalism while working at a bank He published early works on Gluck and Wagner in the 1890s Known for his intellectually rigorous and objective criticism he stood apart from more subjective contemporaries He wrote for the Sunday Times for nearly forty years and authored landmark studies on Wagner Hugo Wolf and Richard Strauss

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

30-second Classical Music Joanne Cormac, 2017 Do you know a capella from zarzuela or your major from your minor Can you distinguish between a serenade and a symphony If you only have 30 seconds there is time using this book to understand the creative journey taken by classical music from the Middle Ages to the modern era Our early ancestors understood pitch and rhythm the basic tools that have been worked and ordered by composers and performers over the past 400 years into an

extraordinary body of music written for soloists chamber musicians and entire orchestras Today everyone has access to a prodigy of classical music which far from being traditional or elitist is alive and magical From plainsong to programme music appreciate the magnitude and majesty the passion and the pathos of sounds that have the power to stir our emotions to great joy or infinite sadness Here s music to your ears *Classical Music For Dummies* David Pogue, Scott Speck, 2021-12-21

Classical music was never meant to be an art for snobs In the 1700s and 1800s classical music was popular music People went to concerts with their friends they brought snacks and drinks and cheered right in the middle of the concert Well guess what Three hundred years later that music is just as catchy thrilling and emotional From Bach to Mozart and Chopin history s greatest composers have stood the test of time and continue to delight listeners from all walks of life And in *Classical Music For Dummies* you ll dive deeply into some of the greatest pieces of music ever written You ll also get A second by second listening guide to some of history s greatest pieces annotated with time codes A classical music timeline a field guide to the orchestra and listening suggestions for your next foray into the classical genre Expanded references so you can continue your studies with recommended resources Bonus online material like videos and audio tracks to help you better understand concepts from the book *Classical Music For Dummies* is perfect for anyone who loves music It s also a funny authoritative guide to expanding your musical horizons and to learning how the world s greatest composers laid the groundwork for every piece of music written since

Classical and Romantic Performing Practice 1750-1900 Clive Brown, 2004-05-20 The past ten years have seen a rapidly growing interest in performing and recording Classical and Romantic music with period instruments yet the relationship of composers notation to performing practices during that period has received only sporadic attention from scholars and many aspects of composers intentions have remained uncertain Brown here identifies areas in which musical notation conveyed rather different messages to the musicians for whom it was written than it does to modern performers and seeks to look beyond the notation to understand how composers might have expected to hear their music realized in performance There is ample evidence to demonstrate that in many respects the sound worlds in which Mozart Beethoven Wagner and Brahms created their music were more radically different from ours than is generally assumed

The Romantic Generation Charles Rosen, 1998-09-15 Accompanied by a sound disc digital 4 3 4 in by the same name which is available in Multimedia CD 6 *Roméo Et Juliette* Julian Rushton, 1994-08-26 Berlioz s dramatic symphony *Roméo et Juliette* is regarded by many as his finest work it is certainly among the most original It is played less often than his earlier symphonies because it requires solo voices and chorus yet at its heart is some of the most inspired orchestral music of the nineteenth century This book summarises the complex genesis of the work before examining the music closely and always with a view to understanding its dramatic implications The early and later critical reception is quoted and discussed and Julian Rushton concludes by suggesting a way of hearing the work which recognises the value of its mixed genre The complete libretto is provided in both English and French **Music, Classical, Romantic & Modern** Arthur Eaglefield

