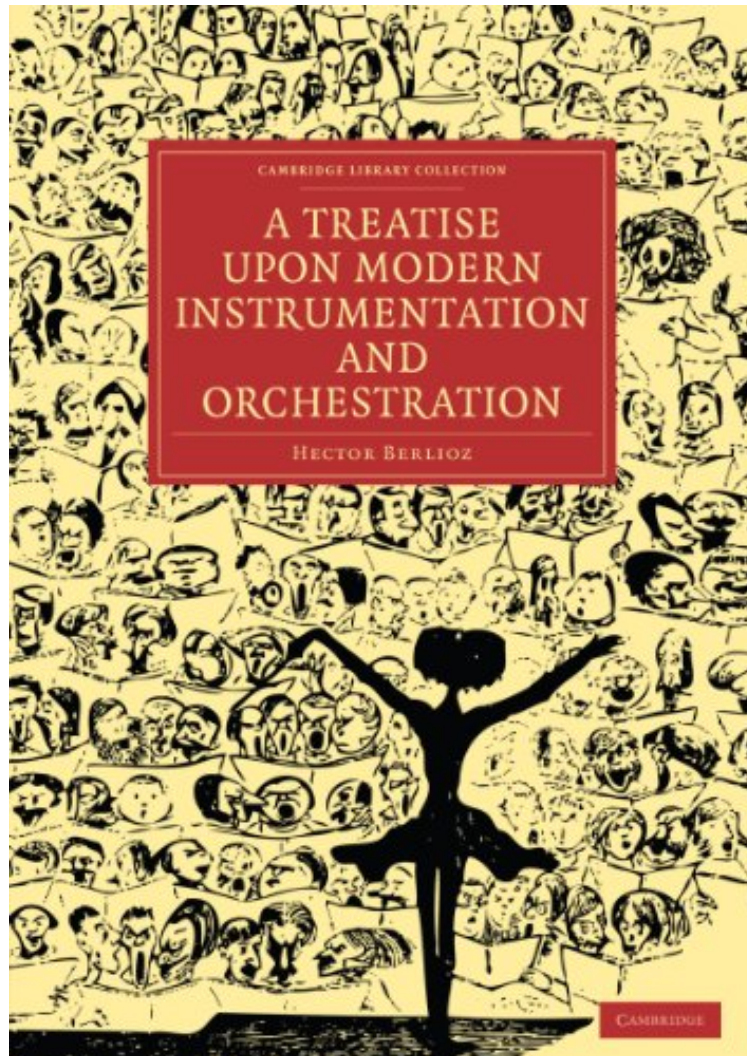


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## A Treatise upon Modern Instrumentation and Orchestration (Cambridge Library Collection - Music)

*Hector Berlioz*

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#6788310 in Books Hector Berlioz Translated 2010-10-28 Original language: French PDF # 1 11.69 x .55 x 8.271, 1.42 #File Name: 1108021166266 pages A Treatise upon Modern Instrumentation and Orchestration | File size: 23.Mb

**Hector Berlioz : A Treatise upon Modern Instrumentation and Orchestration (Cambridge Library Collection - Music)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised A Treatise upon Modern Instrumentation and Orchestration (Cambridge Library Collection - Music):

1 of 1 people found the following review helpful. Not as Pictured By Dr H This book is a classic by Berlioz, and this edition reproduces one of the original versions published in Berlioz's lifetime. Certainly a copy of Berlioz's

Orchestration belongs in any serious music library, and I can't fault the content of this book. But I'm not sure what the publishers had in mind when they released this particular edition. It's not a modern print edition, nor is it a "facsimile" edition, exactly. Instead, it's some sort of photostatic reproduction -- which includes the original ink-blots, dog-ears, and marginal notes of the original owner. Basically, it looks like someone took out a library book, photocopied every page, and then bound it in a hard cover. Which, by the way, is a very different cover from that pictured in the illustration here, being blue, with top and bottom white borders, among other differences. While I regard the content as important, and even essential, I think I'd prefer a modern print edition -- that I can make my own marginal notes in.

This is a translation of the second (1858) edition of Berlioz's landmark treatise by Mary Cowden Clarke, daughter of music publisher Vincent Novello. The book was quick to establish itself as a standard work, reflecting Berlioz's keen understanding of the orchestra as both composer and conductor. It is intended as a textbook on the craft of orchestration and to promote better understanding of the essential character of each instrument. Technical details and sonorities are discussed and illustrated with musical examples from composers Berlioz admired, including Gluck and Beethoven, and from his own compositions. This edition includes a section on new instruments, such as the saxophone and concertina, and on the orchestra, and a discussion on the art of conducting. Today the treatise is an important source of information on musical practices of the time and provides us with valuable insight into Berlioz's imaginative and original thinking as a musician.