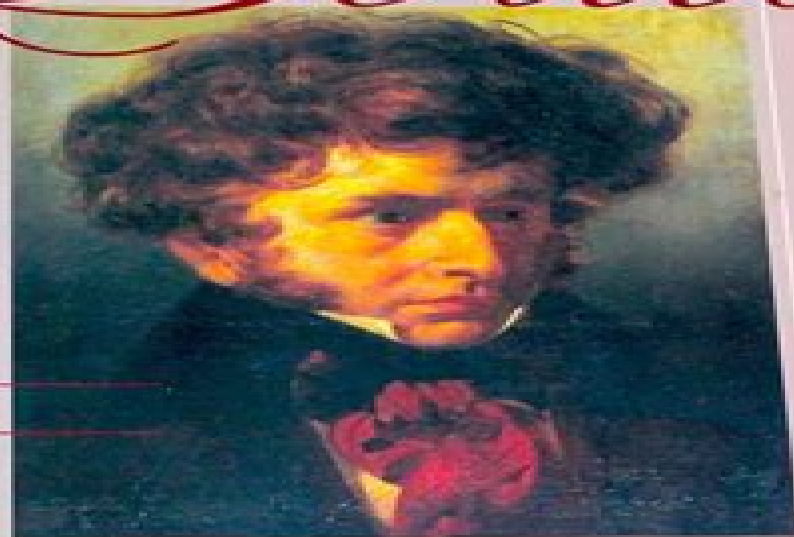


Selected Letters of
Berlioz



Translated by Roger Nichols
Edited by Hugh Macdonald

Selected Letters Of Berlioz

Wilfrid Mellers



Selected Letters Of Berlioz:

Selected Letters of Berlioz Hector Berlioz, 1995 **Berlioz, Selected Letters** Hector Berlioz, Hugh Macdonald, 1995

Hector Berlioz. A Selection from His Letters. Selected, Edited and Translated by Humphrey Searle. [With a Portrait.].

Hector Berlioz, 1966 *Hector Berlioz* Hector Berlioz, 1966 **A Selection from the Letters of Hector Berlioz** Hector

Berlioz, 1966 **The Origins and Ascendancy of the Concert Mass** Stephanie Rocke, 2020-12-30 The mass is an extraordinary musical form Whereas other Western art music genres from medieval times have fallen out of favour the mass has not merely survived but flourished A variety of historical forces within religious secular and musical arenas saw the mass expand well beyond its origins as a cycle of medieval chants become concertised and ultimately bifurcate Even as Western societies moved away from their Christian origins to become the religiously plural and politically secular societies of today and the Church itself moved in favour of congregational singing composers continued to compose masses By the early twentieth century two forms of mass existed the liturgical mass composed for church services and the concert mass composed for secular venues Spanning two millennia *The Origins and Ascendancy of the Concert Mass* outlines the origins and meanings of the liturgical texts defines the concert mass explains how and why the split occurred and provides examples that demonstrate composers gradual appropriation of the genre as a vehicle for personal expression on serious issues By the end of the twentieth century the concert mass had become a repository for an eclectic range of theological and political ideas

The Diaries of Giacomo Meyerbeer: The last years, 1857-1864 Giacomo Meyerbeer, 1999 Volume 4 is devoted to the last years 1857-64 while age and declining health saw a waning of the composer's personal optimism It contains a series of glossaries listing his compositions and the musical and theatrical works he attended throughout his life as well as a bibliography **Choral Masterpieces** Nicholas Tarling, 2014-05-16 In *Choral Masterpieces Major and Minor* historian Nicholas Tarling surveys the landscape of choral works some standard masterpieces that are commonly performed by choruses around the world others deserving a second closer look As noted in the foreword by Uwe Grodd music director of the Auckland Choral Society this work is a collection of essays about a number of outstanding works including Beethoven's *Miss Solemnis* and Britten's *War Requiem* but he also invites attention to lesser masterpieces If the choral movement which includes both singers and listeners is to survive new works must be created and repertory expanded The book is an easy and captivating read even if you are not a chorister *Choral Masterpieces Major and Minor* features short essays on over 28 works from major masterpieces such as Handel's *Messiah* and Bach's *St Matthew's Passion* to off the beaten path choral works such as Samuel Coleridge Taylor's *Hiawatha* and Frederick Delius' *A Mass of Life Throughout* Tarling offers assessments that sparkle with unique insights and at the same time ground listeners in the historical contexts of the works' production and performance Each work is transformed in Tarling's able hands from musical work into a window into the mind and milieu of the composer *Choral Masterpieces Major and Minor* mixes choral mainstays with works that demand revisiting Choral

singers and their audiences as well as choral societies and their directions and promoters will find ample food for thoughts in these meditations on the choral tradition