Hull,1927 *Victorian Culture and Classical Antiquity* Simon Goldhill,2011-07-18 How did the Victorians engage with the ancient world Victorian Culture and Classical Antiquity is a brilliant exploration of how the ancient worlds of Greece and Rome influenced Victorian culture Through Victorian art opera and novels Simon Goldhill examines how sexuality and desire the politics of culture and the role of religion in society were considered and debated through the Victorian obsession with antiquity Looking at Victorian art Goldhill demonstrates how desire and sexuality particularly anxieties about male desire were represented and communicated through classical imagery Probing into operas of the period Goldhill addresses ideas of citizenship nationalism and cultural politics And through fiction specifically nineteenth century novels about the Roman Empire he discusses religion and the fierce battles over the church as Christianity began to lose dominance over the progressive stance of Victorian science and investigation Rediscovering some great forgotten works and reframing some more familiar ones the book offers extraordinary insights into how the Victorian sense of antiquity and our sense of the Victorians came into being With a wide range of examples and stories Victorian Culture and Classical Antiquity demonstrates how interest in the classical past shaped nineteenth century self expression giving antiquity a unique place in Victorian culture

Hooked on Classics Kenneth A. Christensen,2024-08-21 Drawing on his love and his own appreciation for classical music Kenneth A Christensen works to help educate and inspire fellow music lovers regarding numerous composers and their contributions to music throughout the years Including composer biographies suggested list of recordings and music history Hooked on Classics will surely help amateur music lovers to gain a better firmer understanding of music About the Author Kenneth A Christensen is a private music teacher and church soloist from Crystal Lake IL He has won a Lifetime Achievement Award from Marquis Who's Who in America in 2020 He is a graduate of Crystal Lake South High School and McHenry County College in Crystal Lake IL and Elmhurst University in Elmhurst IL He has served as cantor and assistant choir director to St John's Lutheran Church in Algonquin IL and Shepherd of the Hills Lutheran Church in McHenry IL He is a prolific composer as well as the author of sixteen books

Musical Studies Ernest Newman,2023-11-10 Musical Studies by Ernest Newman Published by Good Press Good Press publishes a wide range of titles that encompasses every genre From well known classics literary fiction and non fiction to forgotten or yet undiscovered gems of world literature we issue the books that need to be read Each Good Press edition has been meticulously edited and formatted to boost readability for all e readers and devices Our goal is to produce eBooks that are user friendly and accessible to everyone in a high quality digital format

Semiotics of Classical Music Eero Tarasti,2012-10-01 Musical semiotics is a new discipline and paradigm of both semiotics and musicology In its tradition the current volume constitutes a radically new solution to the theoretical problem of how musical meanings emerge and how they are transmitted by musical signs even in most absolute and abstract musical works of Western classical heritage Works from symphonies lied chamber music to opera are approached and studied here with methods of semiotic inspiration Its analyses stem from systematic methods in the author's previous work yet totally new

analytic concepts are also launched in order to elucidate profound musical significations verbally The book reflects the new phase in the author's semiotic approach the one characterized by the so called existential semiotics elaborated on the basis of philosophers from Kant Hegel and Kierkegaard to Jaspers Heidegger Sartre and Marcel The key notions like musical subject Schein becoming temporality modalities Dasein transcendence put musical facts in a completely new light and perspectives of interpretation The volume attempts to make explicit what is implicit in every musical interpretation intuition and understanding to explain how compositions and composers talk to us Its analyses are accessible due to the book's universal approach Music is experienced as a language communicating from one subject to another

A Chronology Of Western Classical Music 1600-2000 Jon Paxman, 2014-10-13 A great reference tool for anyone who wants to explore the history of music Philip Glass Jon Paxman's Classical Music 1600 2000 A Chronology interprets four centuries of Western classical music considering its evolution from two different perspectives Monumental in scope but lucid in style this book will prove invaluable to anyone student or enthusiast who wants to comprehend the overwhelmingly rich and sometimes complex evolution of Western classical music Classical Music 1600 2000 A Chronology features contributions by Terry Barfoot Katy Hamilton Thomas Lydon and Robert Rawson

