

1. Record Nr.	UNISA990001748460203316
Autore	LEAKEY, L.S.B.
Titolo	The southern kikuyu before 1903 / L.S.B. Leakey
Pubbl/distr/stampa	London : Academie Press, 1977
Descrizione fisica	3. v. ; 22 cm
Disciplina	967.62
Collocazione	III.1. 2460/3(I A 490/3) III.1. 2460/1(I A 490/1) III.1. 2460/2(I A 490/2)
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	<vol. 1.> : XXIV, 509 p. - <vol. 2.> : XXVIII, 511-991 p. - <vol. 3.> : XXIV, 994-1369 p.

2. Record Nr.	UNINA9910782612903321
Autore	Rodgers Stephen <1974->
Titolo	Form, program, and metaphor in the music of Berlioz / / Stephen Rodgers [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2009
ISBN	1-107-20027-X 1-282-05875-4 0-511-50797-6 9786612058752 0-511-57640-4 0-511-50863-8 0-511-50512-4 0-511-50929-4 0-511-50726-7
Descrizione fisica	1 online resource (x, 189 pages) : digital, PDF file(s)
Disciplina	780.92
Soggetti	Musical form Metaphor Music - Philosophy and aesthetics Program music
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. [173]-183) and index.
Nota di contenuto	Introduction -- Preliminary examples and recent theories -- Form as metaphor -- Mixing genres, mixing forms : sonata and song in Le carnaval romain -- The vague des passions, monomania, and the first movement of the Symphonie fantastique -- Love's emergence and fulfillment : the Scene d'amour from Romeo et Juliette -- Epilogue.
Sommario/riassunto	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.
