The Cambridge Berlioz Encyclopedia

EDITED BY
JULIAN RUSHTON

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With over forty international specialist authors, this *Encyclopedia* covers all aspects of the life and work of Hector Berlioz. One of the most original composers of the nineteenth century, he was also internationally known as a pioneer of modern conducting, and as an entertaining author of memoirs, fiction and criticism. His musical reputation has fluctuated, partly because his works rarely fit into conventional categories. As this *Encyclopedia* demonstrates, however, his influence on other composers, through his music and his orchestration treatise, was considerable, and extended into the twentieth century. The volume also covers Berlioz's connections with government officials and Paris concert societies and theatres, and contains information on his wide social circle, including important literary figures. The *Encyclopedia* explores his fascination with foreign authors such as Shakespeare, Moore, and Goethe, and treats fully his promotion of his own and others' music, often at financial risk to himself.

JULIAN RUSHTON is Emeritus Professor of Music at the University of Leeds. His book *The Musical Language of Berlioz* (Cambridge, 1983), was a significant milestone in the understanding of Berlioz's compositional thought. His other publications include *The Music of Berlioz* (2001), and he has edited several works for the New Berlioz Edition.

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Editor's Preface

Berlioz's reputation has fluctuated, but he was the most original French composer of his time, and among the most original of any nationality. While his orchestral skill was always acknowledged, he has also been marked as eccentric, extreme in his romanticism, and relegated to the status of forerunner (to Liszt or Wagner). Today he is recognized as a composer of exceptional melodic and rhythmic inventiveness, also innovatory in musical forms. His orchestral music entered the international repertoire in his lifetime, with *Symphonie fantastique*, *Harold en Italie*, and the overtures. His works for voices and orchestra, dramatic (*Roméo et Juliette*, *La Damnation de Faust*) or sacred (*Requiem*), demand large and expert forces, and in his own time extracts were more often performed than the whole. His operas, notably his largest work, *Les Troyens*, have gradually inserted themselves into the repertory and survive better than many works more successful in their own time; and his songs, though not numerous, are nowadays widely appreciated, as well as being of importance in the development of the mélodie.

Although his primary claim to our attention is through his music, he had two other careers: as an author, and as a conductor. In these fields, his historical importance is undoubted, but his journalism, essential as a source of income, was held against him as a composer. Nevertheless, if never fully integrated into the Parisian musical establishment, he was a vital part of the city's musical life over several decades, and was well known internationally through his performances abroad, and his instrumentation treatise. He did little teaching, and founded no school of composition, but his influence was considerable at home and abroad, and extended beyond his lifetime into the twentieth century, for instance to Elgar, Mahler, Strauss, Varèse, and Messiaen. His works were once criticized for their literary elements and for breaking traditional generic boundaries, but modern audiences have proved more receptive; appreciative critical listening is helped by performances and recordings (some on period instruments) as well as historical, analytical, and cultural studies.

The *Cambridge Berlioz Encyclopedia* cannot contain everything worth knowing about Berlioz. As with the companion volume on Verdi, edited by Roberta Montemorra Marvin (2013), this encyclopedia 'is intended to serve as a starting-point for vital information' about the composer and his world, giving appropriate attention to his music, his literary output, and his performing activity. Entries cover all his musical works, with shorter pieces listed individually even when they reappear within published sets (e.g. *Les Nuits d'été*). His books are similarly treated. There are articles on aspects of his musical

style, letters, and criticism, and his life and loves, musical, literary, and human. Contributors have drawn upon standard biographical studies and works of reference in entries on people that focus on their connections with Berlioz – connections that may be defined as their influence on him, his influence on them, or simple contemporaneity, showing the composer operating in a complex and flourishing artistic culture, and possessing a wide circle of friends.

The admirable *Dictionnaire Berlioz* (2003) precedes this English-language equivalent, but the *Encyclopedia*, albeit with several of the same authors, is newly conceived. If some entries seem eccentric, Berlioz's past reputation makes that appropriate (see BÉVUES). As with the *Dictionnaire*, readers will miss entries they consider *ought* to be there; that the publisher (wisely) imposed a word-limit is only half an excuse. But the absence of an alphabetic entry is not necessarily oversight. Several important people appear in groups (Italian and Russian composers; publishers; singers), although similar categories were not suited to such treatment (e.g. French and German composers). Many short entries (e.g. musicians who collaborated closely with Berlioz) represent the teeming artistic pools – predominantly French and German – into which Berlioz plunged. Certain omissions are deliberate: posthumous iconography (whether original or copied from contemporary images) and derived literary work tell us little about Berlioz himself. Another omission (in common with the *Cambridge Verdi Encyclopedia*) is a discography, which would date quickly (and is more suited to the internet: e.g. www.hberlioz.com/music/discs.htm).

Berlioz scholarship has benefited from the 'Berlioz renaissance' that gathered strength prior to the centenary of his death (1969), and received further stimulus at the bicentenary of his birth (2003). This renaissance was the work of performers as well as of critics and scholars. Important early landmarks were Jacques Barzun's 1951 biography; revivals of *Les Troyens* in complete, or nearly complete, form; and recorded 'Berlioz cycles'. The establishment in Britain of a 'Berlioz Centenary Committee' led to the publication of the New Berlioz Edition (NBE). Berlioz's literary legacy is recognized in annotated editions of his books and letters, and his collected journalism (*Critique musicale*). An eighth volume of letters (*Correspondance générale*) appeared in 2003, and a supplementary ninth in 2016. Among collections of source materials, the *Hector Berlioz Website*, set up in 1997 by Michel Austin and Monir Tayeb, is outstanding. There have been further important biographical studies, notably that of David Cairns, and collections of essays, several edited by Peter Bloom, have explored aspects of Berlioz in detail. Those most frequently referred to in articles appear in the list of abbreviations below.

Acknowledgements

At Cambridge University Press, Victoria Cooper suggested in 2013 that I undertake this work. I am grateful to her for her confidence, and also to her successor, Kate Brett, who has continued to encourage the project, and their assistants. I warmly thank all contributors for their work and patience in dealing with queries, translations and editorial caprices. Some have kindly exchanged entries to avoid overlap, though there remains room for differences of opinion, and as this is a book to consult rather than read through, some repetitions remain. Particularly valuable has been advice from Peter Bloom, Gunther Braam, David Cairns, Christopher Follett, Hermann Hofer, D. Kern Holoman, Leanne Langley and Ralph Locke. Hugh Macdonald and Richard Macnutt, who felt unable to contribute, nevertheless looked over some of the editor's own articles. Especial thanks are due to Peter Bloom for many helpful suggestions and for his translations; to Louisa Tsougaraki for proof-reading the whole and German translation; and to Gillian Andrews for German translations. Articles signed with (trans.) are translated by the editor, who is also responsible for unsigned short articles.

JULIAN RUSHTON
Golcar, September 2017

Guide to Using the *Encyclopedia*

References

Most articles depend on sources to which reference is made only when they are quoted, or are a principal source: the *Dictionnaire Berlioz* (DB), other music dictionaries and encyclopedias, David Cairns's biography (CairnsB), 'life and works' studies by Holoman and Macdonald, and the New Berlioz Edition (NBE) have all been frequently consulted. References specific to individual articles appear there, and not in the Bibliography. Shorter references (author, title) are used when publication details are in the Bibliography. Frequently used references appear in abbreviated forms, listed below. Some references are given within articles; most (notably to letters: see below) also use abbreviated forms, but they may appear in a longer form. If this appears mildly inconsistent, it is simple and intelligible.

Index. Entries in the index on Berlioz's works are intended to guide the reader in search of information; to avoid strings of numbers, passing references, for instance in lists, are not included. For larger works, the index gives the page of the main entry to which it is assumed that readers will turn; subheadings refer to significant mentions in other articles.

Within articles, cross-references are indicated by SMALL CAPITAL LETTERS at the first appearance of a term corresponding to a separate entry, unless it is within a quotation.

