

Bibliography

JEFFREY LANGFORD

This bibliography is arranged by broad topics and is intended to introduce the reader to some of the most important research and writing on Berlioz in English. Its emphasis is on scholarship of the last ten years, although some older works are included to fill out topics less well represented by recent research. Annotations are brief and selective. Those interested in earlier writings on Berlioz, and writings in other languages, should consult Jeffrey Langford and Jane Graves, *Hector Berlioz: A Guide to Research* (New York: Garland, 1989), which gathers many different primary and secondary research sources into particular categories for ease of access. It includes a simplified list of works by Berlioz as well as annotated citations of books and articles in several languages on different aspects of his life and work.

Nine articles listed below appear in *Berlioz Studies*, ed. Peter Bloom (Cambridge: Cambridge University Press, 1992). Only the title of that volume, *Berlioz Studies*, is given in the references here.

Works by Berlioz

Music

The works of Berlioz are most readily (and inexpensively) available in a series of miniature scores published by Kalmus. This set is a reduction and reprinting (in paperback) of the first critical edition of Berlioz's works edited by Charles Malherbe and Felix Weingartner and published between 1900 and 1907 by Breitkopf & Härtel. Its original title was *Hector Berlioz Werke* but is now generally referred to as the *Old Berlioz Edition (OBE)*. The edition is full of inaccuracies and editorial emendations that detract from its value as a tool for the close study of Berlioz's music.

The need for a revised critical edition soon became apparent, and the centenary of Berlioz's death (1969) marked the appearance of *Hector Berlioz: New Edition of the Complete Works* under the general editorship of Hugh Macdonald and published by Bärenreiter. This edition, known as the *New Berlioz Edition (NBE)*, presents Berlioz's musical oeuvre in carefully edited, extensively annotated, and beautifully printed hard-bound volumes. These are itemized in the List of Abbreviations in this Companion.

Essays and treatises

Apthorp, William, transl. *Hector Berlioz: Selections from his Letters, and Aesthetic, Humorous, and Satirical Writings*. New York: Holt, 1879. Reprint, Portland: Longwood, 1976.

–Includes the most complete translation of a collection of Berlioz's satirical anecdotes titled *Les Grottesques de la musique*.

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- Berlioz, Hector. *The Art of Music and Other Essays*. Ed. and transl. Elizabeth Csicsery-Rónay from *À travers chants*. Indianapolis: Indiana University Press, 1994.
- The newest translation of Berlioz’s final collection of essays and journal articles on subjects including Beethoven, Mozart, Gluck, Weber, Wagner in Paris, and miscellaneous others, with a thoughtful Foreword by Jacques Barzun.
- The Conductor: The Theory of his Art*. Transl. John Broadhouse from *Le Chef d’orchestre, théorie de son art*. London: William Reeves, n.d. Reprint, St. Clair Shores, Mich.: Scholarly Press, 1976.
- Also printed as part of *Treatise on Instrumentation* (see below).
- Evenings With the Orchestra*. Transl. and ed. Jacques Barzun from *Les Soirées de l’orchestre*. New York: Knopf, 1956. Reprint, Chicago: University of Chicago Press, 1973. Reprint, with a new Foreword by Peter Bloom, Chicago: University of Chicago Press, 1999.
- Fictional, satirical stories, biographies, and anecdotes; Berlioz the critic at his best.
- “Fêtes musicales de Bonn: Report on the Unveiling of the Beethoven Monument in 1845.” Transl. and ed. Kevin Bazzana. *Beethoven Newsletter*, 6/1 (1991), 1–11, 29–36.
- Includes an introduction to the translation on pp. 1, 12–14.
- “On Imitation in Music.” Transl. Jacques Barzun from “De l’imitation musicale,” in *Berlioz: Fantastic Symphony*. New York: Norton [Norton Critical Scores], 1971.
- One of Berlioz’s most significant essays on the question of program music.
- Berlioz, Hector, and Richard Strauss. *Treatise on Instrumentation*. Transl. Theodore Front from *Grand Traité d’instrumentation et d’orchestration modernes*. New York: Kalmus, 1948. Reprint, New York: Dover, 1991.
- Strauss did not alter Berlioz’s treatise but expanded it by adding a number of examples, primarily from the works of Richard Wagner.

