

Cambridge University Press  
978-1-107-40468-7 - Form, Program, and Metaphor in the Music of Berlioz  
Stephen Rodgers  
Frontmatter  
[More information](#)

---

## Form, Program, and Metaphor in the Music of Berlioz

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.

STEPHEN RODGERS is an Assistant Professor of Music Theory at the University of Oregon. His research focuses on the music of Hector Berlioz, but he has also published articles and given scholarly presentations on such topics as nineteenth-century song, the intersections of musical and literary theories, and film music. He is the recipient of an Andrew W. Mellon Fellowship in Humanistic Studies, a New Faculty Award from the University of Oregon, and a Faculty Research Fellowship from the Oregon Humanities Center, which supported research on a recent article about Berlioz's songs. This is his first book.

Cambridge University Press

978-1-107-40468-7 - Form, Program, and Metaphor in the Music of Berlioz

Stephen Rodgers

Frontmatter

[More information](#)

---

Cambridge University Press

978-1-107-40468-7 - Form, Program, and Metaphor in the Music of Berlioz

Stephen Rodgers

Frontmatter

[More information](#)

# Form, Program, and Metaphor in the Music of Berlioz

—

STEPHEN RODGERS



**CAMBRIDGE**  
UNIVERSITY PRESS

Cambridge University Press  
 978-1-107-40468-7 - Form, Program, and Metaphor in the Music of Berlioz  
 Stephen Rodgers  
 Frontmatter  
[More information](#)

CAMBRIDGE UNIVERSITY PRESS  
 Cambridge, New York, Melbourne, Madrid, Cape Town,  
 Singapore, São Paulo, Delhi, Tokyo, Mexico City

Cambridge University Press  
 The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

[www.cambridge.org](http://www.cambridge.org)  
 Information on this title: [www.cambridge.org/9781107404687](http://www.cambridge.org/9781107404687)

© Stephen Rodgers 2009

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2009  
 First paperback edition 2011

*A catalogue record for this publication is available from the British Library*

*Library of Congress Cataloguing in Publication Data*

Rodgers, Stephen, 1974–

Form, program, and metaphor in the music of Berlioz / Stephen Rodgers.  
 p. cm.

Includes bibliographical references and index.

ISBN 978-0-521-88404-4 (hardback)

1. Berlioz, Hector, 1803–1869—Criticism and interpretation. 2. Musical form.

3. Music—Philosophy and aesthetics. I. Title.

ML410.B5R63 2009

780.92—dc22 2008052018

ISBN 978-0-521-88404-4 Hardback

ISBN 978-1-107-40468-7 Paperback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication, and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

## Contents

*Music examples* [page vi]  
*Figures* [viii]  
*Acknowledgments* [ix]

- 1 Introduction [1]
  - 2 Preliminary examples and recent theories [11]
  - 3 Form as metaphor [39]
  - 4 Mixing genres, mixing forms: sonata and song in  
*Le Carnaval romain* [63]
  - 5 The *vague des passions*, monomania, and the first movement  
of the *Symphonie fantastique* [85]
  - 6 Love's emergence and fulfillment: the *Scène d'amour* from  
*Roméo et Juliette* [107]
  - 7 Epilogue [135]
- Notes* [141]  
*Bibliography* [173]  
*Index* [185]

## Music examples

- Ex. 2.1 *Dies irae* from *Symphonie fantastique* [page 12]  
 Ex. 2.2 Cantabile theme from *Roi Lear* introduction [13]  
 Ex. 2.3 *Ballet des sylphes* from *La Damnation de Faust*,  
 mm. 1–48 [26]  
 Ex. 2.4 *Ballet des sylphes*, B and A' melodies compared [28]  
 Ex. 2.5 Main themes from *Chœur de gnomes et de sylphes*,  
*Voici des roses*, and *Ballet des sylphes* [29]  
 Ex. 2.6 *Chœur de gnomes et de sylphes*, episode, mm. 61 ff. [31]  
 Ex. 2.7 *Marche des pèlerins*, opening phrase of each  
 main section [35]  
 Ex. 4.1 *Le Carnaval romain*, main themes [64]  
 Ex. 4.2 *Le Carnaval romain*, piano reduction of both  
 expositions [67]  
 Ex. 4.3 *Le Chasseur danois* [76]  
 Ex. 4.4 *Le Carnaval romain*, reduction of mm. 262 ff. [79]  
 Ex. 4.5 *Le Carnaval romain*, reduction of mm. 366 ff. [80]  
 Ex. 4.6 “Laudamus te” from *Messe solennelle* [82]  
 Ex. 4.7 *Le Carnaval romain*, outer voice sketch of the  
 secondary theme [83]  
 Ex. 5.1 Five statements of the *idée fixe* [92]  
 Ex. 5.2 Three metrical interpretations of the *idée fixe* [97]  
 Ex. 5.3 Form of the *idée fixe* [98]  
 Ex. 5.4 The *idée fixe* compressed and normalized in  
 mm. 410 ff. [98]  
 Ex. 5.5 Harmonic reduction of introduction, mm. 47 ff. [101]  
 Ex. 5.6 Retransition theme and *idée fixe* compared [101]  
 Ex. 5.7 The X sections [103]  
 Ex. 5.8 Schenkerian analysis of the *idée fixe* [104]  
 Ex. 6.1a *Scène d’amour*, section A1 [111]  
 Ex. 6.1b *Scène d’amour*, section A2 [113]  
 Ex. 6.2 *Roméo au tombeau*, Juliet’s awakening [116]  
 Ex. 6.3 *Scène d’amour*, main themes [117]  
 Ex. 6.4 Thematic relationships [118]