Alphabetical Entries

Titles of Berlioz's works are in French. Where he used a formal title beginning 'Grand[e]', the works are listed under familiar titles: e.g. *Grande ouverture du Roi Lear* as *Roi Lear, Le. Grand Traité d'instrumentation* . . . is referenced as *Traité*; the *Grande Messe des morts* as *Requiem. À travers chants* (abbreviated *Atrav.*) is under A. Titles of works that begin with the definite or indefinite article are listed under the first main word: thus for *La Damnation de Faust* find *Damnation de Faust, La*. A few exceptions are marked by cross-references.

People, places: People are listed as one would normally give their surname – Du Boys, d'Ortigue, La Rochefoucauld. Berlioz's birthplace, La Côte-Saint-André (sometimes abbreviated as 'La Côte') is under L. Names not normally used are in brackets (e.g. Berlioz, [Louis-]Hector), as are alternative spellings. Berlioz's wives appear under their names prior to marriage (Recio, Smithson). Places and exact dates of birth and death are sometimes unknown, and are not supplied in full for persons discussed in very short or collective articles.

Berlioz's *Mémoires*: Reference is by chapter, to accommodate different editions: thus (*Mém.*: 4) means Chapter 4. Some sections of the *Mémoires* are not numbered as chapters. The 'open letters' describing his travels, between Chapters 51 and 52 and 53 and 54, are referenced 1er Voyage (consisting of ten letters) or 2me Voyage (six letters), plus the number of the letter (e.g. 1er Voyage: 3). Other sections not numbered as chapters are the Preface, Postface, Postscript, and 'Travels in Dauphiné'. Users of the Holmes translation edited by Ernest Newman should note that it numbers the travel letters as separate chapters, Berlioz's chapter 52 becoming 62, and 54 becoming 70.

Other writings: references to *À travers chants*, *Les Grotesques de la musique*, and *Les Soirées de l'orchestre* are by page number of the editions by Léon Guichard (see Bibliography). Reference to the *Correspondance générale* (*CG*) is by volume and page (*not* the number assigned to each letter: e.g. *CG* I: 167 means Vol. I, p. 167, not letter 167). Reference to the *Critique musicale* (*CM*) is by volume and page number, up to Vol. 8 (2016). Exact dates, recipients of letters, or the periodical in which Berlioz was writing are mentioned when germane to the discussion.

Work entries include the H number from D. Kern Holoman's *Catalogue of the Works of Hector Berlioz* (Holoman*Cat*) and the relevant volume(s) of the NBE. More detail concerning composition, early performances and orchestration is available in the *Catalogue* and in NBE Prefaces. Premiere performances and publication are assumed to have been in Paris unless otherwise indicated, and Berlioz is assumed to have conducted the premiere unless another conductor is named (e.g. 'cond. Habeneck').

Other abbreviations, in work entries: comp., date of composition; pub., date of publication; ded., dedicatee; orch., orchestra; VS, vocal score (orchestral score reduced for voice(s) and piano); FS, full score; Pf., piano. Voices: S, soprano; MS, mezzo-soprano; C, contralto; HC, Haute-contre; T, tenor; Bar., baritone; B., bass.

Bibliographical Abbreviations (for Publication Details see Bibliography)

Ad Parnassum	Fulvia Morabito and Michela Niccolai (eds.), *Hector Berlioz. Miscellaneous Studies. Ad Parnassum* Studies I
Atrav.	Berlioz: *À travers chants*
BloomC	Peter Bloom (ed.), *The Cambridge Companion to Berlioz*
BloomPPF	Peter Bloom (ed.), *Berlioz. Past, Present, Future*
BloomSLW	Peter Bloom (ed.), *Berlioz. Scenes from the Life and Work*
BloomSt	Peter Bloom (ed.), *Berlioz Studies*
BSB	*Berlioz Society Bulletin*
Berlioz encore et pour toujours	*Berlioz, encore et pour toujours: Actes du cycle Hector Berlioz Arras 2015*
Berlioz and Debussy	Barbara L. Kelly and Kerry Murphy (eds.), *Berlioz and Debussy: Sources, Contexts and Legacies*
Textes et contextes	Joël-Marie Fauquet, Catherine Massip, and Cécile Reynaud (eds.), *Berlioz, textes et contextes*
B&H	Breitkopf und Härtel, Hector Berlioz: *Werke*
CairnsB	David Cairns, *Berlioz* (2 vols.)
Concours du prix de Rome	Julia Lu and Alexandre Dratwicki (eds.), *Le Concours du prix de Rome de musique (1803–1968)*
DB	*Dictionnaire Berlioz*
GM	*Gazette musicale*
Grot.	Berlioz: *Les Grotesques de la musique*
HolomanB	D. Kern Holoman, *Berlioz*
HolomanCat	D. Kern Holoman, *Catalogue of the Works of Hector Berlioz*
Hopkinson	Cecil Hopkinson, *Bibliography of the Musical and Literary Works of Hector Berlioz* (2nd edition, ed. Richard Macnutt)
JAMS	*Journal of the American Musicological Society*
JD	*Journal des débats*
Kemp *Troyens*	Ian Kemp (ed.), *Hector Berlioz. Les Troyens*
L'Herne	*Hector Berlioz. Cahier dirigé par Christian Wasselin & Pierre-René Serna* (Éditions de l'Herne)
Mém.	Berlioz: *Mémoires*

ML	*Music & Letters* (Oxford University Press)
NBE	*New Berlioz Edition*
NZfM	*Neue Zeitschrift für Musik*
19th-CM	*Nineteenth-Century Music* (University of California Press)
RGM	*Revue et Gazette musicale*
RoseBR	Michael Rose, *Berlioz Remembered*
RushtonMLB	Julian Rushton, *The Musical Language of Berlioz*
Rushton2001	Julian Rushton, *The Music of Berlioz*
Soirées	Berlioz: *Les Soirées de l'orchestre*
TNG	*The New Grove Dictionary of Music and Musicians*, 2nd edition (2001)
Traité	Berlioz, *Grand Traité d'instrumentation et d'orchestration modernes*
Voyage musical	Berlioz, *Voyage musical*
Voyager	David Charlton and Katharine Ellis (eds.), *The Musical Voyager: Berlioz in Europe*

Chronology

1803	11 Dec.: Birth of Louis-Hector Berlioz in La Côte-Saint-André, eldest child of Dr Louis Berlioz and Joséphine Berlioz, née Marmion.
1806	17 Feb.: Birth of sister, Nanci Berlioz.
1807	Birth of sister, Louise Berlioz.
1812	Napoléon's retreat from Moscow.
1813	Births of Wagner (May), Verdi (Oct.), Alkan (Nov.).
1814	8 May: Birth of sister, Adèle Berlioz. Abdication of Napoléon; restoration of Bourbons (King Louis XVIII).
1815	Napoléon's escape, defeat at Waterloo. Death of Louise Berlioz. Hector's first communion ('first musical experience') was probably this year.
1816	Birth of brother, Jules Berlioz. Hector plays side-drum and flageolet. Stirrings of love for Estelle Dubœuf. Taught Latin by his father; reading Virgil's *Aeneid*.
1817–18	Learns flute (teacher: Imbert); studies Catel's harmony treatise; composes *Potpourri concertante* and two flute quintets. Suicide of Imbert *fils*.
1819	Death of Jules Berlioz. Hector learns guitar (teacher: Dorant). *Recueil de romances* with guitar; composes songs with piano.
1820	Birth of brother, Prosper Berlioz. Hector studies medicine.
1821	Death of Napoléon (5 May). Weber's *Der Freischütz* (Berlin, 18 Jun.). Berlioz is admitted *Bachelier ès lettres*, Grenoble. Oct.: leaves for Paris; undertakes medical studies. First operatic experiences (Salieri, Gluck, Mme Branchu).
1822	Finds Conservatoire library; transcribes Gluck operas; first song publications; studies with Lesueur's pupil Hyacinthe Gerono.
1823	Beethoven completes his Ninth Symphony. Berlioz studies with Lesueur; publishes songs as 'pupil of Lesueur'. Composes *Estelle et Némorin*; *Le Passage de la mer rouge*. Aug.: first article published in *Le Corsaire*.
1824	Death of Louis XVIII. Rossini comes to Paris. Berlioz abandons medical training. Composes *Beverley, Messe solennelle*. Summer: emotional crisis at La Côte-Saint-André about his career. Dec.: Castil-Blaze's arrangement of *Der Freischütz* at the Odéon. Disastrous rehearsal of *Messe solennelle* (St-Roch, 27 Dec.).
1825	Jun.: coronation of Charles X. 10 Jul.: performance of *Messe solennelle* (St-Roch). Begins *Les Francs-juges*; composes *Scène héroïque*.