Memoirs

- Newman, Ernest, annot. and rev. *Memoirs of Hector Berlioz*. Transl. Rachel and Eleanor Holmes. New York: Knopf, 1932. Reprint, New York: Dover, 1966.
- The Newman edition remains in wide circulation, but the Cairns translation, below, is preferable.
- Cairns, David, ed. and transl. *The Memoirs of Hector Berlioz*. London: Gollancz, 1969; New York: Norton, 1975; various other editions including London: Cardinal, 1990.
- David Cairns’s knowledgeable translation and commentary are exemplary and invaluable.

Letters

- Berlioz’s collected correspondence is published in French by Flammarion, in Paris, as enumerated in the List of Abbreviations. In English the general collections of letters are as follows:
- Barzun, Jacques, ed. and transl. *New Letters of Hector Berlioz, 1830–68*. New York: Columbia University Press, 1954. Reprint, Westport: Greenwood, 1974.

- A bilingual edition, with exemplary translations.
- Macdonald, Hugh, ed. *Selected Letters of Berlioz*. Transl. Roger Nichols. London: Faber and Faber, 1995; New York: Norton, 1997.
- A generous selection, with commentary by one of today’s most knowledgeable specialists.
- Searle, Humphrey, ed. and transl. *Hector Berlioz: A Selection from his Letters*. New York: Vienna House, 1973.
- A useful selection, but superseded by the Macdonald edition (above).

Works About Berlioz

Bibliographies and research tools

- Cairns, David. “The Reboul–Berlioz Collection.” In *Berlioz Studies*: 1–16.
- An overview of letters and diaries, in the important collection of the Berlioz family, which have affected recent biographical scholarship.
- Holoman, D. Kern. *Catalogue of the Works of Hector Berlioz. New Edition of the Complete Works*, vol. 25. Kassel: Bärenreiter, 1987.
- The definitive catalogue of all Berlioz’s works, musical and literary.
- Wright, Michael. *A Berlioz Bibliography: Critical Writing on Hector Berlioz from 1825 to 1986*. Farnborough: Saint Michael’s Abbey, 1988.
- A thorough bibliography that is arranged chronologically and is therefore somewhat difficult to access by topics.

Biographies

- Barzun, Jacques. *Berlioz and the Romantic Century*, 2 vols. Boston: Little, Brown and Co., 1950. Revised in one volume as *Berlioz and his Century: An Introduction to the Age of Romanticism*. Cleveland: World, 1956. Reprint, Chicago: University of Chicago Press, 1982. Reissued as a third edition (revised from the first), with a new preface by the author, New York: Columbia University Press, 1969.
- The first serious English biography of Berlioz, written by one of America’s greatest cultural historians. Particularly useful for its attention to the sociological environment in which Berlioz lived and worked, its extensive bibliography, and its wisdom.
- Bloom, Peter. *The Life of Berlioz*. Cambridge: Cambridge University Press, 1998.
- A concise overview of Berlioz’s life intended for the general reader and especially rich in its depiction of the composer as a product of the political and cultural milieu in which he lived. Discussion of major works is presented in non-technical language.
- Cairns, David. *Berlioz 1803–1832: The Making of an Artist*. London: Deutsch, 1989. Revised ed., London: Penguin, 1999. *Berlioz 1832–1869: Servitude and Greatness*. London: Penguin, 1999.
- The most carefully researched and detailed English biography to date. Elegantly written and insightful throughout; general discussion rather than analytical treatment of the music.
- Holoman, D. Kern. *Berlioz*. Cambridge, Mass.: Harvard University Press, 1989.
- A thorough but less leisurely biography than that of Cairns. Especially useful for

its detailed musical analysis, treatment of a Berlioz's compositional process, and annotated bibliography.

Macdonald, Hugh. *Berlioz*. 2nd ed. London: Dent, 1991.

–A comprehensive life and works in Dent's "Master Musicians" series by one of the world's leading Berlioz scholars.

"Hector Berlioz." In *The New Grove Early Romantic Masters 2*. New York: Norton, 1985.

–An accessible and perceptive short survey, revised from the article in the *New Grove Dictionary*.

Biographical studies on specialized topics

Bloom, Peter. "Berlioz in the Year of the *Symphonie fantastique*." *Journal of Musicological Research*, 9 (1989), 67–88.

–Surveys Berlioz and "politics" in the period before and during the composition of his most celebrated symphony.

