

Notes

Introduction: Berlioz on the eve of the bicentenary

1 The album-leaf, formerly in the collection of Edward H. Wannemacher, is reproduced in Barzun, *Nouvelles Lettres de Berlioz* (Westport, Conn., 1974), after p. 41. Barzun dates the item as c. 1865, on the assumption that this is when Berlioz might have been in contact with the album's owner, "M. Mendès" – presumably Catulle Mendès (1841–1909), who arrived in Paris in 1859, became a libertine and a fervent Wagnerian (Wagner contributed to his *Revue fantaisiste*), and married Judith Gautier, daughter of Berlioz's friend Théophile Gautier, in 1866. The musical manuscript suggests an earlier date, however (and thus a different Mendès), possibly 1844, when Vincendon-Dumoulin's study of Tahiti appeared in Paris (as did Gustave Bourdin's collection of satirical articles entitled *Voyage autour de Pomaré, Reine de Mabilille*); possibly 1847, when Élise Sergent died suddenly of tuberculosis; possibly 1849, when Berlioz joked with Théodor von Döhler about *his* being named pianist and composer to the Queen (in a letter of 14 July of that year); possibly 1855, when Berlioz addressed a hilarious review of the Exposition Universelle, in broken French "as it is spoken at the Tahitian court" (a now politically incorrect technique), to "sa Majesté Aïmata Pomaré, reine de Tahiti" (*Journal des débats*; 19 October 1855; reprinted in *Les Grotesques de la musique*, pp. 83–86); possibly 1857, when, in a letter of 21 December, Berlioz again joked about the court of Queen Pomaré as a fine place to seek musical employment. See Adrien Bertrand, *Catulle Mendès* (Paris, 1908); Jean Ziegler, *Gautier Baudelaire Un Carré de dames* (Paris, 1977); and Pierre Enckell, "Petite chronique des dames galantes," *L'Avant Scène Opéra*, 51 (*La Traviata*), pp. 4–9.

2 See Gautier, *Correspondance générale*, III, ed. Claudine Lacoste-Veysseyre (Geneva, 1988), pp. 118–119.

3 See Claude Pichois and Jean Ziegler, *Baudelaire* (Paris, 1987), pp. 212–214.

4 *Romanzero* (1850–1851). For another amusingly detailed portrait of La Pomaré, see Léon Séché, *La Jeunesse dorée sous Louis-Philippe* (Paris, 1910), pp. 254–268.

5 See *Selected Letters of Berlioz*, ed. Hugh Macdonald (New York, 1997), p. x.

6 Tyszkiewicz published his complaints in *Le Constitutionnel* on 19 October 1853 and in *L'Indépendance belge* on 2 November 1853. Accounts appeared subsequently in the *Berlin Musik-Zeitung* (6 November), *La France musicale* (27 November), the *Journal des débats* (9 December), and the *Süddeutsche Musik Zeitung* (19 December). The court proceedings were reported in *La France musicale* and the *Revue et Gazette musicale* of 11 December 1853. The editors of the latter journal, to which Tyszkiewicz had first appealed, had already suggested (in the issue of 16 October 1853) that he take the matter to the courts. For Berlioz's letters of protest, see CG IV, pp. 431–436, 446–447.

7 This score is found in the Bibliothèque Nationale de France (hereinafter BNF), Musique, FS 21. I am grateful to Jean-Michel Nectoux for drawing it to my attention.

8 See Mark Evan Bonds, *After Beethoven* (Cambridge, Mass., 1996), chapter 1 (here, p. 13).

9 In my translation I have adjusted the text, with the author's permission, to fit the current context.

10 His remark on reviewing a text submitted to the Académie des Sciences in 1865, quoted in my "Berlioz à L'Institut Revisited," *Acta Musicologica*, 53 (1981), p. 197. Particularly in the *Traité's* chapter on the concertina, which includes a discussion of enharmony, does Berlioz ridicule certain theoretical concepts.

11 David Brown, *Tchaikovsky*, vol. 1 (New York, 1978), p. 125.

12 The Dumas story explains why, in Berlioz's otherwise inexplicable account, the municipal officer insisted that the composer, leaning back against a tree (like Armand Duval), approach and inspect the open coffin: in such circumstances, the law required that before any translation could take place, a body had officially to be "recognized."

The musical environment in France

1 Masset and Deschamps, *De M. Paër et de Rossini* (Paris, 1820).

2 [Annibal Bérenger de Labaume], *Observations désintéressées sur l'administration du Théâtre Royal Italien adressées à M. Viotti, Directeur de ce théâtre, par un dilettante* (1821). On Stendhal's role, see François Michel, "Un

mélomane ami de Stendhal: Bérenger de Labaume,” *Études Stendhaliennes* (Paris, 1958), pp. 33–43.

3 As explained by Carl Dahlhaus, *Nineteenth-Century Music*, transl. Bradford Robinson (Berkeley, 1989), pp. 8–9, who cites Kiesewetter’s use of the expression in 1834. Both were, in practice, ideal types.

4 *Le Correspondant*, 4 and 11 August, 6 October 1829; *CMI*, pp. 47–61.

5 On 2 September 1844, in a version by A. Royer and G. Waëz, and on 9 December 1853, in a version by Castil-Blaze.

6 *Mosè in Egitto* was given at the Opéra on 20 October 1822, *La donna del lago* on 7 September 1824, and *Semiramide* on 15 September 1825. *La gazza ladra* was given there on 18 September 1821, only a short while before Berlioz’s arrival in Paris.

7 “[L]e jour précédent j’avais vu s’élever triomphant *Rossini*, encore accompagné des *Pages du duc de Vendôme*” (*CMI*, p. 442). Scholars have assumed, on the basis of a letter to Nanci of 13 December 1821, that Berlioz first saw *Iphigénie* when it was given at the Opéra on 26 November 1821. But this appears to contradict not only the assertion in the *Mémoires* that the first two operas Berlioz heard in Paris were *Les Danaïdes* and *Stratonice*, but also the account published on 9 November 1834 in the *Gazette musicale de Paris* (cited here) that before hearing the Gluck Berlioz had already discovered the Conservatoire library – an event Berlioz scholars have set in mid-1822. Could the letter of 13 December 1821, first published by Tiersot, be misdated?

8 In chapter 44 of the *Mémoires*, he tells the story of discovering willful errors in Fétis’s edition of the Beethoven symphonies while proofreading the score of *Guillaume Tell*.

9 In articles for *Le Rénovateur* and other journals he spoke of *La gazza ladra*, *Le Comte Ory*, and *Mosè in Egitto*.

10 *CMI*, p. 443.

11 The Théâtre Allemand played in the Salle Favart, which was the home of the Théâtre Italien.

12 Stendhal, *Life of Rossini*, transl. Richard Coe (London, 1985), p. 107. The reviews in question were reprinted in his book from among the several he published anonymously in *Le Miroir des spectacles* (this one on 5 August 1821) beginning immediately upon his arrival in Paris some four or five months before Berlioz. See (in chapter 36 of the *Mémoires*) Berlioz’s allusion to the *Vie de Rossini* and to Stendhal as an “homme d’esprit” who wrote “the most irritating stupidities about music, for which he fancied he had a feeling.”

13 Gluck, letter to the *Mercure de France* (February 1773), in *Source Readings in Music History*, *The Classic Era*, ed. Oliver Strunk (New York, 1965), p. 107.

14 *CMI*, pp. 248–249.

15 Berlioz’s essay first appeared in the *Revue et Gazette musicale* on 1 and 8 January 1837. I cite Jacques Barzun’s translation as reprinted in Berlioz, *Fantastic Symphony* (Norton Critical Score), ed. Edward T. Cone (New York, 1971), p. 43.

16 See Louis Véron, *Mémoires d’un bourgeois de Paris* (Paris, 1856–1857), vol. 3, p. 320.

17 *Pandore* (7 June 1824), pp. 324, 326. In his study of *Iphigénie en Tauride* Berlioz admitted that the dilettanti were “in their way just as fanatical as I could be in mine” (*CMI*, p. 443).

18 See the *Dictionnaire théâtral, ou douze cent trente-trois vérités*, 2nd ed. (Paris, 1825), a parody of the Dictionary of the Academy.

19 See *Annales de la littérature et des arts*, V, vol. 18 (Paris, 1825).

20 Cited in Paulo Fabbri, “Rossini the Aesthetician,” transl. Tim Carter, *Cambridge Opera Journal*, 6 (1993), pp. 26–27.

21 *Ibid.*, p. 20.

22 “Aperçu sur la musique classique et la musique romantique,” *Le Correspondant* (22 October 1830); *CMI*, p. 63.

23 See *CMI*, p. 474; and Berlioz’s essay on the current state of the art of singing in *À travers chants*, pp. 113–127.

24 Legouvé, *Soixante ans de souvenirs* (Paris, 1886), vol. 1, pp. 298–299.

25 *Ibid.*, p. 305.

26 *Les Soirées de l’orchestre*, Twenty-fifth Evening.

27 Legouvé, *Soixante ans*, vol. 1, pp. 297–298.

28 See *Le Chef-d’œuvre inconnu*, *Gambara*, *Massimilla Doni*, ed. Marc Eigeldinger (Paris, 1981), p. 221.

29 See *CMI*, p. 42.

30 *À travers chants*, p. 94.

31 See his comparison of Gluck’s, Spontini’s, and Rossini’s use of the bass drum in the essay on “The Current State of the Art of Singing” in *À travers chants*; and *CMI*, p. 140.

32 *Journal de Delacroix, 1822–1863*, ed. André Joubin (Geneva, n.d.), entry for 4 March 1824. See also the entry for 26 January 1824:

“painting, as well as music, are beyond thought – this, their indefiniteness, constituting their advantage over literature.”

33 In *Racine et Shakespeare*, I (Paris, 1823), chapter 3. See Alan B. Spitzer, *The French Generation of 1820* (Princeton, 1987); and André Jardin and André-Jean Tudesq, *Restoration and Romanticism, 1815–1848*, transl. Elborg Forster (Cambridge, 1983).