1826 Feb.: Berlioz fails to meet Weber in Paris (Weber dies in London, 5 Jun.). Jul.: enters Prix de Rome; eliminated at first stage. Enters Conservatoire as student of Reicha and Lesueur; completes *Les Francs-juges*. Oct.: Rossini: *Le Siège de Corinthe* (Opéra). His father withdraws Berlioz's allowance; he joins chorus of Théâtre des Nouveautés and takes guitar students.

1827 26 Mar.: death of Beethoven. Rossini: *Moïse et Pharaon* (Opéra). Composes *Waverley*. Jul.: Prix de Rome cantata *Orphée* declared 'unplayable'. Illness; his father restores his allowance, and he leaves the Nouveautés. Sep.: Shakespeare at the Odéon; Berlioz falls in love with Harriet Smithson. Nov.: Second performance of *Messe solennelle* (St-Eustache).

1828 Feb.: Auber: *La Muette de Portici* (Opéra). Mar.–Apr.: Berlioz attends Société des Concerts performances of Beethoven (*Eroica* and Fifth Symphonies; by May 1830 the Société had performed Symphonies 1–7, two concertos, the overtures *Coriolan, Egmont*, and *Fidelio*, and excerpts from the *Missa solemnis* and *Christus am Ölberge*). 28 May: Berlioz's first concert, cond. Bloc: *Waverley, Scène héroïque, Resurrexit, Les Francs-juges* (extracts). Prix de Rome: *Herminie* (placed second). Aug.: Rossini: *Le Comte Ory* (Opéra). Sep.: reads Nerval's translation of *Faust*; begins *Huit Scènes de Faust*, setting *Le Roi de Thulé*. 19 Nov.: death of Schubert.

1829 Second version of *Les Francs-juges*. Publication of *Huit Scènes* and *Le Ballet des ombres*. Apr.: *Le Correspondant*: 'Considérations sur la musique religieuse'. Jul.: Prix de Rome: *Cléopâtre* rejected; no first prize. Aug.: Rossini: *Guillaume Tell* (Opéra). Aug.–Oct.: Berlioz's life of Beethoven; his articles translated into German. 1 Nov.: second concert, cond. Habeneck: 'Concert de Sylphes' from *Huit Scènes, Waverley*.

1830 Feb.: controversial premiere of Hugo: *Hernani*. Publication of *Neuf Mélodies irlandaises*. Composes *Symphonie fantastique*; rehearsal (May), performance postponed. Engaged to Camille Moke. Prix de Rome: *Sardanapale* awarded first prize. July revolution overthrows Charles X; Louis-Philippe becomes 'King of the French'. Oct.: in *Le Correspondant*: 'Aperçu sur la musique classique et la musique romantique'. Composes *La Tempête* (perf. 7 Nov.). 5 Dec.: third concert, cond. Habeneck: Overture *Les Francs-juges*, choruses from *Neuf Mélodies, Symphonie fantastique*. Meets Liszt.

1831 Travels to Rome; meets Mendelssohn. On Camille's marriage to Pleyel, returns, stopping at Nice. Composes *Rob-Roy, Le Roi Lear, Le Retour à la vie* (*Lélio*). Returns to Rome; explores Italian countryside; visits Naples. Sends as *envoi Rob-Roy, Chœur d'anges*, and revision of *Resurrexit*. Hugo: *Notre-dame de Paris*. Nov.: Meyerbeer: *Robert le diable* (Opéra).

1832 Feb.: Nanci Berlioz marries Camille Pal (Feb.). Berlioz composes *La Captive*. He leaves Rome in May; returns to Paris after five months at La Côte. Dec. 9 and 30: two concerts, cond. Habeneck;

Symphonie fantastique and *Le Retour à la vie*. 'Lettre d'un enthousiaste sur l'état actuel de la musique en Italie' (*Revue européenne*). Meets Harriet Smithson. Death of Goethe.

1833 Composes *Le jeune Pâtre breton*. Articles for *Revue européenne*, *L'Europe littéraire*, *Le Rénovateur*. *Rob-Roy* cond. Habeneck (Société des Concerts). Other concerts conducted by Girard. 3 Oct.: marries Harriet. 24 Nov.: conducts her benefit concert.

1834 Paganini requests a viola concerto; Berlioz composes *Sara la baigneuse*, *Harold en Italie*. Articles for *Le Rénovateur* and *Gazette musicale*, including *Le Suicide par enthousiasme* (Jul.). Aug.: birth of son, Louis. Liszt's piano transcription of *Symphonie fantastique* pub. 23 Nov.: *Harold en Italie* cond. Girard (two further performances).

1835 Jan.: Bellini: *I puritani* (Théâtre des Italiens); Feb.: Halévy: *La Juive* (Opéra). Berlioz joins *Journal des débats*; completes *Le cinq mai*. Schumann's essay on *Symphonie fantastique* (Jul.–Aug.). Sep.: death of Bellini. Several performances of Berlioz's music cond. Girard and Tilmant; last concert of the year cond. Berlioz (13 Dec.), after which he conducts most performances of his own music.

1836 Feb.: Meyerbeer: *Les Huguenots* (Opéra). Berlioz begins *Benvenuto Cellini*; three articles reviewing *Les Huguenots* (*RGM*). Dec. 4 and 18: conducts two concerts, the second with Liszt's fantasia on themes from *Le Retour à la vie*.

1837 Jan.: essay on aesthetics ('De l'Imitation musicale', *RGM*). Composes *Requiem* (*Grande Messe des morts*). Oct.: death of Lesueur. Oct.: *Le premier Opéra* (*RGM*); Nov.: 'De l'Avenir du rhythme' (*JD*). 5 Dec.: *Requiem*. perf., cond. Habeneck (Invalides).

1838 Series of articles on Beethoven's symphonies (*RGM*, Jan.–Mar.). Full score of *Requiem* published. 18 Feb.: death of Berlioz's mother. Work (abandoned) on *Érigone*. 10, 12, and 14 Sep.: *Benvenuto Cellini* (Opéra), cond. Habeneck. 16 Dec.: Paganini hears *Harold*, and gives Berlioz 20,000 francs.

1839 11 Jan.: last complete perf. of *Benvenuto Cellini*. 15 Jan.: death of Prosper Berlioz in Paris. Mar.: suicide of Nourrit. Apr.: Adèle Berlioz marries Marc Suat. Sep.: Wagner comes to Paris. Composition of *Roméo et Juliette*; three successful performances (24 Nov., 1 and 15 Dec.).

1840 Apr.: death of Paganini. Berlioz composes *Symphonie funèbre* and *Les Nuits d'été*. *Symphonie funèbre* perf. outdoors (Jul.) and indoors (Aug.); finale included in 'Berlioz Festival' (Opéra, 1 Nov.). 2 Dec.: Donizetti: *La Favorite* (Opéra). 3 Dec.: concert including *Symphonie fantastique*, parts of *Roméo*. Berlioz probably meets Marie Willès (Recio) this year.