Ferruccio Busoni and the Ontology of the Musical Work Erinn Elizabeth Knyt, 2010 Ferruccio Busoni's conception of the musical work derives from his multiple roles as performer aesthetician editor composer arranger and intellectual Drawing on unpublished scores manuscripts sketches and documents from the Staatsbibliothek in Berlin concert programs from a private collection in Berkeley acoustic recordings information about Busoni's intellectual interests gleaned from an auction catalogue featuring the contents of his extensive library and the published aesthetic writings letters and compositions the present study offers the first comprehensive account of Busoni's work concept By establishing connections between his ideas and his musical practice it explores and clarifies the reasoning behind his idiosyncratic compositional style a style characterized by a blurring of boundaries between original and borrowed material Polystylistic mixtures of the old and new and a distinctive performance style in which Busoni creatively altered and embellished existing texts exemplify his practice in an age in thrall to *Werktreue* when originality of idea was prized above all else

Between Old Worlds and New Wilfrid Mellers, 1997 Wilfrid Mellers ranks among the most eminent of contemporary British writers and lecturers on music The range of his interest is exceptionally wide encompassing music from the renaissance to the present day from Monteverdi to Minimalism not excluding jazz and many different forms of popular music as well as music from non western cultures That breadth of vision is nowhere more apparent than in his occasional writings In these necessarily concentrated and closely focused pieces we find the essence of his thinking about music its nature and its meaning Written in the first instance for the general reader they also offer insights that should be of importance to music students in schools colleges and universities

Ten Masterpieces of Music Harvey Sachs, 2021-10-26 Some pieces of music survive Most fall into oblivion What gives the ten masterpieces selected for this book their exceptional vitality In this penetrating volume Harvey Sachs acclaimed biographer and historian of classical music takes readers into the hearts of ten extraordinary works of classical music in ten different genres showing both the curious novice and the seasoned listener how to recognize appreciate and engage with these masterpieces on a historical and compositional level Far from what is often thought classical music is neither dead nor dying As a genre it is constantly evolving its pieces passing through countless permutations and combinations yet always retaining that essential *lan vital* or life force The works collected here composed in the years between 1784 and 1966 are a testament to this fact As Sachs skillfully demonstrates they have endured not because they were exceptionally well made or interesting but because they were created by composers Mozart and Beethoven Schubert Schumann Berlioz Verdi and Brahms Sibelius Prokofiev and Stravinsky who had a particular genius for drawing music out of their deepest wellsprings Through music Sachs writes they universalized the intimate In describing how music actually sounds *Ten Masterpieces of Music* seems to do the impossible animating the process of composing as well as the coming together of disparate scales and melodies trills and harmonies It tells us too how particular compositions

came to be often revealing that the pieces we now consider classic were never intended to be so In poignant exquisite prose Sachs shows how Mozart a former child prodigy under constant pressure to produce new music hastily penned Piano Concerto No 17 in G major one of his finest piano concertos for a teenage student and likewise demonstrates how Goethe's Faust Part One became a springboard for the musical imagination of the French composer Berlioz As Sachs explains these pieces are not presented as candidates for a new Top Ten They represent neither the most well known nor the most often performed works of each composer Instead they were chosen precisely because he had something profound to say about them about their composers about how each piece fits into its composer's life and about how each of these lives can be contextualized by time and place In fact Sachs encourages readers to form their own favorites and teaches them how to discern special characteristics that will enhance their own listening experiences With Ten Masterpieces of Music it becomes evident that Sachs has lived with these pieces for a veritable lifetime His often soaring descriptions of the works and the dramatic lives of the men who composed them bring a heightened dimension to the musical perceptions of all listeners communicating both the sheer improbability of a work becoming a classic and why certain pieces these ten among them survive the perilous test of time *Berlioz* D. Kern Holoman, 1989 A captivating and sumptuously illustrated biography Berlioz is not only a complete account of the Romantic era composer but also an acute analysis of his compositions and a description of his work as a conductor and critic 139 halftones 3 maps 160 musical examples *Mendelssohn Perspectives* Nicole Grimes, Angela Mace, 2016-04-22 If the invective of Nietzsche and Shaw is to be taken as an endorsement of the lasting quality of an artist then Felix Mendelssohn Bartholdy takes pride of place beside Tennyson and Brahms in the canon of great nineteenth century artists Mendelssohn Perspectives presents valuable new insights into Mendelssohn's music biography and reception Critically engaging a wide range of source materials the volume combines traditional musical analytical studies with those that draw on other humanistic disciplines to shed new light on the composer's life and on his contemporary and posthumous reputations Together these essays bring new historical and interpretive dimensions to Mendelssohn studies The volume offers essays on Mendelssohn's Jewishness his vast correspondence his music for the stage and his relationship with music of the past and future as well as the compositional process and handling of form in the music of both Mendelssohn and his sister the composer Fanny Hensel German literature and aesthetics gender and race philosophy and science and issues of historicism all come to bear on these new perspectives on Mendelssohn **Letters, collected and ed. by La Mara, tr. by C. Bache** Franz Liszt, 1894 *A History of the Music for Wind Band* Leon J. Bly, 2023 The book provides a historical survey of the wind band's music and denotes how historical and cultural developments have influenced it over the course of time Although the modern wind band developed first in the 19th century it has its roots in the wind music of ancient times and music survives that has been composed since the Middle Ages Therefore this book covers the music from that time to the present including the dance music of the Renaissance the Harmoniemusik of the Classical Period