"Episodes in the Livelihood of an Artist: Berlioz's Contacts and Contracts with Publishers." *Journal of Musicological Research*, 15/4 (1995), 219–273.

–Includes an attempt to clarify the picture of Berlioz's financial resources.

"Berlioz's Directorship of the Théâtre Italien." *Échos de France & d'Italie. Liber amicorum Yves Gérard*. Ed. Marie-Claire Mussat, Jean Mongrédien, and Jean-Michel Nectoux. Paris: Buchet/Chastel, 1997: 137–152.

–Closely examines the events that led to Berlioz's nomination (not confirmed) as director of one of the leading theatres of the French capital.

Boursy, Richard. "The Mystique of the Sistine Chapel Choir in the Romantic Era." *Journal of Musicology*, 11/3 (1993), 277–329.

–Contrasts Berlioz's dislike of Palestrina and ancient music in general with the more common nineteenth-century reverence for this music.

Cockrell, William D. "A Study in French Romanticism: Berlioz and Shakespeare." *Journal of Musicological Research*, 4/1–2 (1982), 85–113.

–Traces the French understanding of Shakespearean form in the early nineteenth century and Berlioz's adoption of it in *Les Troyens*.

Currie, Norman. "Hector Berlioz, Robert Schumann, Felix Mendelssohn: Three Early Romantic Composers and Their Publishers." Ph.D. diss., City University of New York, in progress.

–Examines Berlioz's business and personal relations with two French publishers, Maurice Schlesinger and Simon Richault, and their effect upon his career.

Grattan-Guinness, I. "A Note on Hector Berlioz and the Université Royale de France." *Music Review*, 50/3–4 (1989), 181–184.

–Supplies the most accurate and detailed information about Berlioz's enrollment in medical school and his earning of a bachelor's degree in 1824.

Williams-Gartrell, Judith. "Hector Berlioz as Conductor." D.M.A. diss., University of Washington, 1987.

–A study of Berlioz's role, technical and more broadly musical, in the development of the modern conductor, with an evaluation of his contribution based in particular upon the pamphlet appended to the *Traité d'instrumentation* entitled *Le Chef d'orchestre* and upon contemporary reviews of Berlioz's conducting in performance.

Biographical studies of Berlioz in relation to other composers

- Covell, Roger. "Berlioz, Russia and the Twentieth Century." *Studies in Music*, 4 (1970), 40–51.
 –Considers Berlioz's influence on nineteenth-century Russian composers.
- Fauquet, Joël-Marie. "Berlioz's Version of Gluck's *Orphée*." In *Berlioz Studies*: 189–253.
 –A close examination of Berlioz's amalgamation of the French and Italian versions of Gluck's score.
- Geiringer, Karl. "Hector Berlioz and Gluck's Viennese Operas." In *Essays in Musicology: A Tribute to Alvin Johnson*. Ed. Lewis Lockwood and Edward Roesner. Philadelphia: American Musicological Society, 1990: 258–265.
 –A short summary of Berlioz's critical evaluation of Gluck.
- Gross, Ernest. "The Influence of Berlioz on Contemporary Nineteenth-Century Use of Brass Instruments." *Brass Bulletin*, 67 (1989), 20–31; 68 (1989), 34–44; 69 (1989), 88–92; 70 (1989), 62–67.
 –Surveys Berlioz's attitude toward and use of all brass instruments and claims an influence on Wagner and Strauss.
- Ramalingan, Vivian S. "Berlioz, Beethoven, and 'One Fatal Remembrance.'" In *Beyond the Moon: Festschrift Luther Dittmer*. Ottawa: Institute of Mediaeval Music, 1990: 394–409.
 –Investigates the emotional connotations of Berlioz's quotation in the Lacrymosa of his *Requiem* of a few bars from the second movement of Beethoven's Seventh Symphony and of the phrase "One fatal remembrance" from Thomas Moore's *Irish Melodies*.
- Reeve [now Kolb], Katherine. "Primal Scenes: Smithson, Pleyel, and Liszt in the Eyes of Berlioz." *Nineteenth-Century Music*, 18/3 (1995), 211–235.
 –Analyzes the role of three performers in creating the kind of violent visceral reaction to masterpieces of music that Berlioz describes in the opening chapter of *À travers chants*.
- Watson, Derek. "Liszt, Berlioz, and Wagner: Critical Reappraisals of the New German School." *Wagner*, 10/2 (1989), 39–48.
 –Discusses Franz Brendel's role in coining the term "New German School" and lists eight points of common interest among its three major composers.

