

The Art of Music

AND OTHER ESSAYS
(A Travels Chapter)

Hector Berlioz

Translated and Edited by ELIZABETH CLACKNELL BOWEN

Foreword by JACQUES BARZAN



Art Of Music And Other Essays A Travers Chants

Benedict Taylor



Art Of Music And Other Essays A Travers Chants:

The Art of Music and Other Essays Hector Berlioz, 1994-06-22 *A Travers Chants* is the collection of writings selected from his thirty odd years of musical journalism These essays cover a wide spectrum of intellectual inquiry Beethoven's nine symphonies and his opera *Fidelio* Wagner and the partisans of the Music of the Future Berlioz's idols Gluck Weber and Mozart There is an eloquent plea to stop the constant rise in concert pitch an issue still discussed today a serious piece on the place of music in church and a humorous and imaginative account of musical customs in China

A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an

Introductory Essay on Music Hector Berlioz, 2000 A daring composer in his own right Hector Berlioz made a considerable reputation and a modest living for himself writing about music This compact volume gathers brief pithy essays Berlioz wrote on Beethoven's nine symphonies his opera *Fidelio* and his piano sonatas and trios Berlioz vividly depicts the salient features of the music with observations that are acute and passionate as valuable for musicians as for amateurs Beyond its astute commentary on the music however Berlioz's book offers a rare firsthand look at the reception and reputation accorded Beethoven's music in the decades following his death Berlioz transcribes the comments of amateurs leaving the conservatoire after a performance of Beethoven's Ninth Symphony and provides a mocking glimpse of the French appreciation of the great German composer What stands in the way of the music of *Fidelio* as regards the Parisian public is the great disdain of the composer for sonorous effects which are not justified He addresses Beethoven's skillful use of the orchestra as an instrument of drama and the general disapprobation that greeted this approach He also includes a satirical piece on the fad of calling up the spirit of a composer and transcribing new posthumous compositions Berlioz's essays testify to the tumult caused by Beethoven's music in his time and offer ways to approach the music that remain enlightening and fresh

Masculinity and Western Musical Practice Kirsten Gibson, 2017-07-05 How have men used art music How have they listened to and brandished the musical forms of the Western classical tradition and how has music intervened in their identity formations This collection of essays addresses these questions by examining some of the ways in which men music and masculinity have been implicated with each other since the Middle Ages Feminist musicologies have already dealt extensively with music and gender from the phallogocentric tendencies of the Western tradition to the explicit marginalization of women from that tradition This book builds on that work by turning feminist critical approaches towards the production rhetorical engagement and subversion of masculinities in twelve different musical case studies In other disciplines within the arts and humanities men's studies is a well established field Musicology has only recently begun to address critically music's engagement with masculinity and as a result has sometimes thereby failed to recognize its own discursive misogyny This book does not seek to cover the field comprehensively but rather to explore in detail some of the ways in which musical practices do the cultural work of masculinity The book is structured into three thematic sections effeminate and virile musics

and masculinities national masculinities national musics and identities voices discourses Within these themes the book ranges across a number of specific topics late medieval masculinities early modern discourses of music masculinity and medicine Renaissance Italian masculinities eighteenth nineteenth and early twentieth century ideas of creativity gender and canonicity masculinity imperialist and nationalist ideologies in the nineteenth century and constructions of the masculine voice in late nineteenth and twentieth century opera and song While the case studies are methodologically disparate and located in different historical and geographical locations they all share a common conc Wagner's Melodies David Trippett,2013-05-02 Wagner s Melodies places the composer s ideas about melody in the context of the scientific discourse of his age **Form, Program, and Metaphor in the Music of Berlioz** Stephen Rodgers,2009-03-05 Few aspects of Berlioz s style are more idiosyncratic than his handling of musical form This book the first devoted solely to the topic explores how his formal strategies are related to the poetic and dramatic sentiments that were his very reason for being Rodgers draws upon Berlioz s ideas about musical representation and on the ideas that would have influenced him arguing that the relationship between musical and extra musical narrative in Berlioz s music is best construed as metaphorical rather than literal intimate but indirect in Berlioz s words Focusing on a type of varied repetitive form that Berlioz used to evoke poetic ideas such as mania obsession and meditation the book shows how far from disregarding form when pushing the limits of musical evocation Berlioz harnessed its powers to convey these ideas even more vividly "Manet, Wagner, and the Musical Culture of Their Time " Therese Dolan,2017-07-05 How did the tumult caused by German composer Richard Wagner result in the first modernist painting In the first full length book dedicated to the study of Edouard Manet and music art historian Therese Dolan demonstrates that the 1862 painting Music in the Tuileries represents the progressive musical culture of his time heretofore read by scholars predominantly through the words of Charles Baudelaire Dolan sees in this painting s radical style the conceptual shift to modernism in both painting and music a transition that she convincingly argues received a strong impetus from Manet s Music in the Tuileries and Wagner s controversial Tannh er which premiered the previous year Supplemental to analysis of the painting Dolan incorporates discussion of texts by Theophile Gautier Champfleury and Baudelaire who are represented in the painting This book incorporates studies of the major artistic literary and musical figures of nineteenth century France It represents an important contribution to an understanding of French culture in the third quarter of the nineteenth century a period of intense literary artistic and musical activity that formed the crucible for modernism **The Cambridge Companion to Music and Romanticism** Benedict Taylor,2021-08-26 A stimulating new approach to understanding the relationship between music and culture in the long nineteenth century **The Cambridge Companion to Liszt** Kenneth Hamilton,2005-09-22 This Companion provides an up to date view of the music of Franz Liszt its contemporary context and performance practice written by some of the leading specialists in the field of nineteenth century music studies Although a core of Liszt s piano music has always maintained a firm hold on the repertoire his output