1841 Affair with Marie Recio. Publication of *Les Nuits d'été*. 25 Apr.: 'Festival concert' (Conservatoire) for the Bonn Beethoven monument, with 'Emperor' concerto (Liszt). Berlioz composes recitatives for *Der Freischütz* (Opéra, from 7 Jun.); begins work on

La Nonne sanglante. Article series *De l'Instrumentation* (*RGM*), basis of *Grand Traité* (extending into 1842).

1842 Cherubini dies (Mar.). Berlioz composes *La Mort d'Ophélie*. Three concerts in Paris, then his first abroad, in Brussels (26 Sep., 9 Oct.). First tour in Germany; first concert (Stuttgart, 29 Dec.): selections from *Harold* and *Symphonie fantastique*, and vocal items (Recio).

1843 Continues German tour; fourteen concerts. Meets the Schumanns, Wagner, Mendelssohn. *Voyage musical en Allemagne*, feuilletons in the form of 'open letters' (*JD*), later published in *Voyage musical*. Publication of *Symphonie funèbre* and *Traité*.

1844 Four concerts in Paris: 1 Aug. (Palais de l'Industrie, *c.* 1,000 performers). Visits Nice; composes (or completes) first version of *Le Corsaire. Euphonia, ou la ville musicale* (*RGM*). Separation from Harriet. Composes *Marche funèbre* (*Hamlet*). 8 Dec.: David: *Le Désert*, warmly reviewed by Berlioz.

1845 Four 'Festival' concerts at Cirque Olympique. Publication (full score) of *Symphonie fantastique*. Summer: visits Lyon and Marseille, then Bonn. Oct.: begins second 'German' (and Austrian) tour. In Vienna, interrupts work on *La Damnation de Faust* to compose *Marche hongroise*.

1846 Visits Budapest, Prague, and German cities. May: in Paris, interrupts *La Damnation* to compose *Chant du chemin de fer* (Lille, Jun.). Dec.: *La Damnation* is coolly received; only two performances.

1847 Feb.–May: tour in Russia; concerts in St Petersburg and Moscow (Parts I and II of *La Damnation, Roméo* complete), and Riga; on returning, *La Damnation* complete in Berlin. *RGM* articles on his travels (Austria, Russia, Prussia). Abandons *La Nonne sanglante*. Publication of *Roméo et Juliette*. Sep.: Berlioz leaves for London to conduct opera at Drury Lane for Jullien. Nov.: death of Mendelssohn.

1848 Feb.: revolution in Paris. Fall of Louis-Philippe; Second Republic proclaimed. Berlioz remains in London giving concerts; publishes *L'Apothéose* and a version of the *Marseillaise*; begins writing his *Mémoires*. Apr.: death of Donizetti. Jul.: Berlioz returns to Paris; 28 Jul.: death of his father. Publication of *Harold en Italie*. Begins work on *Te Deum*. Dec.: Louis-Napoléon elected President.

1849 Apr.: Meyerbeer: *Le Prophète* (Opéra). Berlioz begins compilations of earlier works, starting with *Tristia* and *Vox populi*. Oct.: death of Chopin; Berlioz completes *Te Deum*.

1850 Foundation of Société philharmonique; season of five concerts. The first (Salle Ste-Cécile, 19 Feb.), includes Parts I and II of *La Damnation*, the last (St-Eustache, 3 May) the *Requiem* in memory of victims of the Angers tragedy. 4 May: death of Nanci Pal, née Berlioz. Publication of *Feuillets d'album, Fleurs des landes*. Appointed

librarian at the Conservatoire. Composes *La Fuite en Egypte*. Second season of Société philharmonique.

1851 Jan.: Spontini dies. Jan.–Apr.: last four concerts of the Société philharmonique. May–Jul.: Berlioz is juror for musical instruments at the Great Exhibition (Crystal Palace, London); five reports on this and music in London, including the Charity Children in St Paul's (JD, May–Aug.).

1852 Feb.–Jun.: in London, conducts New Philharmonic Society (Exeter Hall), including Beethoven's Ninth Symphony. Mar.: Liszt revives *Benvenuto Cellini* in Weimar (Berlioz not present). 22 Oct.: *Requiem* (St-Eustache), in memory of Baron de Trémont. Publication of *Les Soirées de l'orchestre* and *Tristia*. 7 Nov.: coup d'état: Louis-Napoléon becomes Emperor. First Berlioz Week in Weimar; Liszt conducts the revised *Benvenuto Cellini* (17 Nov.); Berlioz conducts *Roméo* and Parts I and II of *La Damnation* (20 Nov.).

1853 In London, directs half a Philharmonic Society concert (30 May). *Benvenuto Cellini*, in Italian, booed at Covent Garden (25 Jun.). Berlioz visits Baden and Frankfurt (Aug.), then tours Germany (Oct.–Dec.), meeting Brahms, Joachim. Premiere of *La Fuite en Egypte* (Leipzig). Berlioz plans *L'Arrivée à Saïs*.

1854 3 Mar.: death of Harriet Smithson-Berlioz. Apr.–May: Berlioz in Germany, complete *La Damnation* in Dresden. Publication of *La Damnation*. Berlioz completes *L'Arrivée à Saïs*. Jul.: composes *Le Songe d'Hérode* to complete *L'Enfance du Christ*; composes *L'Impériale*. 19 Oct.: marriage to Marie Recio. 10 Dec.: successful premiere of *L'Enfance* (Salle Herz); two further performances (24 Dec.; 28 Jan. 1855).

1855 Feb.: two Weimar concerts including revival of *Lélio*. Mar.: Brussels, three performances of *L'Enfance*. 30 Apr.: first performance of *Te Deum* (St-Eustache). Publication of *Te Deum* and *Lélio*. Jun.–Jul.: Berlioz's last visit to London. Two New Philharmonic concerts. Friendly contact with Wagner, who is conducting the 'old' Philharmonic. 13 Jun.: Verdi: *Les Vêpres siciliennes* (Opéra). 'Le chef d'orchestre. Théorie de son art' added to the revised *Traité*. Nov.: five concerts in the Palais de l'Industrie, including premiere of *L'Impériale*.

1856 Feb.: in Weimar, *Benvenuto Cellini; La Damnation*. Orchestral version of *Les Nuits d'été* published. 3 May: death of Adam; Berlioz succeeds him at the Académie des Beaux-Arts. Encouraged by Princess Sayn-Wittgenstein, Berlioz writes the libretto of *Les Troyens* (Apr.–Jun.) and begins the composition. 29 Jul.: death of Schumann. 15 Aug.: concert in Baden. Oct.: moves to last Paris address (4 rue de Calais).

1857 Berlioz composes Acts I, IV, II, and III of *Les Troyens*; he directs only one concert (Baden, 18 Aug.). Wagner begins *Tristan und Isolde*.

1858 12 Apr.: Act V of *Les Troyens* completed. Berlioz directs only a 'Henry Litolff' concert (Conservatoire, 2 May) and a concert in Baden (27 Aug.). Serialisation of *Mémoires* in *Le Monde illustré* (into 1859).

1859 Mar.: Gounod, *Faust* (Théâtre-Lyrique); *Les Grotesques de la musique* published. *L'Enfance* in Paris (Opéra-Comique, 23 Apr.); concerts in Bordeaux (8 Jun.) and Baden (29 Aug.), including parts of *Les Troyens* with Viardot. Adapts Gluck's *Orphée* for Viardot (Théâtre-Lyrique, 18 Nov.). Wagner completes *Tristan*; comes to Paris.

1860 Wagner's Paris concerts (25 Jan., 1 and 8 Feb.); Berlioz's feuilleton (*JD*, 9 Feb.) includes a polemic against 'Music of the Future'. 2 Mar.: death of Adèle Suat, née Berlioz. The Opéra plans to perform *Tannhäuser*. Bénazet commissions an opera for Baden, where Berlioz gives his only concert of the year (27 Aug.).