Criticism

- Barzun, Jacques. "Overheard at Glimmerglass ('Famous Last Words')." In *Berlioz Studies*: 254–271.
 –A fictional conversation among three erudite friends who debate matters of style, meaning, and musical aesthetics in Berlioz.
- Bloom, Peter. "Berlioz and the Critic: 'La damnation de Fétis.'" In *Studies in Musicology in Honor of Otto E. Albrecht*. Ed. John W. Hill. Kassel: Bärenreiter, 1980: 240–265.
 –Summarizes the complex relationship between Berlioz and the influential French critic François-Joseph Fétis.
- Ellis, Katharine. *Music Criticism in Nineteenth-Century France: La Revue et Gazette musicale de Paris, 1834–1880*. Cambridge: Cambridge University Press, 1995.
 –The first extended treatment of the leading musical periodical of Berlioz's day,

including an attempt to unravel the system of belief that grounded its critical practice.

Levy, David. "Ritter Berlioz' in Germany." In *Berlioz Studies*: 136–147.

–Discusses the critic Wolfgang R. Grienpenkerl's enthusiastic support of what he saw as the Germanic elements in Berlioz's music, especially his adoption of Beethoven's technique of creating humor.

Murphy, Kerry. *Hector Berlioz and the Development of Music Criticism*. Ann Arbor: UMI Research, 1988.

–Presents Berlioz's criticism in the context of musical journalism in nineteenth-century Paris, concentrating on his views of contemporary operas and of concerts at the Conservatoire.

"Joseph Mainzer's 'Sacred and Beautiful Mission': An Aspect of Parisian Musical Life of the 1830s." *Music & Letters*, 75/1 (1994), 33–46.

–Discusses Berlioz's reviews of the amateur choral singing classes established by Mainzer in Paris c. 1837–1838.

Payzant, Geoffrey. *Edward Hanslick and Ritter Berlioz in Prague: A Documentary Narrative*. Calgary: University of Calgary Press, 1991.

–Explains why the young Hanslick, under the influence of the critic Bernhard Gutt, changed his opinion of Berlioz's music from supportive to hostile within only one year.

Reeve [Kolb], Katherine. "Hector Berlioz." In *European Writers: The Romantic Century*. Ed. Jacques Barzun. Vol. 6 (*Victor Hugo to Theodor Fontane*). New York: Charles Scribner's Sons, 1985: 771–812.

–Justifies Berlioz's rightful place in the pantheon of the century's major French writers.

Dramatic works

Albright, Daniel. "Berlioz's Faust: The Funeral March of a Marionette." *Journal of Musicological Research*, 13/1–2 (1993), 79–97.

–Suggests that Berlioz created his Faust after the model of the Byronic hero destined for self-destruction.

Goldberg, Louise. "Aspects of Dramatic and Music Unity in Berlioz's *Les Troyens*." *Journal of Musicological Research*, 13/1–2 (1993), 99–112.

–Demonstrates how this episodic opera is unified by parallel dramatic structures in each act and by recurring musical ideas.

Kemp, Ian. "Romeo and Juliet and Roméo et Juliette." See "Symphonies."

Reeve [Kolb], Katherine. "The Damnation of Faust: The Perils of Heroism in Music." In *Berlioz Studies*: 148–188.

–Explores aspects of masculinity and femininity in Berlioz's musical depiction of Faust.

Robinson, Paul. "The Idea of History: Hector Berlioz's *The Trojans*." In Robinson, *Opera and Ideas: From Mozart to Strauss*. Ithaca: Cornell University Press, 1985: 103–151.

–Hypothesizes that *Les Troyens* reflects a Hegelian concept of history.

Rushton, Julian. "Berlioz's Swan-Song: Towards a Criticism of *Béatrice et Bénédict*." *Proceedings of the Royal Musical Association*, 109 (1982–1983), 105–118.