The Pelican History of Music: Classical and Romantic Alec Robertson, Denis Stevens, 1960 *Musical Studies*, **The Daily Book of Classical Music** Leslie Chew, Scott Spiegelberg, Dwight DeReiter, Cathy Doheny, Colin Gilbert, Greenwood, Travers Huff, Susanna Loewy, Melissa Maples, Jeff McQuilkin, 2010-09-01 Music lovers of all ages are drawn to the pure melodies of classical music Now aficionados of this timeless genre can learn something about classical music every day of the year Readers will find everything from brief biographies of their favorite composers to summaries of the most revered operas Interesting facts about the world's most celebrated songs and discussions of classical music meets pop culture make this book as fun as it is informative Ten categories of discussion rotate throughout the year Classical Music Periods Compositional Forms Great Composers Celebrated Works Basic Instruments Famous Operas Music Theory Venues of the World Museums Festivals and Pop Culture Medley

1001 Classical Recordings You Must Hear Before You Die Matthew Rye, Steven Isserlis, 2017-10-24 A thick and informative guide to the world of classical music and its stunning recordings complete with images from CD cases concert halls and of the musicians themselves

The Other Classical Musics Michael Church, 2015 The Other Classical Musics offers challenging new perspectives on classical music by presenting the history of fifteen parallel traditions Winner of the Royal Philharmonic Society Music Award for Creative Communication 2015 There is a treasure trove of underappreciated music out there this book will convince many to explore it The Economist What is classical music This book answers the question in a manner never before attempted by presenting the history of fifteen parallel traditions of which Western classical music is just one Each music is analysed in terms of its modes scales and theory its instruments forms and aesthetic goals its historical development golden age and condition today and the conventions governing its performance The

writers are leading ethnomusicologists and their approach is based on the belief that music is best understood in the context of the culture which gave rise to it By including Mande and Uzbek Tajik music plus North American jazz in addition to the better known styles of the Middle East the Indian sub continent the Far East and South East Asia this book offers challenging new perspectives on the word classical It shows the extent to which most classical traditions are underpinned by improvisation and reveals the cognate origins of seemingly unrelated musics it reflects the multifarious ways in which colonialism migration and new technology have affected musical development and continue to do today With specialist language kept to a minimum it is designed to help both students and general readers to appreciate musical traditions which may be unfamiliar to them and to encounter the reality which lies behind that lazy adjective exotic

MICHAEL CHURCH has spent much of his career in newspapers as a literary and arts editor since 2010 he has been the music and opera critic of The Independent From 1992 to 2005 he reported on traditional musics all over the world for the BBC World Service in 2004 Topic Records released a CD of his Kazakh field recordings and in 2007 two further CDs of his recordings in Georgia and Chechnya

Contributors Michael Church Scott DeVeaux Ivan Hewett David W Hughes Jonathan Katz Roderic Knight Frank Kouwenhoven Robert Labaree Scott Marcus Terry E Miller Dwight F Reynolds Neil Sorrell Will Sumits Richard Widdess Ameneh Youssefzadeh

Accenting the Classics Deborah Mawer, Barbara L. Kelly, Rachel Moore, Graham Sadler, 2023

Brings new insights to the music of well known European composers by telling a fascinating little known story about French music publishing specifically through the lens of Jacques Durand's edition *Classique* French composers performers and musicologists acted as editors of eighteenth and nineteenth century European classics primarily for piano Among these editors were Faur Saint Saëns Debussy Ravel and Dukas the objects of their enquiries included core works by Rameau Bach Mozart Beethoven Mendelssohn Schumann and Chopin Presenting six composer editor case studies the volume shows that the French accent both musical and cultural upon this predominantly Austro German music was highly varied Editorial responses range from scholarly approaches to those directed by performance or compositional agendas and from pan European to strongly patriotic stances Intriguing intersections are revealed between old and new and between French and cross European canons Beyond editing the book explores the edition's role in pedagogy and performance including by pianists Robert Casadesu and Yvonne Loriod and in the reassertion of contemporary French composition especially regarding innovation around neoclassicism It will interest a wide readership including musicologists performers and concert goers cultural historians and other humanities scholars

Romantic Drama Gerald Ernest Paul Gillespie, 1994 It does not treat Romanticism as a limited period dominated by some construed singular master ethos or dialectic rather it follows the literary patterns and dynamics of Romanticism as a flow of interactive currents across geocultural frontiers

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