

HECTOR BERLIOZ

LES
GROTESQUES
DE LA MUSIQUE

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Les Grotesques De La Musique

Frances K. Barasch



Les Grotesques De La Musique:

Les grotesques de la musique Hector Berlioz, 1859 Les grotesques de la musique Berlioz (Hector), 1858 *Les Grotesques de la musique* Hector Berlioz, Gérard Condé, 2011

L'art musical est sans contredit celui de tous les arts qui fait naître les passions les plus tranges les ambitions les plus saugrenues je dirai même les monomanies les plus caractérisées Parmi les malades enfermés dans les maisons de santé ceux qui se croient Neptune ou Jupiter sont aisément reconnus pour monomanes mais il en est beaucoup d'autres jouissant d'une entière liberté dont les parents n'ont jamais songé recourir pour eux aux soins de la science philosophique et dont la folie pourtant est évidente La musique leur a détraqué le cerveau Je m'abstiendrai de parler ce sujet des hommes de lettres qui crivent soit en vers soit en prose sur des questions de théorie musicale dont ils n'ont pas la connaissance la plus élémentaire en employant des mots dont ils ne comprennent pas le sens qui se passionnent de sang froid pour d'anciens maîtres dont ils n'ont jamais entendu une note qui leur attribuent gratuitement des idées mélodiques et expressives que ces maîtres n'ont jamais eues puisque la mélodie et l'expression n'existaient pas l'époque où ils vécurent qui admirent en bloc et avec la même effusion de cœur deux morceaux signés du même nom dont l'un est beau en effet quand l'autre est absurde qui disent et crivent enfin ces tonnantes bouffonneries que pas un musicien ne peut entendre citer sans rire C'est convenu chacun a le droit de parler et de critiquer sur la musique c'est un art banal et fait pour tout le monde la phrase est consacrée Pourtant entre nous cet aphorisme pourrait bien être l'expression d'un préjugé Si l'art musical est la fois un art et une science si pour le posséder fond il faut des études complexes et assez longues si pour ressentir les motions qu'il procure il faut avoir l'esprit cultivé et le sens de l'ouïe exercé si pour juger de la valeur des œuvres musicales il faut posséder en outre une mémoire meublée afin de pouvoir établir des comparaisons connaître enfin beaucoup de choses qu'on ignore nécessairement quand on ne les a pas apprises il est bien évident que les gens qui s'attribuent le droit de divaguer propos de musique sans la savoir et qui se garderaient pourtant de mettre leur opinion sur l'architecture sur la statuaire ou tout autre art étranger sont dans le cas de monomanie Ils se croient musiciens comme les autres monomanes dont je parlais tout l'heure se croient Neptune ou Jupiter Il n'y a pas la moindre différence Quand Balzaccrivait son Gambara et tentait l'analyse technique du *Moïse de Rossini* quand Gustave Planche osait imprimer son étrange critique de la *Symphonie héroïque* de Beethoven ils étaient fous tous les deux Seulement la folie de Balzac était touchante il admirait sans comprendre ni sentir il se croyait enthousiasmé L'insanité de Planche était irritante et sottise au contraire sans comprendre ni sentir ni savoir il dénigrait Beethoven et prétendait lui enseigner comment il faut faire une symphonie Je pourrais nommer une foule d'autres crivains qui pour le malheur de l'art et le tourment des artistes publient leurs idées sur la musique en prenant constamment comme le singe de la fable le *Pirée* pour un homme Mais je veux me borner citer divers exemples de monomanie inoffensive et par cela même essentiellement plaisante que l'histoire moderne me fournit

Les grotesques de la musique Hector Berlioz, 1927 *Les Grotesques de la Musique (Classic Reprint)* Hector Berlioz, 2017-06-28 Excerpt from *Les Grotesques de*

la Musique Puis vous nous reprochez toujours de ne pas chanter assez piano dans les nuances douces de ne pas attaquer avec ensemble les fortes vous voulez que l'on prononce les deux s dans le mot angoisse et l'r dans la seconde syllabe du mot traître Et si un malheureux illettré un seul égare dans nos rangs oublie votre observation grammaticale et s'avise de dire encore angoisse ou traite vous vous en prenez à tout le monde vous nous accablez en masse de plaisanteries cruelles nous appelant portiers ouvreuses de loges etc Eh bien nous supportons cela néanmoins et nous vous aimons tout de même parce que vous nous aimez on le voit et que vous adorez la musique on le sent About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