- Analyzes Berlioz’s drastic but nonetheless musically coherent adaptation of Shakespeare’s *Much Ado About Nothing*.
- “The Overture to *Les Troyens*.” *Music Analysis*, 4:1/2 (1985), 119–144.
- Suggests that the opera’s first number acts as an overture by introducing four significant musical images from the larger drama.
- “Misreading Shakespeare: Two Operatic Scenes of Berlioz’s.” In *The Opera and Shakespeare*. Ed. Holger Klein and Christopher Smith. Lewiston: Edwin Mellen, 1994: 213–227.
- Considers the love scenes from *Les Troyens* and *Roméo et Juliette*.
- Schmidgall, Gary. “Some Ado about Berlioz.” In *Shakespeare and Opera*. New York: Oxford University Press, 1990: 272–279.
- Analyzes Berlioz’s relationship to Shakespeare and his adaptation of *Much Ado About Nothing* for *Béatrice et Bénédict*.
- Werth, Kent. “‘Nature Immense,’ A Sketch from Berlioz’s *La Damnation de Faust*: A New View of the Composer at Work.” *Musical Quarterly*, 74/1 (1990), 74–82.
- A study of the sketch for the *Invocation à la nature* showing how attention to the text determined the working out of Berlioz’s musical ideas.

Performance practice

- Appert, Donald. “Berlioz, the Conductor.” D.M.A. diss., University of Kansas, 1985.
- Includes a history of baton conducting in the early nineteenth century and contemporary critiques of Berlioz’s conducting.
- Bayard, Michael. “Finally a Solution to Berlioz.” *Percussive Notes*, 28/4 (1990), 44–48.
- Suggests the use of large tubular carillon bells for the fifth movement of the *Symphonie fantastique*.
- Bowen, José. “The Conductor and the Score: The Relationship Between Interpreter and Text in the Generation of Mendelssohn, Berlioz, and Wagner.” Ph.D. diss., Stanford University, 1993.
- Compares Berlioz’s theoretical account of the technique of conducting with his actual practice as recounted in the London newspapers.
- “Mendelssohn, Berlioz, and Wagner as Conductors: The Origin of the Ideal of ‘Fidelity to the Composer.’” *Performance Practice Review*, 6/1 (1993), 77–88.
- Contrasts Berlioz’s view of conducting as a “recreative” art with Wagner’s view of it as a “creative” art.
- Davies, Joyce. “The *Cornet à Pistons* in French and French-Influenced Orchestration From 1830–1936.” D.M.A. diss., Ohio State University, 1990.
- Suggests that Berlioz’s adoption of the valved cornet as the standard chromatic high-brass instrument of the orchestra, in and around 1830, established a tradition important in France and Russia for the remainder of the century and until the valved trumpet became widely accepted.
- Del Mar, Norman. *Conducting Berlioz*. New York: Oxford University Press, 1997.
- A practical guide to conducting Berlioz’s orchestra music, with bar-by-bar suggestions for each work covered.
- Macdonald, Hugh. “Berlioz and the Metronome.” In *Berlioz Studies*: 17–36.

- The first comprehensive look at Berlioz’s metronome markings and their relation to the character of his music.
- O’Neal, Melinda. “Berlioz’s *L’Enfance du Christ: trilogie sacrée*, Op. 25: A Conductor’s Analysis for Performance.” D. Mus. diss., Indiana University, 1987.
 - Historical background and structural analysis.
- Schroeter, Sheridan Jean. “Singing Berlioz: A Study in 19th-century Performance Practice.” D.M.A. diss., Stanford University, 1991.
 - Explores issues of musical expressiveness and the role of an empathic relationship between singer and composer in achieving a “vital performance.”

Style analysis

- Barzun, Jacques. “The Meaning of Meaning in Music: Berlioz Once More.” *Musical Quarterly*, 66/1 (1980), 1–20.
 - Maintains that all Berlioz’s music is in a sense programmatic.
- Collins, William. “Berlioz and the Trombone.” D.M.A. diss., University of Texas at Austin, 1985.
 - Compares Berlioz’s writing for trombone with that of his predecessors and successors.
- Macdonald, Hugh. “Berlioz’s Orchestration: Human or Divine?” *Musical Times*, 110 (1969), 255–258.
 - Explores some “weaknesses” in Berlioz’s orchestration.
- Primmer, Brian. *The Berlioz Style*. London: Oxford University Press, 1973.
 - An articulate attempt to capture the essence of Berlioz’s style by focusing on the nature of the composer’s melody and his deployment of tonality and harmony.
- Rushton, Julian. *The Musical Language of Berlioz*. Cambridge: Cambridge University Press, 1983.
 - A comprehensive and complex examination of such matters as instrumentation, counterpoint, rhythm, melody, and formal schemes in Berlioz’s oeuvre.
- Zonis, Ella. “Berlioz as Melodist: A Study of Thematic Treatment and Form in his Symphonic Works.” M.M. thesis, New England Conservatory, 1961.
 - Suggests that Berlioz’s forms result from the song-like nature of his melodic invention.