was so vast influential and multi faceted that scholarship too has taken some time to assimilate his achievement This book offers students and music lovers some of the latest views in an accessible form Katharine Ellis Alexander Rehding and James Deaville present the biographical and intellectual aspects of Liszt s legacy Kenneth Hamilton James Baker and Anna Celenza give a detailed account of Liszt s piano music including approaches to performance Monika Hennemann discusses Liszt s Lieder and Reeves Shulstad and Dolores Pesce survey his orchestral and choral music *The Finale in Western Instrumental Music* Michael Talbot,2001 The knowledge that finales are by tradition and perhaps also necessarily different from other movements has been around a long time but this is the first time that the special nature of finales in instrumental music has been examined comprehensively and in detail Three main types of finale labelled relaxant summative and valedictory are identified Each type is studied closely with a wealth of illustration and analytical commentary covering the entire period from the Renaissance to the present day The history of finales in five important genres suite sonata string quartet symphony and concerto is traced and the parallels and divergences between these traditions are identified Several wider issues are mentioned including narrativity musical rounding inter movement relationships and the nature of codas The book ends with a look at the finales of all Shostakovich s string quartets in which examples of most of the types may be found

The Cambridge Companion to Berlioz Peter Bloom,2000-08-24 Provides a comprehensive view of Berlioz the man the composer the critic and the writer **Pentatonicism from the Eighteenth Century to Debussy** Jeremy Day-O'Connell,2007 A generously illustrated examination of pentatonic black key scale techniques in the context of eighteenth and nineteenth century Western art music Pentatonicism from the Eighteenth Century to Debussy offers the first comprehensive account of a widely recognized aspect of music history the increasing use of pentatonic black key scale techniques in nineteenth century Western art music Pentatonicism in nineteenth century music encompasses hundreds of instances many of which predate by decades the more famous examples of Debussy and Dvor k This book weaves together historical commentary with music theory and analysis in order to explain the sources and significance of an important but hitherto only casually understood phenomenon The book introduces several distinct categories of pentatonicpractice pastoral primitive exotic religious and coloristic and examines pentatonicism in relationship to changes in the melodic and harmonic sensibility of the time The text concludes with an additional appendix of over 400 examples an unprecedented resource demonstrating the individual artistry with which virtually every major nineteenth century composer from Schubert Chopin and Berlioz to Liszt Wagner and Mahler handled these seemingly simple materials of pentatonicism Jeremy Day O Connell is assistant professor of music at Knox College **Music and Fantasy in the Age of Berlioz** Francesca Brittan,2017-09-14 An exploration of fantastic soundworlds in nineteenth century France providing a fresh aesthetic and compositional context for Berlioz and others Berlioz Peter Bloom,2008 Presented in six contrasting and complementary pairs the essays treat such matters as Berlioz s aesthetics and what it means to write about the meaning of his music the political implications of

his fiction and the affinities of his projects as composer and as critic what the Germans thought of his work before his travels in Germany and what the English made of him when he visited their capital city We learn in explicit detail how Berlioz deployed the mezzo soprano voice what he seems to have written immediately after encountering Shakespeare's Romeo and Juliet a surprise and where he benefited from Beethoven in what later became Romeo et Juliette **Berlioz on Music** Hector Berlioz, 2015 Hector Berlioz was not only a composer but a renowned writer and critic and his Memoirs and Evenings with the Orchestra are particularly well known and loved This book provides new translations of his criticism in English taking him from his student days as a participant in musical polemics over Rossini to his first years of mature success