- 34 See the article of 5 August 1821 reprinted in the *Vie de Rossini*.
- 35 As Nina Maria Athanassoglou-Kallmyer suggests in her chapter “Rossinisme as Modernism,” in *Eugène Delacroix: Prints, Politics and Satire, 1814–1822* (New Haven, 1991), p. 139.
- 36 See CMI, p. 67; CGI, p. 244, and the *Mémoires*, chapter 13.
- 37 Cited in Jean Mongrédien, *La Musique en France des Lumières au Romantisme (1789–1830)* (Paris, 1986), p. 71.
- 38 See his account in chapter 5 of the *Mémoires*. Later, Berlioz himself would not hesitate to “modernize” the operas of Gluck. (See, for example, the essay in this volume by Joël-Marie Fauquet. – *Ed.*)
- 39 CMI, p. 113.
- 40 *Mémoires*, chapter 15.
- 41 Méhul’s *Dansomanie* parodied the various styles, which tended toward the acrobatic.
- 42 Lincoln Kirstein, *Four Centuries of Ballet: Fifty Masterworks* (New York, 1984), p. 131; and Marian Hannah Winter, *The Pre-Romantic Ballet* (London, 1974).
- 43 *Mémoires*, chapters 1 and 5.
- 44 *Mémoires*, chapter 15.
- 45 According to Athanassoglou-Kallmyer, *Eugène Delacroix*, pp. 78–82, to whose readings of Delacroix’s lithographs my own are partially indebted.
- 46 Joël-Marie Fauquet, *Les Sociétés de musique de chambre à Paris de la Restauration à 1870* (Paris, 1986), p. 42.
- 47 See *À travers chants*, p. 311.
- 48 Athanassoglou-Kallmyer, *Eugène Delacroix*, p. 85. See also her chapter 3, “*Voltigeurs* and Weather-vanes, Crayfish and Candle-extinguishers.”
- 49 *Guerre aux rossinistes par un amateur du Morvan* (Paris, 1821), p. 3.
- 50 Berton’s articles were reprinted as a pamphlet in 1826 along with a verse “Épître à un célèbre compositeur” lauding Boieldieu, whose works had sustained the Opéra Comique during the first quarter of the nineteenth century. *La Dame blanche* was turning out to be one of the most popular French operas ever written.
- 51 See Anselm Gerhard, *The Urbanization of Opera*, transl. Mary Whittall (Chicago, 1998), p. 58.
- 52 We see the continued force of these allegorical images in the aftermath of Berlioz’s review of *Robert Bruce*, a pastiche of Rossini’s music given with his consent on 30 December 1846. This so outraged Rossini’s wife, Olympe Péliissier, that she sent Berlioz and his editor, Armand Bertin, a pair of realistic ass’s ears packaged in hay.

- 53 See Athanassoglou-Kallmyer, *Eugène Delacroix*, pp. 89 and 140n. (The author misidentifies Isabella as Rosina.)
- 54 Berlioz quotes the remark at the end of chapter 14 of the *Mémoires*.
- 55 See F. W. J. Hemmings, *Culture and Society in France, 1789–1848* (Leicester, 1987), pp. 181, 177. (Baudelaire’s comment is from his *Salon de 1846*.)
- 56 It might nonetheless be noted that proximate models for Juliet’s funeral procession and for the *Joie délirante* of the sixth movement may be found in Bellini’s operatic version of the story, *I Capuleti et i Montecchi*, which Berlioz saw in Florence and protested too much in his review for the *Revue européenne* of 15 March 1832 (CMI, pp. 69–72).

Genre in Berlioz

- 1 The autograph of *La Damnation de Faust* originally bore the more precise term “opéra de concert.” See NBE 8b, p. 457.
- 2 See *ibid.*, p. 458; and Frederic V. Grunfeld, “Berlioz: ‘Not two flutes, you scoundrels,’” *Horizon*, 12 (1970), p. 106 – a facsimile of a contemporary biographical dictionary in which Berlioz entered many corrections, among them the crossing out of the second word of the *Damnation*’s designation as a “légende symphonique.”
- 3 In a manuscript of 1845 Berlioz lists “Symphonies: Fantastique / Mélologue / Harold / Funèbre / Roméo et Juliette.” See Holoman, *Catalogue*, p. 509. The work was later re-titled *Lélio*, and re-subtitled *monodrame lyrique*.
- 4 See Julian Rushton, “*Les Nuits d’été*: Cycle or Collection,” in *Berlioz Studies*, ed. Peter Bloom (Cambridge, 1992), pp. 112–135; and “Berlioz and Ireland: From Romance to Mélodie,” in *Irish Musical Studies*, ed. Patrick Devine and Harry White, vol. 5 (Dublin, 1996), pp. 224–240.
- 5 The idea reminded Hugh Macdonald of opéra comique. See Macdonald, *Berlioz* (London, 1982), p. 81.
- 6 Jim Samson, “Genre,” *The Revised New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (forthcoming). I am indebted to the author for an advance view of this valuable text.
- 7 Self-borrowing may simply have been less well concealed in Berlioz’s early career – see Hugh Macdonald, “Berlioz’s Self-borrowings,” *Proceedings of the Royal Musical Association*, 92 (1965–1966), p. 27 – but the recent discovery of the *Messe solennelle* did not produce any additions to the slight quantity of self-borrowings detectable in music written after 1850: see Macdonald, “Berlioz’s *Messe*

solennelle,” *Nineteenth-Century Music*, 16 (1993), p. 267.

8 The music of the love duet in *Benvenuto Cellini*, which found its way into *Le Carnaval romain*, originated in the 1829 cantata *Cléopâtre*.

9 The aria is published for the first time in *NBE* 1a, pp. 168–186.

10 The poem by Florian begins: “Je vais donc quitter pour jamais / Mon doux pays, ma douce amie.” For a convincing fitting of these words to the melody, see *NBE* 16, p. 194.

11 In the first version of the symphony, the *Dies irae* was played by the ophicleide and serpent, the latter an instrument much used in church services. It is possible that enough of the sacred association of trombones remained for the first parody (from bar 147) to have been more of a generic shock in Berlioz’s time than it is in ours.

12 See Frits Noske, *French Song from Berlioz to Duparc*, transl. Rita Benton (New York, 1970), pp. 92–115.

13 See Wotton, *Berlioz* (London, 1935), pp. 82, 130.

14 See *NBE* 2c, p. 784.

15 In chapter 7 of the *Mémoires* Berlioz describes the *Messe solennelle* as “une imitation maladroite du style de Lesueur”; elsewhere, he calls it “platement imitée des messes de Lesueur” (see Grunfeld, “Berlioz,” p. 106).

16 At bar 56 of the *Rex tremendae*, the words “voca me” should be followed by “cum benedictis”; instead, text from the Offertory (grammatically incomplete) occupies bars 57–75. The normal text resumes at bar 76.

17 On the “grand perspective” of the *Requiem*, see Edward T. Cone, “Berlioz’s *Divine Comedy*,” in *Music: A View from Delft* (Chicago, 1989), pp. 139–157.

18 The music is taken, with little alteration, from *Cléopâtre*, but the score bears a line from Shakespeare’s *Romeo and Juliet* – a characteristic intertextual inspiration.

19 See Jeffrey Langford, “The Byronic Berlioz: *Harold en Italie* and Beyond,” *Journal of Musicological Research*, 16 (1997), pp. 199–221; and Mark Evan Bonds, “*Sinfonia anti-eroica*: Berlioz’s *Harold en Italie* and the Anxiety of Beethoven’s Influence,” *Journal of Musicology*, 10 (1992), pp. 417–463.

20 On *Roméo et Juliette* as covert opera, see Julian Rushton, *Berlioz: Roméo et Juliette* (Cambridge, 1994), pp. 80–86.

21 For the various versions of the forging scene, see *NBE* 1c; and, for the use of tags for Cellini, Balducci, and Fieramosca, *NBE* 1a, 1b, and 1c.

22 See Richard Pohl, *Hektor Berlioz: Studien und Erinnerungen* (Leipzig, 1884), p. 58.

23 On the relationship of Berlioz’s work to “grand opera,” see the articles by Ian Kemp and David Charton in *Hector Berlioz: Les Troyens*, ed. Kemp (Cambridge, 1988).

The symphonies

1 This is how Berlioz referred to his third symphony, *Roméo et Juliette*, but the expression is usefully applied to all but the last.

2 Berlioz’s “De l’imitation musicale” appeared in the *Revue et Gazette musicale* on 1 and 8 January 1837. Jacques Barzun’s translation of the essay is reprinted (with editorial additions) in Berlioz, *Fantastic Symphony*, ed. Edward T. Cone (New York, 1971), pp. 36–46.

3 For comment on *Lélio*, see the chapter here by Julian Rushton. – *Ed.*

4 On the relationship between the symphony and the poem, see Jeffrey Langford, “The Byronic Berlioz: *Harold en Italie* and Beyond,” *Journal of Musicological Research*, 16 (1997), pp. 199–221.

5 The review appeared in the *Revue européenne* of 15 March 1832; it is reprinted in *CMI* (see esp. pp. 69–73).

6 For a detailed “programmatic” reading of the symphony, see Ian Kemp, “Romeo and Juliet and *Roméo et Juliette*,” in *Berlioz Studies*, ed. Peter Bloom (Cambridge, 1992), pp. 37–79.

7 *Avant-propos de l’auteur*; *NBE* 18, p. 2 (my translation).

The concert overtures

1 The second part of Beethoven’s *Wellington’s Victory* also opens with an *Intrada*. Did Berlioz know this oddly popular work?

2 Jacques Barzun, *Berlioz and the Romantic Century* (New York, 1969), vol. 2, pp. 49–50.

3 Berlioz explicitly mentions reading the poem in the article he wrote published in *L’Europe littéraire* on 8 May 1833. See *CMI*, p. 91 and note.

4 *De l’Opéra en France* (Paris, 1920), vol. 2, p. 12.

5 *Revue musicale*, 6 (November 1829), p. 349.

6 See David Levy, “‘Ritter Berlioz’ in Germany,” in *Berlioz Studies*, ed. Peter Bloom (Cambridge, 1992), pp. 136–147.

7 *CMI*, pp. 66, 250, 271, 367.

8 See Basil Deane, “The French Operatic Overture from Grétry to Berlioz,” *Proceedings of the Royal Musical Association*, 99 (1972–1973), pp. 67–80.

9 Macdonald, *Berlioz* (London, 1982), p. 81.

10 See *NBE* 7, p. xi.

11 Cairns, *Berlioz, 1803–1832: The Making of an Artist* (London, 1989), p. 382.

12 *Revue musicale*, 9 (13 November 1830), p. 25.

