1. **Record Nr.** UNICAMPANIAVAN00278780

   **Titolo** Differential Equations, Mathematical Modeling and Computational Algorithms : DEMMCA 2021, Belgorod, Russia, October 25–29 / Vladimir Vasilyev editor

   **Pubbl/distr/stampa** Cham, : Springer, 2023

   **Descrizione fisica** viii, 298 p. : ill. ; 24 cm

   **Soggetti** 00A71 - General theory of mathematical modeling [MSC 2020]
   00B25 - Proceedings of conferences of miscellaneous specific interest [MSC 2020]
   35-XX - Partial differential equations [MSC 2020]
   65-XX - Numerical analysis [MSC 2020]

   **Lingua di pubblicazione** Inglese

   **Formato** Materiale a stampa

   **Livello bibliografico** Monografia

2. **Record Nr.** UNINA9910968448903321

   **Autore** Rodgers Stephen <1974->

   **Titolo** Form, program, and metaphor in the music of Berlioz / / Stephen Rodgers

   **Pubbl/distr/stampa** Cambridge : , : Cambridge University Press, , 2009

   **ISBN** 1-107-20027-X
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   **Edizione** [1st ed.]

   **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

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| 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. |