Les grotesques de la musique Louis Hector Berlioz, 1914 **Les Grotesques de La Musique** Berlioz Hector, 2016-06-23 Unlike some other reproductions of classic texts 1 We have not used OCR Optical Character Recognition as this leads to bad quality books with introduced typos 2 In books where there are images such as portraits maps sketches etc We have endeavoured to keep the quality of these images so they represent accurately the original artefact Although occasionally there may be certain imperfections with these old texts we feel they deserve to be made available for future generations to enjoy Les Grotesques de la musique; d'Hector Berlioz Hector Berlioz, 2016-11-15 Les Grotesques de la musique est un ouvrage d'Hector Berlioz publié en 1859 composé d'articles par conséquent parus dans le Journal des Débats et la Revue et gazette musicale Faisant suite aux Soirées de l'orchestre dédiées aux artistes de l'orchestre de l'Opéra de Paris ville barbare Attribution Partage dans les Mesures Conditions 3.0 non transposées CC BY SA 3.0 Bonne lecture **Bartók and the Grotesque** Julie Brown, 2017-07-05 The grotesque is one of art's most puzzling figures transgressive comprising an unresolvable hybrid generally focussing on the human body full of hyperbole and ultimately semantically deeply puzzling In Bluebeard's Castle 1911 The Wooden Prince 1916 17 The Miraculous Mandarin 1919 24 rev 1931 and Cantata Profana 1930 Bartók engaged scenarios featuring either overtly grotesque bodies or closely related transformations and violations of the body In a number of instrumental works he also overtly engaged grotesque satirical strategies sometimes as in Two Portraits Ideal and Grotesque indicating this in the title In this book Julie Brown argues that Bartók concerns with stylistic hybridity high low East West tonal atonal modal the body and the grotesque are interconnected While Bartók developed each interest in highly individual ways and did so separately to a considerable extent the three concerns remained conceptually interlinked All three were thoroughly implicated in cultural constructions of the Modern during the period in which Bartók was composing Bartók

and the Grotesque Julie A. Brown, 2007-01-01 In Bluebeard's Castle 1911 The Wooden Prince 1916 17 The Miraculous Mandarin 1919 24 rev 1931 and Cantata Profana 1930 Bartók engaged scenarios featuring either overtly grotesque bodies or closely related transformations and violations of the body In this book Julie Brown argues that Bartók's concerns with stylistic hybridity high low East West tonal atonal modal the body and the grotesque are interconnected All three were thoroughly implicated in cultural constructions of the Modern during the period in which Bartók was composing Les grotesques de la musique Hector Berlioz, 2021-04-25 Dans Les grotesques de la musique de Hector Berlioz l'auteur présente une série d'essais sur l'histoire de la musique mettant en lumière des aspects moins connus et presque humoristiques de ce domaine Berlioz utilise un style littéraire vif et satirique pour analyser divers compositeurs et interprètes offrant ainsi un regard unique sur le monde de la musique Son critique incisive et son humour mordant rendent ce livre à la fois divertissant et d'un intérêt parfait pour les amateurs de musique et d'histoire littéraire Berlioz compositeur renommé du 19^{me} siècle apporte un point de vue expert ses essais ayant lui-même expérimenté les défis et les joies du monde musical Sa passion pour la musique transparaît dans chacune de ses lignes offrant aux lecteurs un aperçu fascinant de son univers Les grotesques de la musique est un incontournable pour quiconque s'intéresse à la musique classique et ses personnalités excentriques **Oeuvres littéraires: Les Grotesques**

de la musique Hector Berlioz, 1980-01-01 *The grotesque* Frances K. Barasch, 2018-12-17 No detailed description available for The grotesque Le grotesque de l'Histoire, National Traditions in Nineteenth-Century Opera, Volume I Steven Huebner, 2017-03-02 This volume covers opera in Italy France England and the Americas during the long nineteenth century 1789 1914 The book is divided into four sections that are thematically rather than geographically conceived Places essays centering on contexts for operatic culture Genres and Styles studies dealing with the question of how operas in this period were put together Critical Studies of individual works exemplifying particular critical trends and Performance

Phrase and Subject Delia da Sousa Correa, 2017-07-05 The confluence between music and literature long hymned as sister arts is a newly burgeoning field of critical inquiry This innovative collection of interdisciplinary essays provides a valuable introduction to the field mapping the contours of recent research and investigating the mutual aesthetic influence of the two arts and their common historical ground The examination of literary works using music as an analogy for literary composition and agent of cultural value and the consideration of musical works whose structure is derived from literary models will excite the interest of both professional scholars and students in the fields of musicology literary studies and modern European languages Legenda 2006 Delia da Sousa Correa is Lecturer in Literature at The Open University She is the author of George Eliot Music and Victorian Culture 2002 and editor of *Balzac and Music* Jean-Pierre Barricelli, 2017-07-20 First published in 1990 this book was the first comprehensive study of Balzac's relationship to music blending past scholarship with new perspectives to formulate an inclusive account It begins by examining the contacts and experiences that shaped the musical side of Balzac's life These left valuable and lasting impressions which often found their way into his