Symphonies

- Austenfield, Thomas. “‘But Come, I’ll Set Your Story to a Tune’: Berlioz’s Interpretation of Byron’s *Childe Harold*.” *Keats-Shelley Journal*, 39 (1990), 83–94.
 - Claims that the Berlioz is not a “translation,” but a “reaction” to Byron’s poem that uses Byronic techniques in treating a dramatic persona.
- Banks, Paul. “Berlioz’s ‘Marche au supplice’ and *Les Francs jugs* – a Re-examination.” *Musical Times*, 130 (1989), 16–19.
 - Supports the theory that the *Marche au supplice* was not a part of the original *Les Francs-Juges* but a later addition to the score.
- Bonds, Mark Evan. “Sinfonia Anti-*Eroica*: Berlioz’s *Harold en Italie* and the Anxiety of Beethoven’s Influence.” *Journal of Musicology*, 10/4 (1992), 417–463.
 - Suggests that Berlioz viewed Beethoven both as a “model to be emulated and a

- precursor to be overcome”; that *Harold en Italie* is a “contradiction” of Beethoven’s Ninth Symphony.
- Holoman, D. Kern. “Berlioz.” In *The Nineteenth-Century Symphony*. Ed. Holoman. New York: Schirmer, 1997.
–A fine general survey of the symphonies.
- Kemp, Ian. “*Romeo and Juliet* and *Roméo et Juliette*.” In *Berlioz Studies*: 37–79.
–Analyzes the relationship of the musical structure of the symphony to the play in the various versions of it that Berlioz actually knew.
- Langford, Jeffrey. “The Byronic Berlioz: *Harold en Italie* and Beyond.” *Journal of Musicological Research*, 16 (1997), 199–221.
–Suggests that both Berlioz’s life and his music were permeated with the influence of Byron.
- Olson, Karen. “The Solo Viola’s Role in Berlioz’s *Harold en Italie*.” Ph.D. diss., New York University, 1999.
–Examines Berlioz’s depiction of characteristics of the romantic hero as represented by *Childe Harold’s Pilgrimage* and shows how Berlioz’s solo viola mirrors Harold’s attainment of self-realization.
- Richardson, Brian. *Berlioz: Symphonie Fantastique*. Leeds: Mayflower, 1990.
–Contains biographical background, general style analysis, and a detailed analysis of the symphony.
- Rushton, Julian. *Berlioz: Roméo et Juliette*. Cambridge: Cambridge University Press, 1994.
–A Cambridge Music Handbook giving historical background with detailed musical analysis.
- Vocal music (see also dramatic works)*
- Bloom, Peter. “In the Shadows of *Les Nuits d’été*.” In *Berlioz Studies*: 81–111.
–Explores the date of composition, aspects of the autograph manuscripts, and Berlioz’s relationship to the poet Théophile Gautier.
- Johnson, April. “An Exploration of Unity in Hector Berlioz’s *Les Nuits d’été* Through Analysis of Structural and Stylistic Elements.” D.M.A. diss., University of Texas at Austin, 1991.
–Examines musical and extra-musical factors that bear upon the conception of the work as a unified cycle.
- Lee, Namjai. “Orchestral Accompaniment in the Vocal Works of Hector Berlioz.” Ph.D. diss., University of North Texas, 1994.
–Searches for the orchestrational patterns and rationales of Berlioz’s music in relation to the mostly vocal tradition of French music.
- Macdonald, Hugh. “Berlioz’s *Messe solennelle*.” *Nineteenth-Century Music*, 16/3 (1993), 267–285.
–An account of the rediscovery of the work, in 1991, and a detailed description of its various movements and of their use in later compositions.
- Rushton, Julian. “*Les Nuits d’été*: Cycle or Collection?” In *Berlioz Studies*: 112–135.
–Explores the notion of the song cycle and the properties of Berlioz’s songs that suggest they belong to this category.