13 Donald Francis Tovey, *Essays in Musical Analysis*, vol. 4 (London, 1937), p. 83.

- 14 Cairns, *Berlioz*, p. 425.
 15 The English horn playing, by Sidney Green, is particularly admirable on the CD recording by Yoav Talmi and the San Diego Symphony Orchestra (Naxos 8.550999). – *Ed.*
 16 *NBE* 1b, pp. 579–580.
 17 *NBE* 23, p. 50.
 18 *NBE* 1a, pp. 218–220.
 19 *The Musical World* (London), 27 June 1848. On this occasion the piece in question was *Le Carnaval romain*.

The operas and the dramatic legend

- 1 Claude Debussy, *Monsieur Croche et autres écrits*, ed. François Lesure (Paris, 1971), pp. 169–170.
 2 Charles Meruau in *Le Temps* (17 September 1838); see Hector Berlioz, *Benvenuto Cellini: Dossier de presse parisienne* (1838), ed. Peter Bloom (Heilbronn, 1995), p. 148.
 3 F. Sauvo in *Le Moniteur universel* (12 September 1838); see *Cellini: Dossier de presse*, p. 107.
 4 Nestor Roqueplan in *Le Constitutionnel* (9 November 1863); see Hector Berlioz, *Les Troyens à Carthage: Dossier de presse parisienne* (1863), ed. Frank Heidlberger (Heilbronn, 1995), p. 14. Roqueplan, for a time one of the directors of the Paris Opéra, was never a friend to Berlioz.
 5 J.-G. Chaudes-Aigues in *L'Artiste* (16 September 1838); see *Cellini: Dossier de presse*, p. 10. On Chaudes-Aigues (1814–1847), a writer and critic of talent and a quintessentially *Jeune France* character, see P. Larousse, *Grand Dictionnaire universel du XIXe siècle*, 17 vols. (Paris, 1866–1879; repr. Geneva, 1982), III, 2, p. 1094.
 6 See *NBE* 1, 2, 3, and 8. Among recordings, those conducted by Sir Colin Davis, who has undertaken a complete-works series of discs for Berlioz, are outstanding.
 7 Although some sources give the date set down here, there is in fact some question as to the date of Berlioz's first encounter with *Iphigénie en Tauride*. This is mentioned in Janet Johnson's contribution to this Companion. – *Ed.*
 8 Five movements of the work survive; of these only the overture has had an independent existence in performance. See D. Kern Holoman, "Les Fragments de l'opéra 'perdu' de Berlioz: *Les Francs-Juges*," *Revue de musicologie*, 63 (1977), pp. 77–88; and David Cairns, *Berlioz, 1803–1832: The Making of an Artist* (London, 1989), pp. 214–219.
 9 On this subject see Leo Schrade, *Beethoven in France: The Growth of an Idea* (New Haven, 1942), part I.
 10 François Piatier, *Hector Berlioz: Benvenuto*

Cellini ou le mythe de l'artiste (Paris, 1979), p. 21.

- 11 Auguste Morel, writing in the *Journal de Paris* (11 September 1838), notes that Cellini is "un des héros de prédilection de Berlioz." See *Cellini: Dossier de presse*, p. 71.
 12 As several contemporary reviewers noted, this scene is not taken from Cellini's autobiography but is based (as is the opera's opening scene) on E. T. A. Hoffmann's tale "Signor Formica [Salvator Rosa]," in part four of *Die Serapions-Brüder* (1819–1821). Hoffmann's works appeared in French translation in 1830 (one of the translators was Berlioz's friend P.-A. Richard) and were widely read and imitated in the next few years.
 13 The recording is based on the version performed at Covent Garden, London, in 1966.
 14 Joseph d'Ortigue, *Journal des débats* (10 December 1863); see *Les Troyens à Carthage: Dossier de presse*, p. 80.
 15 This air was newly composed in 1838 and substituted for one written earlier; the change was made at the request of the soprano, Mme Dorus-Gras.
 16 See D. Kern Holoman, *Berlioz* (Cambridge, Mass., 1989), p. 160. The song, to appear in *NBE* 15, is printed in the *Old Berlioz Edition*, the *Werke*, ed. Charles Malherbe and Felix Weingartner, 20 vols. (Leipzig: Breitkopf & Härtel, 1900–1907), vol. 17, p. 123.
 17 Franz Liszt, "Le Pésée de Benvenuto Cellini," *Revue et Gazette musicale de Paris* (13 January 1839); reprinted in Piatier, *Hector Berlioz: Benvenuto Cellini*, pp. 5–11. Berlioz had himself seen the statue when he passed through Florence in 1831.
 18 The 1893 staging was done by Raoul Gunsbourg, who adduced a (fictitious) note by Berlioz saying that the work *should* be a staged opera. See Julien Tiersot, *Hector Berlioz. Le Musicien errant, 1842–1853* (Paris, 1927), p. 164. Sir Thomas Beecham's staged performance was given a regretfully negative review by W. McNaught, "La Damnation de Faust as an Opera," *The Musical Times*, 74 (1933), pp. 645–646.
 19 For Berlioz's letters to Scribe, from August through December 1847, see CG III, pp. 445–485. The work was to be called *Méphistophélès*, partly because of the existence of a *Faust* by Spohr but also in recognition, I think, of the real central character of the drama. Gounod was of course to revert to *Faust* as the title in 1859.
 20 See *NBE* 8, p. 458. The failure of the 1846 performance was partly redeemed for Berlioz by a highly successful one under his direction in Vienna in 1866.

21 For Berlioz's rueful comment on this, see his "Est-ce une ironie?" in *Les Grottesques de la musique*, pp. 49–50.

22 See Holoman, *Berlioz*, pp. 372–379.

23 Among the most enthusiastic reviews were those of Marie Escudier in *La France musicale* (8 November 1863), who called Berlioz the heir of Gluck and Beethoven, and "equal to the most illustrious composers for the operatic stage"; and Auguste de Gasparini in *Le Ménestrel* (8 and 15 November 1863), who wrote "Whatever may be the fate reserved to it in our own day, *Les Troyens* is an imposing work, one of the glories of our century; it will not perish." See *Les Troyens à Carthage: Dossier de presse*, pp. 53, 59, 98.

24 Ian Kemp, "Antique and Obsolete Instruments," in *Hector Berlioz: Les Troyens*, ed. Kemp (Cambridge, 1988), pp. 204–212.

25 The melody of this dance resembles that of a song Berlioz wrote and published before he reached the age of sixteen, *Le Dépit de la bergère* (to appear in *NBE* 15; published in Berlioz, *Werke*, vol. 18, pp. 2–5). If the reference was deliberate, Berlioz shows us at once the unity of his musical thought and its magnificent development over a period of forty years.

The religious works

1 Descriptions of concerts in France are cited in Ralph P. Locke, "Paris: Centre of Intellectual Ferment," in *Man and Music: The Early Romantic Era*, ed. Alexander Ringer (London, 1990), pp. 60–61. Prostitutes often found clients in theatres and concert halls, as reported by Karen Ahlquist, *Democracy at the Opera: Music, Theater, and Culture in New York City, 1815–60* (Urbana, 1997), pp. 3–11.

2 See Locke, "Paris," pp. 32–40. A *Hymne à l'agriculture* (1796) by Xavier Lefèvre is recorded on a Nimbus CD, NI-5175.

3 The royalist use of the victory *Te Deum* is memorably portrayed in the finale of Act I of Puccini's *Tosca* (1900). The enemy whose downfall is celebrated is, of course, none other than Napoléon.

4 On that sacred repertory, notably at the Tuileries Chapel, see Jean Mongrédien, *French Music from the Enlightenment to Romanticism 1789–1830*, transl. Sylvain Frémaux (Portland, Oreg., 1996), pp. 159–204, esp. p. 168.

5 See Jean Mongrédien, "La Musique du sacre de Napoléon Ier," *Revue de musicologie*, 53 (1967), pp. 137–174. The music that was sung on this occasion is recorded on a Koch CD, 3–1208–2.

6 See Howard Smither, *A History of the Oratorio*, vol. 3 (Chapel Hill, 1987), pp. 577–601.

7 Jean Mongrédien, *Jean-François Le Sueur: Contribution à l'étude d'un demi-siècle de musique française (1780–1830)*, vol. 2 (Bern, 1980), pp. 912–914, 965–966.

8 Hugh Macdonald, "Berlioz's *Messe solennelle*," *Nineteenth-Century Music*, 16 (1993), pp. 267–285, here p. 268. The work is recorded on Philips CD 442–137–2. Julian Rushton notes significant resemblances to Lesueur's *Oratorio de Noël* in "Ecstasy of Emulation: Berlioz's Debt to Lesueur," *Musical Times* (Autumn 1999), pp. 11–18.

9 Cited in Jacques Barzun, *Berlioz and the Romantic Century* (New York, 1969), vol. 1, p. 277.

10 Edward T. Cone, "Berlioz's Divine Comedy," in *Music: A View from Delft*, ed. Robert P. Morgan (Chicago, 1989), p. 144.

11 On Berlioz's use of such "intermittent" elements, see Julian Rushton, *The Musical Language of Berlioz* (Cambridge, 1983), pp. 128, 138; and Charles Rosen, *The Romantic Generation* (Cambridge, Mass., 1996), p. 545.

12 On the work's relationship to French traditions, see Frank Reinisch, *Das französische Oratorium von 1840 bis 1870* (Regensburg, 1982), pp. 275–292.

13 Alec Robertson, *Sacred Music* (London, 1950), p. 68.

14 Cited in *Anton Bruckner: Ein Handbuch*, ed. Uwe Harten (Salzburg, 1996), p. 458. By contrast, he considered Berlioz's *Requiem* one of the highpoints of modern art and particularly admired its instrumentation and counterpoint.

For their helpful comments and advice, I should like to thank Antonius Bittmann, Donna Di Grazia, D. Kern Holoman, Hugh Macdonald, Alfred Mann, James Parakilas, and Jean Pedersen.