1861 Mar.: Wagner: *Tannhäuser* (Opéra). The Opéra provisionally accepts *Les Troyens*. Berlioz begins composing *Béatrice et Bénédict*; declines to review *Tannhäuser*. Oct.: Berlioz oversees rehearsals of Gluck: *Alceste* (Opéra, with Viardot).

1862 Completion of *Béatrice et Bénédict* (Feb.). 13 Jun.: sudden death of Marie Recio-Berlioz. 9 Aug.: *Béatrice et Bénédict* perf. (Baden, repeated 13 Aug.). Sep.: publication of *À travers chants*.

1863 Feb.: after three years with no Paris concert, Berlioz conducts at David's Société musicale (Feb.). He composes two new numbers for *Béatrice et Bénédict*; perf. Weimar (Apr.) and Baden (Aug.). Jun.: *L'Enfance* in Strasbourg. The Opéra declines *Les Troyens*. 4 Nov.: Acts III–V (as *Les Troyens à Carthage*) performed at the Théâtre-Lyrique: in all 21 performances, ending 20 Dec.. Berlioz retires as a critic; his last feuilleton (*JD*, 8 Oct.) warmly reviews Bizet's *Les Pêcheurs de perles*.

1864 2 May: death of Meyerbeer. Berlioz visits the Dauphiné and meets his childhood love, Estelle, now the widow Fornier. Concert arrangement of the *Marche troyenne*.

1865 1 Jan.: Addendum to *Mémoires* (Postface). 28 Apr.: Meyerbeer: *L'Africaine* (Opéra). Aug.: visits relatives, and Mme Fornier, in Geneva and Grenoble.

1866 The *Mémoires* are printed for private circulation. Berlioz supervises rehearsals of Gluck's *Armide* and *Alceste* (with Viardot). Dec.: Berlioz conducts *La Damnation* in Vienna.

1867 Feb.: concerts in Cologne (Feb.). 11 Mar.: Verdi: *Don Carlos* (Opéra). Apr.: Gounod, *Roméo et Juliette* (Théâtre-Lyrique). Jun.: Louis Berlioz dies in Havana; Jul.: Berlioz withdraws from conducting at the Palais d'Industrie. Nov.: Berlioz goes to Russia; four concerts in St Petersburg (music by Gluck, Beethoven, and himself: 28 Nov., 7, 14, and 28 Dec.).

1868 8 and 11 Jan.: two concerts in Moscow; 25 Jan. and 8 Feb., two concerts in St Petersburg. The last work Berlioz conducts is *Harold en Italie*. Mar.: Thomas, *Hamlet* (Opéra). Berlioz is unwell; recuperating in Nice and Monaco, he falls and suffers a stroke.

	Aug.: final visit to Dauphiné (Grenoble), speaking at a choral festival. 13 Nov.: death of Rossini.
1869	6 Jan.: Berlioz attends his last meeting of the Académie des Beaux-Arts. 8 Mar.: death of Berlioz. The funeral in La Trinité is followed by burial in the Cimetière Montmartre.

A

Absence. H85. NBE 13, 15. No. 4 of LES NUITS D'ÉTÉ. Text: GAUTIER (adapted to a rondo form by repeating the first stanza after stanzas 2 and 3, and omitting stanzas 4–8, the only song in *Les Nuits d'été* in which the poetic form is manipulated in this way). First perf. H85A with piano. Orch. version (H85B), comp. 1843 'pour Marie [Recio]'; pub. Richault (1844), the only song in *Les Nuits d'été* published separately in FS; the title states that it was sung by DUPREZ. When pub. within the cycle (1856), ded. M^me^ Nottès (Madeleine Kratochwill-Nottès, mezzo-soprano, based in Hanover). Modern mezzos sometimes transpose it down from F♯ to E♭, weakening the sense of distance. See ÉRIGONE.

Académie des Beaux-Arts (Institut de France). During most of Berlioz's lifetime, the Académie des Beaux-Arts, convened in its modern form in 1816, was one of five 'academies' or learned societies subsumed under the aegis of the Institut de France, the others being the Académie française (founded 1635), the Académie des inscriptions et belles-lettres (1663), the Académie des sciences (1666), and the Académie des sciences morales et politiques (1795). Berlioz and others speak offhandedly of 'Académie' or 'Institut'. But as a five-time participant in the competition for the PRIX DE ROME (offered by the Académie, not the PARIS CONSERVATOIRE), and a four-time candidate for a chair at the Académie (vacant in 1842, on the death of CHERUBINI; in 1851, on the death of SPONTINI; in 1854, on the resignation of HALÉVY; and in 1856, on the death of ADAM), he was intimately aware of the differences between 'Académie' and 'Institut', and the workings of both.

Despite his mockery of the predominantly conservative views of the members and his suspicion of pomp, Berlioz was elated by his election on 21 June 1856, as were his friends and family, who inundated him with congratulations. Until January 1869 Berlioz attended Saturday afternoon meetings with remarkable assiduity, awarding prizes, evaluating manuscripts and instruments, considering entries for a *Dictionnaire général des Beaux-Arts*, discussing artistic projects, and enjoying the company of senior members of the artistic fraternity. On the title page of the MÉMOIRES, he proudly identified himself as 'Membre de l'Institut de France'. PETER BLOOM

Peter Bloom, 'Berlioz à l'Institut Revisited', *Acta Musicologica*, LIII (1981), 171–99; 'Academic Music: The Archives of the Académie des Beaux-Arts', *19th-CM*, VII (1983), 129–35

Académie française à Rome. See ITALY.

Académie Impériale/Nationale/Royale de Musique. See PARIS: THEATRES; GRAND OPÉRA.

Adam, Adolphe [Charles] (Paris, 24 Jul. 1803–Paris, 3 May 1856). Adam's many opéra-comiques, ballets, and piano arrangements were very popular, but Berlioz could not take him seriously; in 1850 he tried to avoid reviewing *Giralda*, before stating that 'Adam's score is facile to excess' (*CM* 7: 325, a feuilleton revised for SOIRÉES (Soirée 18), suppressing Adam's name and the opera's title). In 1835, Adam and the actor Étienne Arnal lampooned Berlioz at one of the Opéra's New Year masked balls with a satirical version of SYMPHONIE FANTASTIQUE and LÉLIO: in a flamboyant red wig, Arnal conducted music composed by Adam for the occasion, with a spoken commentary. Berlioz attended and laughed – though apparently he doubted that the audience had understood the satire. Adam objected to the government's favouring Berlioz with commissions in 1837 and 1840 and, following the provision of 10,000 francs of public money for the tenth anniversary of the 1830 Revolution, he declared it was 'really shameful for the rest of us French composers to see government favours lavished on a man whose character and talents are so contemptible'. Nevertheless, among the 'aberrations' of LA DAMNATION DE FAUST, he admitted grudgingly to enjoying some 'remarkable flights, and effects of sonority that are quite new', and the MARCHE HONGROISE. Adam and others used their influence as correspondents to shape opinions of Berlioz in German-speaking lands – though, by a pleasing irony, Berlioz was elected to Adam's chair at the Institut when he died. SARAH HIBBERD

Adolphe Adam, *Souvenirs d'un musicien* (Paris: Michel Lévy frères, 1857)
CairnsB, II, 207, 363–4

***Adieu Bessy* (*Farewell Bessy*).** H46. NBE 15 (two versions). Text: GOUNET, after MOORE. Comp. 1829 (adapted in a letter to his sister as 'Farewell Nancy'; *CG* I: 294); pub. Schlesinger 1830, No. 8 of *Neuf Mélodies*. Version 1: T, Pf., in A♭; called 'English and French Romance'; strophic, the music written out only once. Version 2, in G, extensively revised and through-composed; pub. Richault, 1849 (IRLANDE). Berlioz included English underlay (with errors of accentuation in the first version, partly emended in the second).