- Ex. 6.5 Falling chromatic motive [122]
- Ex. 6.6 The love theme [124]
- Ex. 6.7 The recurring diminished-seventh chord [125]
- Ex. 6.8 D6 [128]
- Ex. 6.9 Tags of D3 and D4 [129]
- Ex. 6.10 D5 [130]
- Ex. 6.11 D7 [132]

## Figures

- Fig. 2.1 Form of *Ballet des sylphes* [page 26]
- Fig. 2.2 Form of *Chœur de gnomes et de sylphes* [30]
- Fig. 2.3 Form of *Marche des pèlerins* [34]
- Fig. 2.4 Key structure of *Marche des pèlerins* [37]
- Fig. 4.1 Form of *Le Carnaval romain* [66]
- Fig. 4.2 Rotational form of *Le Carnaval romain* [71]
- Fig. 4.3 *Couplets* form of *Le Carnaval romain* [73]
- Fig. 5.1 Form of *Symphonie fantastique*, first movement [93]
- Fig. 5.2 Cone's diagram of the movement's form [94]
- Fig. 5.3 Sonata-form overlay [96]
- Fig. 5.4 Spiral form [102]
- Fig. 6.1 Form of mm. 125–81 [110]
- Fig. 6.2 An overview of the *Scène d'amour*'s form [119]



## Acknowledgments

Writing a book can be a solitary task – your sentences, your piles of notes, your debates about word order, argument, and style, your cluttered workspace. But I am grateful that so many other people have been a part of the making of this book. Many of those people are mentioned in the following pages, Berlioz scholars whose ideas triggered my interest in Berlioz as much as his music itself. Some of them have helped me in ways I would never have imagined when I started on this journey, and I owe them an enormous debt of gratitude: D. Kern Holoman, who took an interest in me and my work early on, read and commented on an early draft, and has continued to push my ideas in new directions; Julian Rushton, who graciously offered advice on my initial book proposal and manuscript; and Francesca Brittan, who I sensed was a like mind from the moment I met her at a conference in Seattle in 2004, who never fails to spark my thinking, and whom I am happy to call my friend.

Then there are those who have seen this project in various forms from the very beginning, when I started work on the dissertation on which it is based, and encouraged me to revise it for publication. Patrick McCreless guided me with a gentle hand and urged me to follow my instincts. Kristina Muxfeldt always took the care to consider my ideas with utmost seriousness. And James Hepokoski first fired my interest in form and program music and took the time to explore with me the wonders and peculiarities of Berlioz's overtures. Without their help, my dissertation would only have been half of what it was and this book would remain a promise, not a reality.

Thanks as well to my colleagues at the University of Oregon – especially Marian Smith, Anne McLucas, Steve Larson, Jack Boss, and Tim Pack – and my students, who have listened to me go on about Berlioz longer than they might have wanted me to, inspired me again and again with their own work, and reminded me of the pleasure of talking through ideas, not just writing about them, and of being part of a lively and unselfish scholarly community. I also owe a debt to the University of Oregon for providing me with a New Faculty Award, which supported research on this project, and to the Oregon Humanities Center for providing me with a Faculty Research

Fellowship in the spring of 2007, which allowed me to complete a related Berlioz project and gave me the time to incorporate some of that research into this book.

Victoria Cooper and her staff at Cambridge University Press have been superb in every way: diligent, able, prompt, and kind. And I am grateful for the feedback I received from my two anonymous reviewers. I alone am responsible for any errors or oversights that remain.

Finally, to my family, who never fail to remind me what matters most: good conversation, curiosity, playfulness, and an open mind. With them around, whether in person or in spirit, nothing is ever really solitary.