The songs

1 Among those who particularly underline Berlioz's importance to the development of French song are Frits Noske, *French Song from Berlioz to Duparc*, transl. Rita Benton (New York, 1970); Laurenz Lütteken, "'... erfordert eine ziemlich große Sensibilität bei der Ausführung': Anmerkungen zum Liederzyklus *Les Nuits d'Été* von Hector Berlioz," *Musicologica Austriaca*, 8 (1988), pp. 41–64; Peter Bloom, "In the Shadows of *Les Nuits d'été*," in *Berlioz Studies*, ed. Bloom (Cambridge, 1992), pp. 81–111; Julian Rushton, "Les Nuits d'été: Cycle or Collection?" in *Berlioz Studies*, pp. 112–135.

2 For a consideration of the *romance* as part of the regular musical diet of the era, see, for example, Austin Caswell, "Loisa Puget and the French *Romance*," in *Music in Paris in the*

Eighteen-Thirties, ed. Peter Bloom (Stuyvesant, N.Y., 1987), pp. 97–115.

3 See David Charlton, “A Berlioz Footnote,” *Music & Letters*, 52 (1971), pp. 157–158. Charles Rosen deconstructs Berlioz’s and his idolaters’ claims for romantic “immediacy” in *The Romantic Generation* (Cambridge, Mass., 1995), pp. 542–568.

4 See, for example, Rainer Gstrein, *Die vokale Romanze in der Zeit von 1750–1850* (Innsbruck, 1989); Andreas Ballstaedt and Tobias Widmaier, *Salonmusik: Zur Geschichte und Funktion einer bürgerlichen Musikpraxis* (Stuttgart and Wiesbaden, 1989); Annegret Fauser, *Der Orchestergesang in Frankreich zwischen 1870 und 1920* (Laaber, 1994); and David Charlton, “The Romance and its Cognates: Narrative, Irony and *Vraisemblance* in Early Opéra Comique,” in *Die Opéra Comique und ihr Einfluß auf das europäische Musiktheater im 19. Jahrhundert*, ed. Herbert Schneider and Nicole Wild (Hildesheim, 1997), pp. 43–92.

5 Charlton, “The Romance and its Cognates,” p. 43.

6 Fauser, *Der Orchestergesang*, pp. 7–20, esp. p. 14.

7 Laura Mason, *Singing in the French Revolution: Popular Culture and Politics, 1787–1799* (Ithaca and London, 1996).

8 Wagner, “Pariser Amusements,” *Europa* (April 1841), cited by Ballstaedt and Widmaier, *Salonmusik*, pp. 33–34.

9 Sophie Gay, *Salons célèbres* (Brussels, 1837), p. 192.

10 See *NBE* 13, p. xiii.

11 Noske, *French Song*, pp. 93–96.

12 Adolphe Boschot, *La Jeunesse d’un romantique* (Paris, 1906), p. 364.

13 *Mémoires*, p. 238 (translation modified by the editor).

14 See Macdonald, *Berlioz* (London, 1982), p. 87; Holoman, *Berlioz* (Cambridge, Mass., 1989), p. 97. Julian Rushton has studied these songs in “Berlioz and Ireland: From Romance to Mélodie,” in *Irish Musical Studies*, ed. Patrick Devine and Harry White, vol. 5 (Dublin, 1996), pp. 224–240.

15 The highly problematical groupings in the *Old Berlioz Edition* and the *New Berlioz Edition* are due to the changing forces required for each successive number and to the existence of more than one version of the second, fourth, sixth, and eighth songs. For this paper I have used the copy of the first edition of the score preserved in the British Library (Hirsch IV. 699).

16 The engraver of *Huit Scènes de Faust* is identified as E. Alhoy; the engraver of the *Neuf Mélodies* as E. A. – probably the same person.

17 The seriousness of some salon music, among other things, is evidence that the

common image of a bunch of lovesick teenagers sitting around moaning about *baisers*, evoked earlier, is in need of repair, for a good deal of intellectual life took place in the salons. On the concept of “private mythology,” see Carl Dahlhaus, *Die Musik des 19. Jahrhunderts* (Laaber, 1980), p. 138.

18 See, for example, David Cairns, *Berlioz, 1803–1832: The Making of an Artist* (London, 1989), pp. 318–320. An affinity to Moore’s artistic concepts is suggested in Berlioz’s letters of 10 January 1828 and 2 March 1829.

19 See *CG* I, pp. 534–535. On hearing *La Captive*, in Rome, “the ladies,” Berlioz reports to his sister, “simply fell all over me to ask for more.”

20 Cited by Berthold Hoeckner, “Schumann and Romantic Distance,” *Journal of the American Musicological Society*, 50 (1997), p. 55.

21 Translation from Cairns, *Berlioz*, p. 321.

22 See *CG* I, p. 312.

23 *Gazette musicale de Paris*, 1 (1834), pp. 169–171. (David Charlton very kindly provided me with a copy of this review.)

24 On the genesis and structure of *Les Nuits d’été*, see the articles by Peter Bloom and Julian Rushton in *Berlioz Studies* (see note 1).

25 *CM* II, p. 68.

26 See, for example, Lütteken, “Anmerkungen,” p. 46.

27 Méry, *Les Nuits de Londres* (Brussels, 1840), vol. 1, p. 1. I am grateful to Joël-Marie Fauquet for bringing this reference to my attention.

28 Rushton, “*Les Nuits d’été*,” p. 119. Bars here refer to the orchestral score of 1856 as published in *NBE* 13. A critical edition of the original version, for voice and piano, was published by Les Éditions musicales du Marais (Paris, 1992), ed. Peter Bloom.

29 Cited in *NBE* 13, p. xx.

30 Holoman, *Berlioz*, p. 515.

31 I borrow the term “aesthetic autobiography” from Suzanne Nalbantian, *Aesthetic Autobiography: From Life to Art in Marcel Proust, James Joyce, Virginia Woolf and Anaïs Nin* (London, 1994); see esp. p. ix.

32 Macdonald, *Berlioz*, p. 38. Even Lütteken, who goes further than most writers, remains cautious on this point.

33 Nalbantian, *Aesthetic Autobiography*, p. 39.

For assistance in the preparation of this article I am deeply grateful to Peter Bloom, Tim Carter, David Charlton, and Katharine Ellis.

The short stories

1 Besides the three main stories or *nouvelles* – *Le Premier Opéra*, *Le Suicide par enthousiasme*, and *Euphonia, ou la ville musicale* – the volume contains five others designated as *nouvelles*, two of which I shall also discuss here. The rest are

mere anecdotes, though all eight bear distinctive tags (such as “a grammatical tale,” “a necrological tale,” “an improbable tale,” “a downstage tale,” etc.). In this paper I use the translation of *Les Soirées* as *Evenings with the Orchestra* by Jacques Barzun (reissued by the University of Chicago Press in 1999), who adds his own tag, “a fantastic tale,” to the Eighteenth Evening’s story of *Le Piano enragé*.

The generic term “short story” does not exist in French; usage alternates between *nouvelle* and *conte*, often interchangeable: E. T. A. Hoffmann’s *Novellen*, for example, appeared in French as *Contes fantastiques*. “Story” translates as *histoire*. Strictly speaking, *conte* (tale) evokes the older, oral, and – especially in French – fairy-tale tradition of storytelling. Thus the narrator of the Twelfth Evening’s *Suicide par enthousiasme* insists that this is not a *conte* (a “tall tale”) but *une histoire vraie* (a “true story”). The *nouvelle*, or “novella,” is, in contrast, usually written: Berlioz’s musicians *read* most of their stories. Barzun designates all as “tales,” a choice that matches the idiom of the descriptive tags and suits the storytelling atmosphere.

2 The “necrological tale” of the Fourth Evening, *Un Début dans le Freischütz*, is a revenge story in a humorous vein. In the *Fantastique* it is “betrayal,” and not merely unrequited love, that provokes the artist-hero to imagine murdering his beloved. He is betrayed because he has specifically imagined (in the program of the third movement) that she has been unfaithful to him.

3 On the role of fiction in the journal, see Katharine Ellis, *Music Criticism in Nineteenth-Century France: La Revue et Gazette musicale de Paris, 1834–1880* (Cambridge, 1995), pp. 48–52 and, for a listing of the stories published, pp. 262–265.

4 Berlioz used similar language after his fiancée’s (and her mother’s) breach of promise in 1831. “There is no justice in heaven when such crimes stay unpunished,” he wrote (see *CG* I, p. 432; see also pp. 436, 444). The heroines of Berlioz’s two other major stories (*Le Suicide* and *Euphonia*) are clearly modeled on this fiancée, Marie Moke (known as Camille), who left Berlioz in 1831 to marry the wealthy piano manufacturer Camille Pleyel, and who, as Mme Pleyel, became a celebrated pianist.

5 Berlioz was personally acquainted with Mme Branchu, whom he heard towards the end of her career, though never in *La Vestale*. (See Joël-Marie Fauquet’s essay on “Berlioz and Gluck” elsewhere in this volume. – *Ed.*)

6 Poor and emaciated at the end, Adolphe is related to the starving artists of Vigny’s *Chatterton* (1835) and Wagner’s “An End in Paris” (1841). In theory, such artist-victims of

an uncomprehending society are unrelated to the artists-*manqués* that haunted Balzac (Wenceslas Steinbock in *La Cousine Bette*) or Flaubert (Frédéric Moreau in *L’Éducation sentimentale*). In practice the types are not easily separable.

7 Berlioz scholarship has tended to gloss over the love story. Replacing the utopia within the larger narrative discloses problems of gender and power implicit in the Euphonian model, which (comic exaggeration aside) is entirely in keeping with the values implicit in Western classical music.

8 The freedom from emotion necessary to create emotion is the paradox analyzed by Diderot in *Le Paradoxe sur le comédien*. On the issues involved, see my “Primal Scenes: Smithson, Pleyel, and Liszt in the Eyes of Berlioz,” *Nineteenth-Century Music*, 18 (1995), pp. 211–235.

9 Stendhal showed infinitely more sympathy for the Italian performance-based aesthetic than Berlioz, who associated it with castratos and effeminacy as the antithesis of drama. Yet even Stendhal found it difficult to avoid some implicit disparagement of the sensuous Italians – twice conquered by the French since the renaissance – relative to the verbal, rational French. See his *Vie de Rossini*, chapter 2.

10 For Rousseau as for Shakespeare, the entire social fabric, if not the cosmos, hangs on the sexual fidelity of women. The faithless wife, declares Rousseau, “destroys the family and breaks the bonds of nature [...] her crime is not infidelity but treason [...] it is the source of dissension and crime of every kind.” See *Émile*, transl. Barbara Foxley (New York, 1933), p. 372.