Julian Rushton, 'Berlioz, Irlande, and English'. *Musicorum* (2005), 143–56

Adieu des Bergers. The first section to be composed of what became LA FUITE EN ÉGYPTE and subsequently L'ENFANCE DU CHRIST. Berlioz told ELLA how, at the suggestion of DUC, while the company was at cards, he wrote a short organ piece, later adding words; the imagined scene in which the shepherds bid farewell to the holy family has no biblical source.

Aesthetics (1). In numerous paratexts adjoined to Berlioz's scores, one might expect to find an aesthetic Credo. Yet the search might yield only disappointing results, because these texts are mostly introductory narratives, rather than – or hardly at all – arguments; for the most part, they simply identify the subjects to be evoked by the music. Instead, we have to deduce the composer's aesthetic from the works themselves. He, after all, suggested that music was intended only for 'intelligent people, possessing special, cultivated faculties' ('La Musique', *Atrav.*: 21); cf. 'Aperçu sur la musique classique et la musique romantique' (1830; see AESTHETICS (2)).

The 'programme' of SYMPHONIE FANTASTIQUE was undoubtedly responsible for the serious, and still widespread, misunderstanding of Berlioz's alleged aesthetic innovation: programme music. The programmatic concept primarily functions like the synopsis of a theatre piece; it seems to distort the 'science' of feeling and emotion established by Alexander Gottlieb Baumgarten (*Aesthetica*, 1750) in favour of a newspaper feuilleton ('Episode in an artist's life'). In consequence, DEBUSSY felt able to imply that Berlioz loved literature so much that he forgot music (*Monsieur Croche et autres écrits*, ed. François Lesure (Paris: Gallimard (1971), 85). Simply reading some of Berlioz's articles sufficiently demonstrates the wrong-headedness of Debussy's comment, and enables one to grasp the subtlety of the aesthetic positions Berlioz adopted. Examples are the above-mentioned 'Aperçu . . .'; 'De l'imitation musicale' (1837; see AESTHETICS (2)); the first lines of the TRAITÉ; and the first letter from Baden and Plombières (24 Aug. 1856; reprinted *Grot.*, 157–68). For Berlioz, the mysteries of creation are contained in peripheral commentaries, parables, and allegories: prolegomena to an aesthetic confirmed by his own music. These may also be found, very directly *expressed*, in letters, notably one intended for Johann Christian Lobe's *Fliegende Blätter* (1853; *CG* IV: 403–5): 'As a musician, I hope to be forgiven because I have loved greatly. As a critic, I know that I have been cruelly punished because I have, have had, and shall always have, cruel hatreds and unconscionable slights . . . Music is the most poetic, the most powerful, the most vital of all our arts. It ought also to be the most free; but that is not yet the case. From this fact stem all our artistic sorrows, our secret devotions, our weariness, our despair, our longing for death.' He compares *good* modern music ('not the courtesan of this name that one meets everywhere') to Andromeda chained and awaiting rescue by Perseus.

We reach a Berliozian paradox in trying to explain what, for him, was meant by a romantic fever. From 1825, he placed the demands of music under the sign of poetry, thus seeming to progress from the subject to the object. If this is perhaps a kind of confusion, it is also a process of encountering, of identification. It was as an artist that Berlioz first experienced within himself an aesthetic connection to the world. A letter to his father (19 Feb. 1830) shows this, in which, himself acting the clinician, he diagnoses what one might call an aesthetic 'pathology' (*CG* I: 309–11). Some aspects of this were already made public in the three-part article 'Biographie étrangère: Beethoven' (*Le Correspondant*, 1829: *CM* 1: 47–61). But to make his individuality, and thus his subjectivity, the source of inspiration seemed to WAGNER, anxious to establish his own rational system of dramatic composition, to be a categorical error, on which he pronounced in a letter to Liszt (8 Sep. 1852), referring to BENVENUTO CELLINI and LA DAMNATION DE FAUST: 'If ever a composer needed a poet, it's Berlioz; it's his problem that he always adapts great poets – now Shakespeare, now Goethe – to his own musical whim.'

All these points lead one to conclude that Berlioz's attitude to the struggles of French ROMANTICISM was utterly personal. On the one hand, his self-identification lay at the primal fount of inspiration; on the other, the brilliance and novelty of his style notwithstanding, his frenzied search for a purified, albeit temperate, expressive truth nevertheless really proves to be blended with CLASSICISM. This is why Berlioz took a paradoxical attitude to PROGRAMMES. By

the time of the 1855 edition (*Symphonie fantastique* and LÉLIO) he considered programmes as having only a quasi-pedagogical introductory function, leaving the listener to experience the power of the music.

Berlioz's Postscript (*Mém.*, dated May 1858) also tries to avert misunderstanding. He asserts that he is a composer who, because he understands his métier and reveres great art, seeks to extend the frontiers of music by combatting routine, prejudice, and the excesses of fashion. Those he claims as tutelary figures may seem strange bedfellows. Thus the much-revered GLUCK is associated with WEBER and, more still, with BEETHOVEN'S late works. To this trio he adds Shakespeare, surprisingly twinned with VIRGIL. Thus everything said to reprove Berlioz as over-literary, based on his 'invention' of programmes and, beyond that, the narrative organization of his instrumental forms, can also apply to his operas. Yet if Berlioz in 1829 could acclaim Beethoven as 'poet-composer', surely it is because the latter founded his art on the belief that music speaks a language of higher inspiration than the mere 'meaning of sung words' (ROMÉO ET JULIETTE, 'Avant-propos'). So, to pursue a genre expressive of feeling, far from obstructing the understanding of 'pure' music, leads to what Berlioz called sound *sui generis*, and gives his romanticism the status of a considered aesthetic position, according well with Baudelaire's comment (*Salon de 1846*): 'Romanticism does not exactly lie in either the choice of topic, nor in any precise truth, but in a way of feeling.' ALBAN RAMAUT (trans.)

Aesthetics (2). Much can be learned from Berlioz's writings, even if they are not explicitly concerned with aesthetics – for example the spoken text of LÉLIO. A letter to Lobe contains an explicit artistic credo (see AESTHETICS (1)). Three feuilletons are of exceptional interest, as is the supplement on conducting in the TRAITÉ; these are summarized below.

(1) 'Aperçu sur la musique classique et la musique romantique', under the heading 'Beaux Arts' in *Le Correspondant* (22 Oct. 1830: *CM* 1: 63–8). Contra FÉTIS (*La Musique mise à la portée de tout le monde*), Berlioz denied that universality was possible. Music arises from rhythm, then melody; but regional, national, and social divisions separate musical idioms. Add harmony, for which (Berlioz asserts) few have a natural aptitude, and instrumentation, and the academic response is to codify, judging music by eye and by rule, without hearing it. He promotes his musical models: GLUCK, SPONTINI, BEETHOVEN, WEBER, all of whom he considers romantic; the latter pair created the new 'GENRE INSTRUMENTAL EXPRESSIF'.

(2) 'De l'imitation musicale', two articles of Jan. 1837 in *RGM* (*CM*3: 1–14). Still somewhat in the spirit of LESUEUR's Enlightenment culture, Berlioz takes as his starting-point Giuseppe Carpani's distinction, in *Le Haydine*, between literal imitation of sounds (such as birdsong), often trivial but capable of sublimity (the thunderstorm in Beethoven's *Pastoral*), and metaphorical imitation of feelings, and their arousal in the listener. He points to the limitations of music, in that it cannot convey precisely what it is that gives rise to feelings, thus implicitly defending the use (in instrumental music) of a programme.