writings where he recorded a myriad of critical and musicological opinions assessed primarily in relation to Gambara and Massimilla Doni These discussions prepare the way for an analysis of Balzac two major musical persuasions religious music and Beethoven This book will be of interest to students of literature and music Music, Musicians, and the Saint-Simonians Ralph P. Locke, 1986-05 The Saint Simonians whose movement flourished in France between 1825 and 1835 are widely recognized for their contributions to history and social thought Until now however no full account has been made of the central role of the arts in their program In this skillful interdisciplinary study Ralph P Locke describes and documents the Saint Simonians view of music as an ideological tool and the influence of this view on musical figures of the day The disciples of Claude Henri de Rouvroy comte de Saint Simon believed that increased industrial production would play a crucial role in improving the condition of the working masses and in shifting power from the aristocratic drones to the enterprising men of talent then rising in the French middle class As a powerful means of winning support for their views music became an integral part of the Saint Simonians writings and ceremonial activities Among the musicians Locke discusses are Berlioz Liszt and Mendelssohn whose tangential association with the Saint Simonians reveals new aspects of their social and aesthetic views Other musicians became the Saint Simonians faithful followers among them Jules Vinard and Dominique Tajan Rog and particularly Flicien David the movement's principal composer Many of these composers works reconstructed by Locke from authentic sources are printed here including the Premier Chant des industriels written at Saint Simon's request by Rouget de Lisle composer of the Marseillaise **Berlioz's Orchestration Treatise** Berlioz, 2002-08 Berlioz's Orchestration Treatise is a classic textbook which has been used as a guide to orchestration and as a source book for the understanding both of Berlioz's music and of orchestral practice in the nineteenth century This was the first English translation of Berlioz's complete text since 1856 and it is accompanied throughout by Hugh Macdonald's extensive and authoritative commentary on the instruments of Berlioz's time and on his own orchestral practice as revealed in his scores It also includes extracts from Berlioz's writings on instruments in his Memoirs and in his many articles for the Parisian press The Treatise has been highly valued both for its technical information about instruments but also for its poetic and visionary approach to the art of instrumentation Berlioz was not only one of the great orchestrators of the nineteenth century he was also the author with the clearest understanding of the art **Berlioz Studies** Peter Bloom, 2006-11-02 This volume contains nine substantial essays by the world's leading Berlioz scholars They cover various aspects of Berlioz's life and works and represent an important contribution to Berlioz research The book includes essays based on documents both biographical and musical that give us among other things a portrait of the artist as a young man and a revealing view of an important but little studied work of his maturity There are readings of Romeo et Juliette and La Damnation de Faust that wrestle anew with the problems of the relationships between literature and music and as Berlioz's music nearly always requires with the problems of genre Two views of Berlioz's Les Nuits d'été are presented which ask when and why the work was conceived and how the work coheres

The practical question of Berlioz's metronome marks are here thoroughly studied for the first time. The volume closes with a novel piece in dialogue form by the elder statesman of Berlioz scholars Jacques Barzun, who treats with exceptional grace the profound issues raised by Berlioz the man and musician.

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Table of Contents Les Grotesques De La Musique

1. Understanding the eBook Les Grotesques De La Musique
 - The Rise of Digital Reading Les Grotesques De La Musique
 - Advantages of eBooks Over Traditional Books
2. Identifying Les Grotesques De La Musique
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Les Grotesques De La Musique
 - User-Friendly Interface
4. Exploring eBook Recommendations from Les Grotesques De La Musique
 - Personalized Recommendations

- Les Grotesques De La Musique User Reviews and Ratings
- Les Grotesques De La Musique and Bestseller Lists
- 5. Accessing Les Grotesques De La Musique Free and Paid eBooks
 - Les Grotesques De La Musique Public Domain eBooks
 - Les Grotesques De La Musique eBook Subscription Services
 - Les Grotesques De La Musique Budget-Friendly Options
- 6. Navigating Les Grotesques De La Musique eBook Formats
 - ePub, PDF, MOBI, and More
 - Les Grotesques De La Musique Compatibility with Devices
 - Les Grotesques De La Musique Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Les Grotesques De La Musique
 - Highlighting and Note-Taking Les Grotesques De La Musique
 - Interactive Elements Les Grotesques De La Musique
- 8. Staying Engaged with Les Grotesques De La Musique
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Les Grotesques De La Musique
- 9. Balancing eBooks and Physical Books Les Grotesques De La Musique
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Les Grotesques De La Musique
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Les Grotesques De La Musique
 - Setting Reading Goals Les Grotesques De La Musique
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Les Grotesques De La Musique
 - Fact-Checking eBook Content of Les Grotesques De La Musique

- Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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