and the nationalistic music of the Romantic Period as well as the major wind band repertoire developed after 1900 **The Memoirs of Hector Berlioz** Hector Berlioz, 2002-03-19 Translator and editor David Cairns has completely revised the text of this memoir of Hector Berlioz The extensive notes that accompany the text have been updated to reflect the results of recent research **Program Music** Jonathan Kregor, 2015-01-15 Program music was one of the most flexible and contentious novelties of the long nineteenth century covering a diverse range that included the overtures of Beethoven and Mendelssohn the literary music of Berlioz and Schumann Liszt's symphonic poems the tone poems of Strauss and Sibelius and compositions by groups of composers in Russia Bohemia the United States and France In this accessible Introduction Jonathan Kregor explores program music's ideas and repertoire discussing both well known and less familiar pieces by an array of nineteenth and twentieth century composers Setting program music in the context of the intellectual debates of the period Kregor presents the criticism of writers like A B Marx and Hanslick to reveal program music's growth dissemination and reception This comprehensive overview features numerous illustrations and music examples and provides detailed case studies of battle music Shakespeare settings and Goethe's Faust *The Cambridge Companion to Grand Opera* David Charlton, 2003-09-04 This 2003 Companion is a fascinating and accessible exploration of the world of grand opera Through this volume a team of scholars and writers on opera examine those important Romantic operas which embraced the Shakespearean sweep of tragedy history love in time of conflict and the struggle for national self determination Rival nations rival religions and violent resolutions are common elements with various social or political groups represented in the form of operatic choruses The book traces the origins and development of a style created during an increasingly technical age which exploited the world renowned skills of Parisian stage designers artists and dancers as well as singers It analyses in detail the grand operas by Rossini Auber Meyerbeer and Halvy discusses grand opera in Russia and Germany and also in the Czech lands Italy Britain and the Americas The volume also includes an essay by the renowned opera director David Pountney

Giacomo Meyerbeer Marco Clemente Pellegrini, 2008-10-01 This Guide has resulted from years of research on the papers and music of Giacomo Meyerbeer and aims to provide a bibliographical aid and point of reference for further research The first part presents the private papers connected to the composer and his principal librettist Eugène Scribe both archival and printed with working papers and correspondence as found in Berlin Paris and some of the famous libraries of the world The body of Part 2 draws together all the known resources on Meyerbeer's life and historical reputation from full scale biographies and entries in reference books through critical discussions to website resources to records of symposia The third part provides material about his background with its unique mixture of Jewish and Prussian elements the powerful role of the city of Berlin in his life and work The fourth part lists bibliographic material for Meyerbeer's music looking at his operas grouped as German Italian and French with each individual entry providing a record of the scores available both modern and historical the various arrangements made from the operas during the heyday of their popularity reviews of modern

performances discography and bibliography of studies and publications pertinent to the wider cultural and historical contexts of the works The next two sections constitute an extended record of material pertinent to the contemporaries of Meyerbeer In the fifth section are select bibliographies of composers authors artists performers politicians those who played some part in the composer s life or anyone of significance in his wider contemporary circumstances This is continued in the sixth part where the cultural and aesthetic elements of the composer s milieu or life in the theatre during seventy years of the nineteenth century are listed The seventh part adds a bibliography of social and historical background where the incidental issues of Judaism in nineteenth century Europe and the wider political historical and geographical circumstances of Meyerbeer s life his relentless travelling and closely recorded experiences in Germany France Italy Belgium England and Austria The eighth section provides a thematic key to this extensive material Part 9 provides an extended tripartite series of lists of the published scores arrangements and some special studies of Meyerbeer over the period 1820 to 2005 in alphabetical chronological and thematic ordering The last two sections furnish the modern equivalent of this record of Meyerbeer and his compositions showing in Part 11 the list of performances of his operas since the Second World War and in Part 12 listing the recordings of the operas both commercial and private for the same period The thirteenth and last section is iconographical pictures that represent an interesting survey of the popular response to Meyerbeer in the 19th century

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Selected Letters Of Berlioz Introduction

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