Translation: 'On Imitation in Music' (trans. Jacques Barzun and Edward T. Cone), in Edward T. Cone (ed.), *Berlioz. Fantastic Symphony*, 36–46

(3) 'De l'avenir du rythme'. The full title of Berlioz's article (*JD*, 10 Nov. 1837; *CM* 3: 329–35) is 'Strauss: son orchestre, ses valses – De l'avenir du rythme'. Berlioz begins by praising the small visiting orchestra of Johann STRAUSS, then points out that rhythm is neglected as a means of musical expression and contribution to the development of the art. Too many amateurs and artists recognize only rhythmic symmetry, to the extent that they 'correct' masterpieces by adding bars in works of Gluck and Weber. At the climax, Berlioz proclaims that there are *rhythmic dissonances, there are rhythmic consonances, there are rhythmic modulations*. But students (composers, performers alike) are not trained in rhythm; the rhythmic flexibility and polish of Strauss's band reproves this gap in musical education.

Partial translation : Barzun, *Berlioz and the Romantic Century*, Vol. 2, 336–40

(4) 'Le Chef d'orchestre. Théorie de son art'. For the second edition of the TRAITÉ, Berlioz added to his accounts of instruments and voices an essay on the art of conducting, based on over twenty years of directing his own compositions and those of numerous other composers. He pleads for competence, energy, and understanding of the music, especially tempi (having suffered in this respect at the hands of HABENECK in the Carnival scene of BENVENUTO CELLINI). With diagrams and examples, Berlioz demonstrates how to distinguish the subdivisions of the bar; how to deal with problems such as cross-rhythms, combinations of slow with fast music, slow triplets, recitative, pauses, and the coordination of large and dispersed forces (see METRONOME). A suggested conductor's homily to the orchestra recalls that in LÉLIO prior to LA TEMPÊTE, and Berlioz excoriates bad habits of players and singers alike. See also CONDUCTING (1). JULIAN RUSHTON

Translation: Macdonald, *Berlioz's Orchestration Treatise*, 336–65

Aesthetics (3). Berlioz's attitude to opera. Berlioz's operatic output is small, despite childhood reveries inspired by published collections of operatic songs. It was the revelation of GLUCK that convinced him that he should give up medicine as a profession: 'on the day when, after anxiously waiting, I was at last able to hear *Iphigénie en Tauride*, I vowed as I left the Opéra that in spite of father, mother, uncles, aunts, grandparents, friends, I would be a musician' (*Mém.*: 5). Gluck was elevated to a dramatic ideal; the spirit of this 'divinity of the expressive', crowned in EUPHONIA, continued to watch over him in LES TROYENS. LE SUICIDE PAR ENTHOUSIASME shows Berlioz's equal adoration of SPONTINI (*La Vestale*), and admiration for Salieri (*Les Danaïdes*), MÉHUL (*Stratonice*), and WEBER (DER FREISCHÜTZ). Numerous aborted projects (ESTELLE ET NÉMORIN, *Richard en Palestine*, *Les Francs-juges*, LA NONNE SANGLANTE) also show his constant desire to make a name for himself on the lyric stage.

Although Berlioz was no theoretician, many of his writings embody fascinating thoughts about the lyric genre. He promoted opera as the genre *par excellence*, so far idealizing it as to regard it as absolute art. And he anathematized theatres that had become 'markets, rendezvous for liaisons, where people talk so loudly that it's almost impossible to hear what's happening on stage' (*Euphonia*). Berlioz continually attacked the ruling industrialism of operatic culture, which led him, for example, to despise the works – 'daily manufactured in the manner of meat-pies' (*Mém.* 59) – that formed the repertoire of

OPÉRA-COMIQUE. For Berlioz, on the contrary, opera should be the consequence of profound artistic necessity, arising from an almost mystical encounter with a magnificent subject. Thus, he cultivated a holistic conception of lyric drama: 'I could give full scope to my ideas only if I were sure of having absolute control of a great theatre, as I have of my orchestra when I conduct one of my symphonies. I would have to be able to count on the good will and obedience of everyone from prima donna, tenor, choristers, orchestral players, ballet-dancers and extras to producer, designer and scene-shifters. An opera house, as I see it, is before everything a vast musical instrument. I can play it; but if I am to play it well, it must be entrusted to me unreservedly' (*Mém.*: 59).

A composer, therefore, must keep a distance from those who are resigned to the role of mere employees, theatrical 'operatori' (*Euphonia*); rather, Berlioz avers, the composer ought to be the omnipotent architect of the operatic spectacle. As a corollary to this, the music must be at the heart of the dramatic form – which was not the case with the excesses Berlioz criticized in GRAND OPÉRA, where the musical contribution was too often subordinate to scenic display. Music can only fulfil its role properly, as the foundation-stone of the spectacle, if it refuses to bow to the whims of singers, if it resists lapsing into formula, and if its expressive power is fully exploited.

'To find the means to be *expressive*, *truthful*, without ceasing to be a musician, to endow music, on the contrary, with new means of action; discovering new ways for music to take action' (to Princess Carolyne Sayn-Wittgenstein: *CG* V: 352); that is his dramatic ideal. At the centre of Berlioz's thoughts he places real emotions, conveyed to the audience by the performance as a whole. This will happen only given enough care for dramatic truth, and in a theatrical space that allows the audience some degree of closeness, even intimacy, with the singers: 'lyric theatres are too enormous', as he pronounced in an article on the current state of singing ('Sur l'état actuel du chant': *Atrav.*, 115). It will happen, too, if the orchestra plays its part, and the singers' diction is restrained. If Berlioz cursed freely at the unreality of Italian operas (trouser roles, far too much *bel canto*), it was in defence of the noble utterance of a 'natural' way of singing ('Les mauvais chanteurs, les bons chanteurs, le public, les claqueurs'; *Atrav.*, 129). Finally, he allowed no concessions to the singers; if one among them has neither the physique nor the voice for a role, as he explains in *Euphonia*, it would be better not to go ahead with the proposed performance. Berlioz's ideal theatre, which rejected commercial success in favour of high art, set him on an unending collision course with the practices of his time.

EMMANUEL REIBEL (trans.)

Album-leaves and other short compositions. Sometimes Berlioz notated music in letters: Gluck's, Spontini's, or (mostly) his own. He autographed copies of his music (for instance the 1863 VS of BÉATRICE ET BÉNÉDICT, inscribed to the pianist Wilhelmine Clauss-Szarvady: 'À Madame Szavardy. Témoignage d'une sympathie et admiration. H. Berlioz'). There are also autograph notations in albums, or on separate leaves, given to friends and acquaintances, typically extracts from works in progress or recently performed. Details are in the relevant NBE volumes; there were probably more, lost or in private hands (e.g. the extract from an auction catalogue describing LA DAMNATION DE FAUST as

'Opéra de concert en trois parties'). Some twenty composed examples appear in the TRAITÉ, designed to show what is possible (or not) and effective on various instruments.

The published collection FEUILLETS D'ALBUM consists of performable vocal music, but other album-leaves notate brief original thoughts. Some appear to be no more than doodles; some are evidently *jeux d'esprit*. A few such pieces warrant separate entries (see also PIANO MUSIC); others are briefly identified here using numbers from NBE 21.

The first group dates mainly from Berlioz's first travels (early 1840s). Nos 3, 4, and 5 were kept by Berlioz under the rubric *Souvenirs – Bêtises – Improvisations* (H93). **1**: 8-bar (?Pf.) piece in B♭ (Paris, 1836). **2**: A cadence involving an augmented sixth. **3**: 16-bar (?Pf.) piece in B (Frankfurt, 1842). **4**: *Chasse à la grosse bête* (Waldenbuch, Black Forest, 1843), duet (oboe, bassoon – whimsically labelled 'Fagot de sapin'), eight bars plus two silent bars marked 'well accented', with crescendo–diminuendo. **5**: *Chœur de 402 voix en langue celtique inconnue* (Stuttgart, 1843). Ch. (SATB). 8 bars, polyphonic, like an academic exercise (see LANGUAGES). **6**: 16-bar (?Pf.) piece in E, H96 (Paris, 1844). **7**: 1845; see *Sérénade* ('Le vent gémit').