11 This Evening also contains a parody of Adolphe’s “suicide from enthusiasm.” Barnum offers a reward to desperate men willing to commit their intended suicide after a concert by Jenny Lind: they are to declare it impossible to return to ordinary life after such bliss.

12 Margaret Miner deals with such ambiguities in “Phantoms of Genius: Women and the Fantastic in the Opera-House Mystery,” *Nineteenth-Century Music*, 18 (1994), pp. 121–135.

13 Another minor story published separately, as such, is *Rubini à Calais*, which appeared first in the *Gazette musicale* (5 October 1834) and then in the *Journal des débats* (10 October 1834). Owing to some of the aforementioned ambiguities, Berlioz was obliged to publish a factual *Historique de la représentation de Rubini à Calais*, in the *Gazette musicale* of 2 November 1834, demonstrating to some who took offense that *Rubini à Calais* was indeed a fiction: “une espèce de conte fantastique.”

14 In the first published version of the story (in

L'Europe littéraire, 8 May 1833), Berlioz explicitly says that he “recognized” himself in the character of Vincenza. He speaks movingly of his beloved Dido in chapters 2 and 3 of his *Mémoires*.

15 In the 1844 version of *Euphonia*, Xilef also faints (see *Les Soirées de l'orchestre*, p. 260).

16 On the exclusion of women from creative genius (as opposed to performance), see, for example, *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*, ed. Susan C. Cook and Judy S. Tsou (Urbana and Chicago, 1994), p. 1 and *passim*.

The criticism

1 In Section C of the Catalogue of Prose Works, Holoman, in the *Catalogue*, lists 936 items (counting single installments individually and including articles attributed to Berlioz by Katherine Reeve Kolb and Kerry Murphy). A complete edition of Berlioz's criticism – *CM I* and *CM II* (see the list of abbreviations) – has only recently begun to appear.

2 For further discussion of this point, see my *Music Criticism in Nineteenth-Century France: La Revue et Gazette musicale de Paris, 1834–1880* (Cambridge, 1995), pp. 48–50.

3 For more on this term, see Kerry Murphy, *Hector Berlioz and the Development of French Music Criticism* (Ann Arbor, 1988), pp. 17–18; and Katherine Reeve Kolb, “Hector Berlioz,” in *European Writers: the Romantic Century*, ed. W. T. H. Jackson, George Stade, and Jacques Barzun, vol. 6 (New York, 1985), pp. 771–812, esp. p. 786. This extended essay gives the most comprehensive and nuanced account of Berlioz's criticism to date.

4 The expression occurs in Berlioz's review of Beethoven's Ninth Symphony, which first appeared in the *Revue et Gazette musicale* of 4 March 1838 and was later incorporated into *À travers chants*.

5 For further discussion of this technique, see Katherine Reeve Kolb, “Rhetoric and Reason in French Music Criticism of the 1830s,” in *Music in Paris in the Eighteen-Thirties*, ed. Peter Bloom (Stuyvesant, N.Y., 1987), pp. 537–551.

6 For sources of this idea, see Edmund Burke, *A Philosophical Inquiry into the Origin of our Ideas of the Sublime and the Beautiful* (London, 1757), which influenced Kant. Relevant extracts from both authors are given in *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries*, ed. Peter Le Huray and James Day (Cambridge, 1988), pp. 60–65 (Burke) and 160–167 (Kant). Schlesinger's journal was an important outlet for such ideas, as applied to music, in the Paris of the eighteen-thirties.

7 Berlioz never attempted to hide his elitism, which resulted from a conception of artistic nobility stemming largely from Hoffmann and frequently exploited in Schlesinger's *Revue et Gazette musicale*. See my *Music Criticism*, pp. 50–51.

8 Originally published in the *Revue et Gazette musicale*, and reprinted with slight revisions in *À travers chants*.

9 *À travers chants*, pp. 64–65; translated by Elizabeth Csicsery-Rónay as *The Art of Music* (Bloomington, 1994), pp. 27–28. In letters and articles Berlioz was fond of citing “The rest is silence,” Hamlet's last words in Act V scene 2 of the play. The expression “like patience smiling at grief” is surely Berlioz's recollection of Viola's words in Act II scene 4 of *Twelfth Night*.

10 Only in extreme cases, such as those of Bellini's *I Puritani* and Halévy's *La Juive*, did Berlioz ask to be excused from reviewing altogether. On 15 April 1835 Berlioz told his friend Humbert Ferrand that he had not wanted to review those works because he had too much ill to speak of them and feared being accused of expressing only jealousy.

11 This famous passage, from the *Journal des débats* of 10 November 1836, is translated in Murphy, *Hector Berlioz*, p. 127.

12 *Journal des débats*, 8 March 1862.

13 See Murphy, *Hector Berlioz*, pp. 154–155. In fact the term gives little indication of the ferocious ends to which Berlioz was able to use superficially tepid language.

14 Berlioz's important essay on this subject – “De l'Opéra-Comique,” *Revue et Gazette musicale*, 18 September 1836 – is discussed in David Charlton, “Opéra-comique: Identity and Manipulation,” in *Opera and Ballet Criticism from the Revolution to 1848*, ed. Roger Parker and Mary Ann Smart (forthcoming).

15 Such recognition threads its way like a leitmotif through the *Mémoires*. See, in particular, chapters 23, 47, 53, and the *Post-scriptum*.

16 *Journal des débats*, 23 July 1861; reprinted in *À travers chants*.

17 *Journal des débats*, 8 October 1863.

The Grand Traité d'instrumentation

1 See Hector Berlioz, *Rapport sur les instruments de musique, fait à la Commission française du Jury international de l'exposition universelle de Londres* (Paris: Imprimerie Impériale, 1854). This report is reproduced in Frédéric de La Grandville, *Recueil complémentaire des exemples d'orchestration cités dans le texte du Grand Traité d'instrumentation d'Hector Berlioz* (Reims:

Faculté des Lettres et Sciences humaines, 1978), pp. 251–254.

2 In the *Gazette musicale de Paris* of 12 July 1835 (reproduced in *CMII*, pp. 209–216).

3 In English we would have to say not “instrumentalist” – that is the French word *instrumentiste* – but “instrumenter,” one who “instruments” (i.e., one who “orchestrates”). So the neologism is best left in French. – *Ed.*

Performing Berlioz

1 See the *Grand Traité d'instrumentation et d'orchestration modernes* (Paris, 1843). A conducting treatise, *Le Chef d'orchestre*, was added for the second edition, 1855. See Holoman, *Catalogue*, pp. 431–432. I have treated some of these same issues in “The Present State of Berlioz Research,” *Acta musicologica*, 67 (1975), pp. 31–67; and in *Berlioz* (Cambridge, Mass., 1989), notably pp. 348–361. For clarifying various points in 1999 I am grateful to David Cairns, Hugh Macdonald, Michael Steinberg, and the editorial staff of Bärenreiter Verlag, Kassel.

2 To summarize: the *Ballet des sylphes* from *La Damnation de Faust* (from 1849), the duo-nocturne from *Béatrice et Bénédict* (from 1863), *La Fuite en Égypte* (Part II of *L'Enfance du Christ*, from 1864), *Le Carnaval romain* (from 1873), the *Francs-Juges Overture* (from 1874), *La Mort d'Ophélie* (from 1875), excerpts from *Roméo et Juliette* (from 1877) and the complete work (1879), *Le Corsaire* (from 1880), *Benvenuto Cellini Overture* (from 1895), *Le Roi Lear* (from 1899), the *Marche funèbre pour la dernière scène d'Hamlet* (from 1899), *Sara la baigneuse* (from 1903), the Pilgrims' March from *Harold en Italie* (from 1874) and the complete work – a vehicle for the celebrated violist Maurice Vieux (from 1907), and the *Symphonie fantastique* (from 1917).

3 To summarize: Karlsruhe (1890, Mottl), Munich (1895, Levi; 1907, 1908, Mottl), Cologne (1898, Klessel), Leipzig (1900, Gorter). A list of performances of *Les Troyens* through 1987, compiled by Louise Goldberg, appears in the Cambridge Opera Handbook *Hector Berlioz: Les Troyens*, ed. Ian Kemp (Cambridge, 1988), pp. 216–227.

4 Nicholas Temperley treats the matter of timpani sticks, citing relevant passages from the *Traité d'instrumentation*, in Appendix VIII of *NBE* 16, p. 221.

5 For instance, new lines by Remo Percussion.

6 See Ian Kemp, “Antique and Obsolete Instruments,” in *Hector Berlioz: Les Troyens* (see note 3), pp. 204–212.

7 In a 1979 performance with the Orchestre de Paris at the Kennedy Center, Washington, D.C.,

Daniel Barenboim pulled a revolver from his belt and fired it. This silliness provoked laughter from the audience at large and particular guffaws from those who made a connection with the conductor Artur Rodzinski, said to have packed a pistol at orchestra rehearsals.

8 Jacques Barzun, *Berlioz and the Romantic Century* (New York, 1969), vol. 2, pp. 358–381.

9 I am particularly grateful to the *NBE* for the loan of a set of parts for *Roméo et Juliette*, from which Fig. 13.3 was photographed.

10 My figures for the *Fantastique*, at 1999 exchange rates, are as follows, for a complete set including six of each string part: *NBE*: \$462, Kalmus: \$607.50. Details: *NBE*: score, 110 DM; wind parts 230 DM, strings parts (36 x 12 DM = 432) DM; total 772 DM = \$412, plus \$50 labor (the adding of rehearsal letters); this does not include a copy of the clothbound vol. 13. Kalmus: score, \$70; set of parts, \$250; extra strings, \$187.50, labor, \$100 (adding of bar numbers and rehearsal letters); this does not include shipping and handling.

11 *French Romantic Song, 1830–1870*, ed. David Tunley (New York: Garland, 1994), pp. 49–60; *Les Nuits d'été*, ed. Peter Bloom (Paris: Les Éditions Musicales du Marais, 1992); *Chant du neuf Thermidor* and *La Marseillaise*, ed. D. Kern Holoman, *Marche pour la présentation des drapeaux*, ed. Dennis McCauldin (Davis: University of California, 1989).

