

ABSTRACT

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ANALYZING THE DISTINCTIVE FEATURES OF BERLIOZ'S *SYMPHONIE FANTASTIQUE* AS THE CORNERSTONE IN NINETEENTH-CENTURY SYMPHONIC WRITING

(xvii + 195 pages: 112 figures; 8 tables; 0 appendices)

Beethoven expressed his creative genius in writing nine symphonies with unique approach in each one of them. These works are considered by many as representing the pinnacle of the genre, including Hoffmann and Wagner, who, after listening to the fifth and the ninth symphonies respectively, felt that the two works somehow transcended the usual limits of musical logic and form. The ninth Symphony even provoked a crisis of confidence among composers that left them wonder how they could have surpassed Beethoven's accomplishments. Nevertheless, Berlioz proposed that the Ninth Symphony of Beethoven was just a one-time experiment, and therefore he tried to prove that various ways of expanding the genre were still possible. Through his four symphonies, Berlioz displayed such originality in those numbers and provided new listening experience to the audience. The purpose of this research is to provide an analysis of his first symphony, *Symphonie Fantastique*, in order to assess how Berlioz set the new standard of symphonic writing during the course of the nineteenth century, who was not actually overwhelmed by Beethoven's shadow; the author analyzed four creative aspects of the work: structural coherence through *idée fixe*; expanded instrumentation and orchestration; autobiographical aspect; and parody technique.

Keywords: Hector Berlioz, Berlioz, *Symphonie Fantastique*
References: 52 (1902-2019)