Berlioz and His World Francesca Brittan, Sarah Hibberd, 2024-08-05 A collection of essays and short object lessons on the composer Hector Berlioz published in collaboration with the Bard Music Festival Hector Berlioz 1803-1869 has long been a difficult figure to place and interpret Famously in Richard Wagner's estimation he hovered as a transient marvelous exception a composer woefully and willfully isolated In the assessment of German composer Ferdinand Hiller he was a fleeting comet who does not belong in our musical solar system the likes of whom would never be seen again For his contemporaries as for later critics Berlioz was simply too strange and too noisy too loud too German too literary too cavalier with genre and form and too difficult to analyze He was in many ways a composer without a world *Berlioz and His World* takes a deep dive into the composer's complex legacy tracing lines between his musical and literary output and the scientific sociological technological and political influences that shaped him Comprising nine essays covering key facets of Berlioz's contribution and six short object lessons meant as conversation starters the book reveals Berlioz as a richly intersectional figure His very difficulty his tendency to straddle the worlds of composer conductor and critic is revealed as a strength inviting new lines of cross disciplinary inquiry and a fresh look at his European and American reception *The Oxford History of Western Music* Richard Taruskin, Christopher Howard Gibbs, 2019 Takes students beyond the who what and when exploring the how and why behind the story of Western Music Now in its second edition this text immerses students in the engaging story of the Western musical tradition By emphasizing the connections among works both within cultural eras and across time and place the text goes beyond a basic retelling of the music's history to build students ability to listen critically to key works *The Oxford History of Western Music* College Edition is a complete program for building students understanding and appreciation of the classical canon **Beethoven's Symphonies** Martin Geck, 2017-05 In the years spanning from 1800 to 1824 Ludwig van Beethoven completed nine symphonies now considered among the greatest masterpieces of Western music Yet despite the fact that this time period located in the wake of the Enlightenment and at the peak of romanticism was one of rich intellectual exploration and social change the influence of such threads of thought on Beethoven's work has until now remained hidden beneath the surface of the notes Beethoven's Symphonies presents a fresh look at the great composer's approach and the ideas that moved him offering a lively account of the major themes unifying

his radically diverse output Martin Geck opens the book with an enthralling series of cultural political and musical motifs that run throughout the symphonies A leading theme is Beethoven s intense intellectual and emotional engagement with the figure of Napoleon an engagement that survived even Beethoven s disappointment with Napoleon s decision to be crowned emperor in 1804 Geck also delves into the unique ways in which Beethoven approached beginnings and finales in his symphonies as well as his innovative use of particular instruments He then turns to the individual symphonies tracing elements a pitch a chord a musical theme that offer a new way of thinking about each work and will make even the most devoted fans of Beethoven admire the symphonies anew Offering refreshingly inventive readings of the work of one of history s greatest composers this book shapes a fascinating picture of the symphonies as a cohesive oeuvre and of Beethoven as a master symphonist

The Other Worlds of Hector Berlioz Inge van Rij,2015-02-19 Inge van Rij s book demonstrates how Berlioz used the sights and sounds of the orchestra to explore other worlds

Virtuosity of the Nineteenth Century Susan Bernstein,1998 A study of the reflexive relationship between music and language in the nineteenth century this book maintains a discrete historical focus while drawing upon an aesthetic going back to problems of epic delivery in ancient Greece Reading Romantic reactions to music together with linguistic and economic conflicts brought about by the rise of journalism the book pursues the tension around performativity that both connects and separates music and writing Franz Liszt is the organizing figure in this detailed study of music in Heine and Baudelaire The acclaimed virtuoso functions both as a metaphor for a musical mode of enunciation and as a historical referent This dual status dramatizes the struggle at the heart of nineteenth century aesthetics between poetic self reference and realism s efforts to report the world accurately Debates surrounding Liszt pinpoint the conflict between the view that locates sense in the process of its production and the contrary judgment privileging a stable meaning over the exteriority of its execution This dualism also articulates the problematic relationship of the individual to general social and linguistic structures The book s analyses of nineteenth century theories of correspondence along with the thematization of the other arts point to the limitations of analogy the impossibility of a general theory of art and a crisis of identity that is a shared non identity that can be the only common property among different discourses genres and media

Virtuosity of the Nineteenth Century offers a fresh reading of relatively marginal texts by canonical figures addressing questions about the relation between the arts the possibility of critical description and the function of performativity

The Oboe Geoffrey Vernon Burgess,Geoffrey Burgess (oboist.),Bruce Haynes,Instructor of Baroque Oboe Geoffrey Burgess,MR Geoffrey Burgess, Obo,2004-01-01 The oboe including its earlier forms the shawm and the hautboy is an instrument with a long and rich history In this book two distinguished oboist musicologists trace that history from its beginnings to the present time discussing how and why the oboe evolved what music was written for it and which players were prominent Geoffrey Burgess and Bruce Haynes begin by describing the oboe s prehistory and subsequent development out of the shawm in the mid seventeenth century They then

examine later stages of the instrument from the classical hautboy to the transition to a keyed oboe and eventually the Conservatoire system oboe. The authors consider the instrument's place in Romantic and Modernist music and analyze traditional and avant garde developments after World War II. Noting the oboe's appearance in paintings and other iconography as well as in distinctive musical contexts, they examine what this reveals about the instrument's social function in different eras. Throughout the book, they discuss the great performers from the pioneers of the seventeenth century to the traveling virtuosi of the eighteenth, the masters of the romantic period, and the legends of the twentieth century such as Gillet, Goossens, Tabuteau, and Holliger. With its extensive illustrations, useful technical appendices, and discography, this is a comprehensive and authoritative volume that will be the essential companion for every woodwind student and performer.

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