12 Gardiner has issued two different important recordings of the Berlioz *Mélodies* (Oiseau-Lyre, 1968; Musifrance, 1990), *L'Enfance du Christ* (Erato / RCA, 1988), *La Damnation de Faust* (Philips, 1989), and Gluck's *Orphée et Eurydice* in Berlioz's arrangement (EMI, 1989); Norrington has issued *Songs for Chorus* (Argo, 1969).

13 This footnote appears in only the first edition of the score (1845).

14 Christian Wasselin notes, “I don't think that Charles Munch was a great Berliozian conductor . . . [He] was very different from one evening to another. When you hear the different recordings of the *Symphonie fantastique* by Charles Munch, you have three or four different conceptions with different timings and different tempos.” See the question-and-answer sessions following Wasselin's paper on “The Culture of Paris at the Time of Berlioz,” *Berlioz Society Bulletin*, 155 (1996), p. 26.

15 The other is a 1939 recording with Bruno Walter, widely available in CD reprint (VAL, Grammofono, Iron Needle, Enterprise).

16 The roundtable is transcribed (with some inaccuracies) in “Performing Berlioz's Music,” *Berlioz Society Bulletin*, 155 (1996), pp. 27–50.

- 17 See *NBE* 18, p. 365 (last paragraph).
 18 I have edited these conversational remarks for clarity but not altered their substance.
 19 See Berlioz's "Observations" for *Roméo et Juliette*, *NBE* 18, p. 383; a similar layout is described in the final chapter, "L'Orchestre," of the *Traité d'instrumentation*.
 20 *L'illustration*, 15 April 1843; reproduced in *Musée de la Musique: Guide* (Paris, 1997), p. 25.

Berlioz and Gluck

- 1 In the issues of 9, 16, and 23 November and 7 December 1834. All the articles mentioned here, through 1836, are reproduced in *CM I* and *CM II*.
 2 8 June 1834.
 3 12, 15, 20, 24 October, 6 and 23 November, and 8 December 1861. The article of 24 October is a review of the première at the Opéra.
 4 16 and 23 October 1835.
 5 *Le Monde dramatique*, 8 August 1835.
 6 *Revue et Gazette musicale*, 28 November 1841. Example 4 in the *Traité d'instrumentation* is an excerpt from "Chi mi parla."
 7 The manuscript is in the Moldenhauer Collection of the Library of Congress, in Washington, D.C.
 8 Paris, 1839 (in fact the book appeared in December 1838).
 9 *Euphonia* was first published in eight installments in the *Revue et Gazette musicale* of 1844; it was later reprinted in *Les Soirées de l'orchestre*.
 10 *Les Soirées de l'orchestre*, pp. 358–359. The translation is largely that of Jacques Barzun, *Evenings with the Orchestra* (Chicago, 1999), p. 280. In *Euphonia*, Berlioz appears under the name of Shetland, an exact anagram of the name Stendhal, oddly enough, and chosen, perhaps, in order to take "revenge" against the celebrated author of *Le Rouge et le noir*, who was a passionate *amateur* of Italian singing. (In her contribution to this collection, Katherine Kolb takes the name Shetland to be vaguely suggestive of British reserve and control. – *Ed.*)
 11 *Journal des débats*, 17 March 1839, and, again, in the *Revue et Gazette musicale*, 24 March 1839.
 12 See Joël-Marie Fauquet, "Berlioz's Version of Gluck's *Orphée*," in *Berlioz Studies*, ed. Peter Bloom (Cambridge, 1992), pp. 189–253.
 13 "L'espoir renaît dans mon âme" in the original French version. The aria was reorchestrated by Saint-Saëns.
 14 See Fauquet, "Berlioz's Version of Gluck's *Orphée*," pp. 217 et seq.
 15 For this reason, Berlioz's version will be included in *NBE* 22a.
 16 The letters of Fétis (13 October 1866) and Berlioz (14 October 1866) are printed in *Le Ménestrel*, 21 October 1866.
 17 See note 11.

Berlioz and Mozart

- 1 *CGV*, pp. 310–311.
 2 *The Orchestra* (19 May 1866); cited in T. J. Walsh, *Second Empire Opera* (London, 1981), p. 209.
 3 See Katharine Ellis, *Music Criticism in Nineteenth-Century France: La Revue et Gazette musicale de Paris, 1834–1880* (Cambridge, 1995), pp. 19–21.
 4 See Herbert Schneider, "Probleme der Mozart-Rezeption im Frankreich der ersten Hälfte des 19. Jahrhunderts," *Mozart-Jahrbuch* (1980–1983), pp. 25–26.
 5 *Journal des débats*, 27 March 1849.
 6 *CGV*, p. 418n.
 7 Berlioz referred to this performance in reviews of *Don Giovanni* at the Opéra in March 1834 and in May 1841.
 8 For details of these adaptations, see Rudolph Angemüller, "Les Mystères d'Isis' (1801) und 'Don Juan' (1805, 1834) auf der Bühne der Pariser Opera," *Mozart-Jahrbuch* (1980–1983), pp. 32–97.
 9 *CM I*, p. 129.
 10 It appeared in two parts in *Le Rénovateur* on 16 and 23 March 1834 (*CM I*, pp. 191–202). A later notice of *Don Juan*, in the *Journal des débats* of 15 November 1835, is better known, having been reprinted in compilations by André Hallays (*Les Musiciens et la musique* [Paris, 1903]) and Gérard Condé (*Cauchemars et passions* [Paris, 1981]); it borrows many passages from his earlier notices almost verbatim.
 11 *CG II*, p. 570.
 12 See A. W. Ganz, *Berlioz in London* (London, 1949), pp. 108–109.
 13 *CG VI*, p. 403.
 14 Although he told Rellstab in 1838 that he thought it was Mozart's masterpiece (*CG II*, p. 433), he is consistent elsewhere in ranking it behind *Don Giovanni*.
 15 See Angemüller, "Les Mystères," and *Mémoires*, chapter 16; also Jean Mongrédien, "Les Mystères d'Isis (1801) and Reflections on Mozart from the Parisian Press at the Beginning of the Nineteenth Century," in *Music in the Classic Period: Essays in Honor of Barry S. Brook*, ed. Alan Atlas (New York, 1985), pp. 195–211.
 16 *Mémoires*, chapter 17.
 17 His study of *Les Mystères d'Isis* appeared as an article in the *Journal des débats* on 1 May 1836, some nine years after it had disappeared from the repertory. Some of this article was used in chapter 16 of the *Mémoires*; the full text

was reprinted by Hallays, *Les Musiciens*, pp. 14–21.

18 See CMI, p. 190.

19 *Journal des débats*, 12 August 1851. Different extracts were reprinted by Ganz, *Berlioz in London*, pp. 110–112, and Condé, *Cauchemars et passions*, pp. 207–212. In the *Revue et Gazette musicale* of 27 February 1840 Berlioz had earlier stated that the solemn music in *Die Zauberflöte* surpassed anything in *Don Giovanni* or *Figaro*, but that he was not able to regard the opera as superior to those two as a whole.

20 *Le Figaro*, 5 March 1865; cited in Walsh, *Second Empire Opera*, p. 191.

21 *Revue et Gazette musicale*, 10 March 1839.

22 V. V. Stasov, *Selected Essays on Music*, transl. Florence Jonas (London, 1968), p. 163.

23 *Les Soirées de l'orchestre*, p. 447; *Les Grotesques de la musique*, p. 256.

24 The review is in *À travers chants*, pp. 266–269.

25 *À travers chants*, p. 97.

26 CGV, p. 310.

27 *Les Soirées*, p. 367; CMI, p. 376; and CGII, p. 671.

28 *À travers chants*, p. 276.

29 *Revue et Gazette musicale*, 28 March 1841.

30 Ganz, *Berlioz in London*, pp. 126–127.

31 Octave Fouque, *Les Révolutionnaires de la musique* (Paris, 1882), p. 239.

32 *Revue et Gazette musicale*, 28 March 1839.

33 *Revue et Gazette musicale*, 9 April 1840, 28 February 1841, and 13 February 1842.

34 CGVI, p. 278.

35 *Journal des débats*, 15 December 1844; cited in Condé, *Cauchemars et passions*, pp. 95–96.

36 CGV, p. 570; and *Les Soirées*, p. 401.

37 *À travers chants*, p. 266.

38 CGV, p. 448.

39 See Joël-Marie Fauquet, *Les Sociétés de musique de chambre à Paris de la Restauration à 1870* (Paris, 1986).

40 See Julie Anne Vertrees, “Mozart’s String Quartet K. 465: The History of a Controversy,” *Current Musicology*, 17 (1974), pp. 96–114.

41 See Holoman, *Catalogue*, p. 56.

42 *The New Yorker*, 17 December 1979; see also Wilfrid Mellers, *Man and His Music* (London, 1962), p. 768.

43 Cairns, *Memoirs* (New York, 1975), p. 555.

44 CGVI, p. 289.

45 CGII, pp. 531, 433.

Berlioz and Beethoven

1 *Revue et Gazette musicale*, 9 March 1879.

2 See Joël-Marie Fauquet, *Les Sociétés de musique de chambre à Paris* (Paris, 1986), p. 117.

3 *Mémoires*, Premier Voyage en Allemagne, 10e lettre.

4 See, for example, CGV, pp. 244–245.

5 CGI, p. 238.

6 *Man and his Music* (London, 1962), p. 762.

7 Paul Banks makes this point in “Byron, Berlioz and *Harold*,” an unpublished paper delivered at a conference of the Royal Musical Association in Birmingham in 1982.

8 “Benefactor” and “friend” are words Berlioz uses in his evocation of Beethoven when reporting the Bonn celebrations. See *Les Soirées de l'orchestre*, p. 425.

9 Cf. the opening bars of Beethoven’s *An die ferne Geliebte*.

10 His first feuilleton for the *Journal des débats*, of 25 January 1835, included a long analysis of the *Eroica* (CMII, pp. 35–38), and his articles in *Le Rénovateur*, the previous year, frequently discussed and extolled Beethoven. In 1829 Berlioz published a three-part biography of Beethoven in *Le Correspondant* (CMI, pp. 47–62).

11 CMI, p. 9.

12 *Revue et Gazette musicale*, 18 February 1838.

13 *Revue et Gazette musicale*, 4 February 1838.

14 *Revue et Gazette musicale*, 11 February 1838. The English quotations derive, respectively, from Shakespeare’s *Twelfth Night* and from the poetry of Thomas Moore.

15 *Journal des débats*, 12 April 1835 (CMII, pp. 113–118).

16 See *À travers chants*, pp. 52–54.

17 *Journal des débats*, 19 and 22 May 1860 (*À travers chants*, pp. 87–103).

18 Ernest Legouvé, *Soixante ans de souvenirs* (Paris, 1883), vol. 1, pp. 306–307.

19 According to the *Life and Letters of Sir Charles Hallé* (London, 1896), p. 68, he played the Fourth Concerto; Holoman, in *Berlioz* (Cambridge, Mass., 1989), p. 618, lists the *Emperor*.

20 13 May 1852.

21 15 May 1852. Berlioz’s earlier doubts about the vocal writing in the finale of the Ninth (see Katharine Ellis, *Music Criticism in Nineteenth-Century France* [Cambridge, 1995], p. 111) may have been partly allayed by the excellent singing of the New Philharmonic Chorus in these performances.

22 This letter, unpublished, will appear in CG VII.

23 Quoted in Vladimir Vasilevich Stasov, *Selected Essays on Music*, transl. Florence Jonas (London, 1968), p. 166.

Berlioz and Wagner

1 Wagner’s letter is included in CGVI, p. 111.

2 See Wagner, *My Life*, transl. Andrew Gray, ed. Mary Whittall (Cambridge, 1988), p. 191.

Schlesinger’s business (at 97) was just up the road from the Brockhaus shop, at 60, rue de Richelieu, where the proprietor was Eduard

Avenarius, Cäcilie Wagner's fiancé in 1839 (and husband in 1840).

3 Wagner, whose name figures on the list of guests invited to the opening (Julien Tiersot, *La Musique aux temps romantiques* [Paris, 1930], p. 174), may have accompanied Meyerbeer to the concert. The two were together on frequent occasion in November, as Meyerbeer's diary reveals. See Giacomo Meyerbeer, *Briefwechsel und Tagebücher*, vol. 3, ed. Hans and Gudrun Becker (Berlin, 1975), p. 209.

4 Wagner's Parisian experience of Beethoven and the controversy surrounding it are rehearsed by Klaus Kropfinger, *Wagner and Beethoven*, transl. Peter Palmer (Cambridge, 1991), pp. 33–35. See also John Deathridge, *Wagner's Rienzi* (Oxford, 1977), pp. 40, 130.

5 Dannreuther, "Wagner," in George Grove, *A Dictionary of Music and Musicians*, 1st ed., vol. 4 (London, 1895), p. 351. The comment shows that Wagner was familiar with the anecdote Berlioz recounts in chapter 12 of the *Mémoires*.
6 CG III, p. 98. The ellipses here are original.
7 See Peter Bloom, "La Mission de Berlioz en Allemagne: Un Document inédit," *Revue de musicologie*, 66 (1980), p. 83.

8 Although Wagner himself employed the literal translation, *Le Hollandais volant*, the expression, which sounds silly in French, fell out of use. *Le Vaisseau fantôme* is the work by Pierre-Louis Dietsch, on a libretto by Paul Foucher and Henri Révoil, premiered at the Opéra on 28 October 1842.

9 *Journal des débats*, 12 September 1843 (a copy of this article was kindly provided to me by Joël-Marie Fauquet). My translation borrows much from that of David Cairns.

10 *Selected Letters of Richard Wagner*, transl. and ed. Stewart Spencer and Barry Millington (New York, 1988), p. 107. Spencer mentions the actual salary in "Wagner behind bars?" *Wagner*, 19 (1998), p. 95.

11 The draft of this invitation is on the verso of a draft of the program of the concert of 25 November 1838 (Bibliothèque Nationale de France, Musique, Berlioz, Lettres autographes).

12 Letter to Hans von Bülow, 1 September 1854: "and one might say of the king what Virgil said of Dido: 'Thrice did she rise, supporting herself on her elbows; and thrice did she fall back upon her bed'" (CG IV, p. 574).

13 See Manfred Eger, in *The Wagner Handbook*, ed. Ulrich Müller and Peter Wapnewski, transl. John Deathridge (Cambridge, Mass., 1992), p. 318.

14 NBE 1b, p. 557.

15 Deathridge, *Rienzi*, pp. 134–135.

16 Quoted in Richard Wagner, *Der fliegende Holländer*, ed. Isolde Vetter; *Sämtliche Werke*, Band 4/I (Mainz, 1983), p. vii.

17 See *Franz Liszt–Richard Wagner Briefwechsel*, ed. Hanjo Kesting (Frankfurt, 1988).

18 Ferdinand Praeger, *Wagner as I Knew Him* (London, 1892), p. 94. Praeger and his wife (who was French) were in the group on that occasion, as we know from Wagner's letter to Minna of 26 June, in Richard Wagner, *Sämtliche Briefe*, vol. 7, ed. Hans-Joachim Bauer and Johannes Forner (Leipzig, 1988), p. 233.

19 Letter to Liszt of 25 June 1855; CG V, p. 116.

20 See *Cosima Wagner's Diaries*, ed. Martin Gregor-Dellin and Dietrich Mack, transl. Geoffrey Skelton, vol. 2 (New York, 1977), entries for 1 June, 8 and 12 September 1878. I should like to thank Gunther Braam for bringing these references to my attention.

21 Borchmeyer, in *The Wagner Handbook*, p. 178.

22 See, for example, Wagner's letter to Wilhelm Fischer of 4 June 1855; *Sämtliche Briefe*, vol. 7, pp. 196–197.

23 *Journal des débats*, 12 September 1843; taken over in the *Mémoires*, Premier Voyage en Allemagne, 5e lettre.

24 Robert Bailey, "The Method of Composition," in *The Wagner Companion*, ed. Peter Burbidge and Richard Sutton (New York, 1979), p. 273.

25 See *Cosima Wagner's Diaries*, vol. 1 (New York, 1978), pp. 73, 83; or Cosima Wagner, *Die Tagebücher*, vol. 1, ed. Martin Gregor-Dellin and Dietrich Mack (Munich, 1976), pp. 69, 81.

26 See Richard Wagner, *Entwürfe, Gedanken, Fragmente. Aus nachgelassenen Papieren zusammengestellt* [by Hans von Wolzogen] (Leipzig, 1885), pp. 77–78. The autograph of Wagner's fragment on Berlioz is found in the Nationalarchiv der Richard-Wagner-Stiftung Bayreuth (B II e V). William Ashton Ellis's translation is found in *Richard Wagner's Prose Works*, vol. 8 (London, 1899), p. 376. Neither Wolzogen nor Ellis could date this fragment because Cosima's diaries were not available at the time. My rendering is much indebted to those of my distinguished colleagues Hans Rudolf Veget and Philipp Otto Naegele.

27 *Selected Letters*, p. 268; letter of 8 September 1852, with "ich liebe Berlioz" translated, I think wrongly, as "I like Berlioz."

28 *Cosima Wagner's Diaries*, vol. 1, p. 217.

29 Berlioz, *À travers chants*, p. 76. This article originally appeared in the *Revue et Gazette musicale* on 4 March 1838.

30 Katherine Reeve Kolb, "The Damnation of Faust, or the Perils of Heroism in Music," in *Berlioz Studies*, ed. Peter Bloom (Cambridge, 1992), p. 151.

31 The original is in *Sämtliche Briefe*, vol. 4, ed. Gertrud Strobel and Werner Wolf (Leipzig,

1979), p. 459; translation, *Selected Letters*, p. 268.

32 Of all persons, none other than Adolf Hitler once planned to make a setting of *Wieland der Schmied*. See Ulrich Müller, “Wagner in Literature and Film,” in *The Wagner Handbook*, p. 385. In *Wagner Androgyne* (Paris, 1990), Jean-Jacques Nattiez argues that *Wieland* is an illustration of Wagner’s views, set down in *The Artwork of the Future*, regarding the relative importance of music and poetry in opera (p. 76). Such a philosophical question, even if the French composer interpreted the tale in this way, was not what Berlioz prized in a libretto.

33 Henri Blaze’s essay appeared in the *Revue des deux mondes* on 1 October 1838.

34 *CG V*, p. 151. The autograph of Berlioz’s letter (which was unavailable to the editors of *CG*), is preserved in the Archiv Richard Wagner, Gedänkstätte Bayreuth.

35 *Sämtliche Briefe*, vol. 5, ed. Gertrud Strobel and Werner Wolf (Leipzig, 1993), p. 425 (7 October 1853): “ich fürchte mich vor Berlioz, mit meinem schlechten Französisch bin ich verloren.”

Berlioz’s impact in France

1 Adolphe Jullien, “Hector Berlioz,” in *Airs Variés* (Paris, 1877), pp. 39–40. This piece was first published in the *Revue contemporaine* on 15 March 1870 to coincide with Reyer’s festival of works by Berlioz at the Opéra.

2 Georges Bizet, *Lettres de Georges Bizet: Impressions de Rome (1857–1860): La Commune (1871)*, ed. L. Ganderax (Paris, 1907), pp. 322–323.

3 Oscar Comettant, “Hector Berlioz,” *Le Ménestrel*, 17 October 1886, p. 370.

4 See, for example, *The New Grove Dictionary of Music and Musicians*, s.v. “Symphony,” pp. 459–460.

5 David Cairns, *Berlioz 1803–1830: The Making of an Artist* (London, 1989), p. 390.

6 Carl Dahlhaus, *Nineteenth-Century Music*, transl. J. Bradford Robinson (Berkeley, 1989), p. 243.

7 Donald J. Grout and Claude V. Palisca, *A History of Western Music*, 5th ed. (New York, 1996), p. 575.

8 Jacques Barzun, “Hector Berlioz,” in *Atlantic Brief Lives*, ed. L. Kronenberger (Boston, 1965), p. 57.

9 Alan Houtchens, “Romantic Composers Respond to Challenge and Demand,” in *The Orchestra: Origins and Transformations*, ed. Joan Peyser (New York, 1986), p. 188.

10 *The New Grove*, s.v. “Berlioz,” and similar statements in *Berlioz* (London, 1982), pp. 204–205.

11 Julian Rushton, *The Musical Language of Berlioz* (Cambridge, 1983), p. 258.

12 Comments are based on obituaries and other articles of 1869–1870 from *L’Art musical*, *Le Constitutionnel*, *Le Figaro*, *Figaro-Programme*, *La France*, *La France musicale*, *Le Gaulois*, *La Gazette de France*, *Le Journal des débats*, *Le Ménestrel*, *Le Moniteur universel*, *La Patrie*, *Le Pays*, *Le Petit Journal*, *La Presse*, *Revue contemporaine*, the *Revue des deux mondes*, the *Revue et Gazette musicale*, *Le Temps*, and *L’Union*.

13 Gustave Chadeuil, “Revue musicale,” *Le Siècle*, 16 March 1869, p. 1.

14 Ém. Mathieu de Monter, “Hector Berlioz,” *Revue et Gazette musicale*, 3 July 1870, p. 210 (the final article of a series of thirty-two).

15 Jullien, “Hector Berlioz,” *Airs variés* [March 1870], p. 57.

16 Oscar Comettant, “Échos,” *Le Siècle*, 11 March 1869, p. 3. See also Comettant’s “Hector Berlioz,” *Le Ménestrel*, 14 March 1869, p. 113.

17 Daniel Bernard, “Hector Berlioz,” *L’Union*, 29 April 1869, p. 1. Near the end of his short life Bernard edited the first collection of Berlioz’s correspondence, the *Correspondance inédite* (Paris, 1879). Calmann-Lévy, the publisher, had earlier brought out Berlioz’s *Les Soirées de l’orchestre*, *À travers chants*, and *Mémoires*.

18 Armand de Pontmartin, “Semaines littéraires, CCXVIII: Hector Berlioz, Homme de lettres,” *Gazette de France*, 21 March 1869, p. 1.

19 P. Lacôme, “Berlioz et le Romantisme,” *L’Art musical*, 20 May 1869, p. 197.

20 David de Clozel, “Revue de Quinzaine,” *Le Constitutionnel*, 21 March 1869, p. 1.

21 Arthur Pougin, “Hector Berlioz,” *Figaro-Programme*, 9 March 1869, p. 1.

22 Clozel, *Le Constitutionnel* (see note 20).

23 Pontmartin, “Semaines littéraires,” pp. 1–2.

24 Quoted from *Selected Letters of Berlioz*, ed. Hugh Macdonald, transl. Roger Nichols (New York, 1997), p. 343. Berlioz was elected to the Institute on 21 June 1856.

25 Philarète Chasles, “Berlioz,” *L’Art musical*, 31 March 1870, p. 137.

26 Clozel, *Le Constitutionnel*, p. 1.

27 Timothée Trimm, “Hector Berlioz,” *Le Petit Journal*, 10 March 1869, p. 1.

28 M. de Thémènes (Achille de Lauzières), “Revue musicale,” *Le Siècle*, 16 March 1869, p. 2.

29 Pontmartin, “Semaines littéraires,” p. 1.

30 Pougin, “Hector Berlioz,” p. 1.

31 Chasles, “Berlioz,” p. 137.

32 Félicien David, *Notice sur Hector Berlioz* (Paris, 1870), p. 11. The text was read at the meeting of the Académie des Beaux-Arts on 30 July 1870.

- 33 Ernest Reyer, "Hector Berlioz," *Journal des débats*, 31 March 1869, p. 3.
- 34 Johannès Weber, "Critique musicale," *Le Temps*, 1 April 1869, p. 2.
- 35 Johannès Weber, "Critique musicale," *Le Temps*, 26 June 1877, p. 1.
- 36 Ernest Reyer, "Revue musicale," *Journal des débats*, 13 December 1872, p. 2. For a description of Reyer's efforts on behalf of his friend, see Elizabeth Lamberton, "The Critical Writings of Ernest Reyer" (Ph.D. diss., University of British Columbia, 1988), pp. 266–313.
- 37 Adolphe Jullien, *Hector Berlioz: Sa Vie et ses œuvres* (Paris, 1888), p. 356.
- 38 "Festival dédié à la mémoire d'Hector Berlioz," *Revue et Gazette musicale*, 27 March 1870, p. 98.
- 39 See the list in Adolphe Jullien, *Berlioz*, Appendice 1, pp. 367–371.
- 40 See Adolphe Boschot, *Le Faust de Berlioz: Etude sur la Damnation de Faust et sur l'âme romantique* (Paris, 1945), esp. "La Résurrection d'un chef-d'œuvre," pp. 120–159; Jullien, *Berlioz*, p. 353; and Weber, "Critique musicale," *Le Temps*, 17 January 1872, p. 1.
- 41 Arthur Pougin, *Supplément to Fétis, Biographie universelle des musiciens* (Paris, 1878), s.v. "Berlioz."
- 42 Georges Noufflard, *Berlioz et le mouvement de l'art contemporain* (Florence, 1883), pp. 87ff.
- 43 J. Weber, "Critique musicale," *Le Temps*, 27 February 1883, p. 2.
- 44 Comments are based on articles found in *Le Constitutionnel*, *L'Écho de Paris*, *Le Figaro*, *La France*, *Le Gaulois*, *La Gazette de France*, *Le Journal des débats*, *Le Matin*, *Le Ménestrel*, *Le Moniteur*, *La Patrie*, *Le Pays*, *Le Petit Journal*, *Le Petit Parisien*, *Le Siècle*, *Le Soleil*, and *Le Temps*.
- 45 Ernest Reyer, "La Statue de Berlioz," *Journal des débats*, 17 October 1886, p. 1 (also quoted in *Le Temps*, 18 October 1886, and elsewhere).
- 46 Stanza XI: "A cette heure où Wagner triomphe jusqu'en France, / Où son art, caressé d'une chaude espérance, / Sur notre sol aimé veut germer et fleurir, / Il faut, ô Berlioz, Français à la grande âme, / Que ton pays entier te défende et t'acclame, / Toi qui sus, avant lui, réformer et souffrir!" (At this hour, when Wagner is triumphant even in France, when his art, imbued with high hopes on our beloved soil, would take root and flourish, it is essential, O Berlioz, French to the depths of your soul, that your entire country defend and exalt you – you who knew so much, before him, of reform and of suffering!)
- 47 Albert Wolff, "Courrier de Paris," *Le Figaro*, 18 October 1886, p. 1.
- 48 Fourcaud, "Le Roman d'un musicien," *Le Gaulois*, 17 October 1886; "Inauguration de la Statue Hector Berlioz," *Le Gaulois*, 18 October 1886.
- 49 Saint-Saëns, "La Statue de Berlioz," *La France*, 24 October 1886, p. 1.
- 50 "La Statue de Berlioz," *Le Petit Journal*, 19 October 1886, p. 2.
- 51 Simon Boubée, "Musique," *La Gazette de France*, 18 October 1886, p. 2.
- 52 See Jullien, *Berlioz*, pp. 317ff.
- 53 Edmond Hippeau, *Berlioz et son temps* (Paris, 1890), p. 400.
- 54 Henri Lavoix, fils, *La Musique française* (Paris, 1891).
- 55 J. Weber, "Critique musicale," *Le Temps*, 7 October 1890, p. 1.
- 56 Eugène de Solenière, "L'Influence de Berlioz," in *Le Livre d'or du centenaire d'Hector Berlioz* (Paris, 1907), pp. 180–181.
- 57 Julien Tiersot, *Hector Berlioz et La Société de son temps* (Paris, 1904), p. 320.
- 58 *Ibid.*, p. 321.
- 59 Camille Saint-Saëns, "Discours de M. Saint-Saëns," *Le Guide musical*, 6 and 13 September 1903, p. 627. Saint-Saëns's better-known portraits of Berlioz are included in Saint-Saëns, *Regards sur mes contemporains*, ed. Yves Gérard (Paris, 1990).
- 60 Cambridge, Mass., 1996.
- 61 Gustave Bertrand, "Semaine théâtrale," *Le Ménestrel* (12 May 1867), p. 187.
- 62 Ernest Reyer, "Revue musicale," *Journal des débats*, 5 May 1867, p. 1.
- 63 Berlioz, *Lettres intimes avec une préface par Charles Gounod* (Paris, 1882).
- 64 See Léon Vallas, *César Franck*, transl. Hubert Foss (London, 1951), p. 73.
- 65 Ernest Chausson, *Journal*, 3 November 1871; this unpublished diary is cited by Jean Gallois, *Chausson* (Paris, 1994), p. 64, n. 42.
- 66 Alfred Bruneau, "L'Influence de Berlioz sur la musique contemporaine," *Musica*, 7/66 (1908), p. 36.
- 67 Emmanuel Chabrier, *Correspondance*, ed. Roger Delage and Frans Durif (Paris, 1994), p. 412; letter of 17 July 1887.
- 68 Claude Debussy, in *Gil Blas*, 8 May 1903. See Debussy, *Monsieur Croche et autres écrits*, ed. François Lesure (Paris, 1971), p. 165.
- 69 Debussy, *Monsieur Croche*, p. 273.
- 70 Arbie Orenstein, "Maurice Ravel on Berlioz: An Interview by M. D. Calvocoressi," in *A Ravel Reader* (New York, 1990), p. 461. Virtually the same criticism appears in one of Robert Craft's interviews with Stravinsky. See *Conversations with Igor Stravinsky* (New York, 1959), p. 27.
- 71 Gaston Carraud "La musique

symphonique,” in *Rapport sur la musique française contemporaine*, ed. Paul-Marie Masson (Rome, 1913), p. 99.

72 See Robert Orledge, *Charles Koechlin* ([Newark, N.J.], 1989), p. 234.

73 Mikhail Ivanov, “From Musorgsky’s Obituary,” in *Musorgsky Remembered*, ed. Alexandra Orlova, transl. V. Saytzeff and F. Morrison (Bloomington, 1991), p. 138.

74 See Ernest Reyer, “Revue musicale,” *Journal des débats*, 18 April 1886, p. 2.

75 See Saint-Saëns’ letter to Fauré of 24 November 1904, in Gabriel Fauré, *Correspondance*, ed. Jean-Michel Nectoux (Paris, 1980), p. 251. The moment – a

characteristically Berliozian *réunion de deux thèmes* – occurs at bar 401 (see *NBE* 1a, p. 55).

76 See John Warrack, *Tchaikovsky* (New York, 1973), pp. 191–192.

77 Amédée Boutarel, “Revue des grands concerts,” *Le Ménestrel*, 27 March 1892, p. 100–101.

78 Holoman, *Berlioz* (Cambridge, Mass., 1989), p. 510.

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