From later years: **10**: 'Je resterai', four melodic notes and a cadence (London, 1851). **11**: rapid contrary-motion, sketch-like, in the album of Édouard Silas (H127; London, 1852). **12**: 1855; *VALSE CHANTÉEE PAR LE VENT*. **13**: Viola clef, melody reminiscent of TROIS MORCEAUX No. 3, for the album of M. Eisfeld (Paris, 1861). Two have commentaries. **15**: a 10-bar melody (phrased 7 + 3): 'Art is grand, feeling is infinite, intelligence is restricted'. **17**: short harmonic progressions in C major and minor, entered on the first and last pages of *Paul et Virginie*: 'In short, a sublime book, moving, delicious, but which would make one an atheist if one wasn't already.' **18**: *Salut matinal* 'en langue et musique kanaques' (see LANGUAGES), probably from the mid 1860s; the inscription, longer than the text of the 7-bar piece (voice only), names Berlioz as chapelmaster to Aïmata Pomaré, queen of Tahiti and other places (see *Grot*: 83–6); 'for the album of Mr Mendès, European white man'. JULIAN RUSHTON

***Alceste*,** tragic opera by GLUCK. First version (Italian text: Calzabigi), Vienna 1769; substantially revised French version (text: du Roullet), Paris 1776. It became best known in the latter version, revived for eight performances (20 Apr. 1825–20 Sep. 1826) with Branchu in the title-role. Berlioz was persuaded by WALEWSKI to help rehearse the revival with VIARDOT in the title-role (16 Sep.–19 Oct. 1861; eighteen performances to 12 May 1862). He explored the work's hinterground in literature from Euripides through operatic treatments (including Lully's) in articles in *JD* (*Atrav.*, 155–222).

Alexandre, Jacob (Paris, 1804–1876); his son **Édouard** (Paris, 1824–1888). Alexandre père and fils became celebrated makers of free-reed instruments. On several occasions Berlioz praised the qualities of Alexandre's 'mélodium' ('harmonium' was reserved for the free-reed instruments made by Alexandre Debain), whose 'delicious' and simultaneously 'dream-like and mysterious' sonorities he particularly admired: the instrument sold at a modest price and could substitute for large-scale organs unavailable in small towns (e.g. *CM* 5: 505–6). In LES GROTESQUES, Berlioz included an inventive farce that

takes place in Alexandre's showrooms, where an innocent fellow from the provinces attempts to test the melodium, fails to activate the bellows, and produces only silly clicks at the keyboard.

In 1844 Berlioz had composed TROIS MORCEAUX POUR L'ORGUE-MÉLODIUM, and in 1853 he asked Édouard Alexandre to construct a 'monster' instrument combining the mechanisms of the piano and organ, to produce sustained sounds. In the second edition of the TRAITÉ (1855) he considers Alexandre's 'orgue-mélodium' and the ÉRARD piano with sustaining device. Exhibited at the Exposition universelle (1855) and baptised 'piano-Liszt' by Berlioz, this instrument, today known as a 'harmonium-piano', has been preserved by the Gesellschaft der Musikfreunde, Vienna, having been restored in 2004 by the Belgian instrument-maker Patrick Collon. At the close of the 1855 Exposition, Berlioz vainly solicited NAPOLÉON III to award the Légion d'honneur to Édouard Alexandre. Édouard belonged to the small circle of friends who offered Berlioz financial assistance, in particular by purchasing in perpetuity the Montmartre burial plot where his two wives were laid to rest. Édouard also made a gift of 50,000 francs to CARVALHO, of the Théâtre-Lyrique, to support the performance of LES TROYENS. With DAMCKE, Édouard was an executor of Berlioz's will. He furthermore contributed to the construction of a statue in honour of the composer erected in the Square Berlioz (see MEMORIALS), and spoke at its inauguration on 17 October 1886. MALOU HAINE
Trans. PETER BLOOM

Alizard, Adolphe-Joseph-Louis (Paris, 29 Dec. 1814–Marseille, 23 Jan. 1850). Trained as a violinist, he took secondary bass-baritone roles at the Opéra such as Saint-Bris (*Les Huguenots*). Berlioz composed Laurence (ROMÉO ET JULIETTE) for him, and he gave the first solo performance of LE CINQ MAI in 1840. Alizard was based in Brussels from 1844. He then suffered serious vocal problems; temporarily overcoming them, he returned to the Opéra to create Roger in Verdi's *Jérusalem* (1847).

Alkan, [Charles-]Valentin Morhange, dit (Paris, 13 Nov. 1813–29 Mar. 1888). Several German critics and composers, trying to define Alkan's position within the Romantic movement, associated his music with Berlioz's. Hans von BÜLOW praised Alkan as the 'Berlioz of the piano' (*Neue Berliner Musikzeitung*, 26 Aug. 1857). SCHUMANN had already made this comparison, to Alkan's detriment; à propos his Op. 1 (1837), he considered his music inferior to that of LISZT or Berlioz, and describes him as a pianistic imitator of Berlioz in his Op. 8 miniatures (1838). Berlioz himself does not seem to have marked this similarity between Alkan's work and his own; and references to the pianist in his critical writings are rare (*CM* 5: 489; *CM* 6: 96–7). There he emphasizes the novelty of Alkan's ideas, calling him 'a courageous composer of high importance', especially his creation of new genres. In his correspondence with HILLER, Alkan criticized Berlioz's election to the Académie; in 1856 he showed he did not appreciate the TRAITÉ, and in 1858 he criticized the excesses of Berlioz's critical opinions. CÉCILE REYNAUD (trans.)

Ambros, August Wilhelm (Mauth, nr Prague, 17 Nov. 1817–Vienna, 28 Jun. 1876). Warned that PRAGUE was a 'city of pedants' (*Mém.*: 2^{me} Voyage: 4), Berlioz was pleased to discover that Ambros, a Czech critic, amateur musician, and author

of 'Die Ouverture zu Shakespeare's "König Lear" von Hektor Berlioz' was a man of keen intellect and brilliant imagination, as the article amply demonstrates (it appeared in the *Wiener Allgemeine Musik-Zeitung* (7, 9, and 11 Oct. 1845), not the *Gazette musicale de Prague* as Berlioz says). In 1846 Ambros helped Berlioz organize six concerts in Prague (19, 25, and 27 Jan., 31 Mar., 7 and 17 Apr.); he kept Berlioz's name before the public (via articles both signed and unsigned); and he significantly revised the German translation of ROMÉO ET JULIETTE for Berlioz's final Prague concert. In his autobiography, HANSLICK writes that, when Berlioz and Marie RECIO appeared in Prague (14 Jan. 1846), Ambros took Berlioz's travelling companion for Harriet SMITHSON. 'This is my *second* wife', Berlioz is reported to have said, 'Miss Smithson is dead.'

PETER BLOOM

Geoffrey Payzant, *Eduard Hanslick and Ritter Berlioz in Prague* (Calgary: University of Calgary Press, 1991)

Amitié, reprends ton empire. H10. NBE 15. Romance; text: Florian. Comp. by 1821. Version 1: MS in A major (as *Invocation à l'amitié* ('Voix', Ch. (S, 'Discante' (= MS), T)), pub. NBE. Version 2 in F major ('Chant', Ch. (2 S ('Dessus'), T)), pub. Boieldieu (Feb. 1823); ded. Édouard ROCHER and Alphonse Robert. Two solo stanzas with a hymn-like chorus headed 'Invocation'. This was the first work Berlioz published as 'Élève de M. Lesueur'.

'Aperçu sur la musique classique et la musique romantique'. See AESTHETICS (2).

Apothéose, L'. H80 C. NBE 14. Text: Antoni DESCHAMPS, with additions possibly by Berlioz. Comp. Mar. 1848; pub. London (Cramer, Beale), 1848, text also in English by 'J. de Vere' (pseud. Isabelle Anne Hood); ded. Joseph-Louis DUC, architect of the Bastille column, which the arrangement was intended to celebrate. No known performance in Berlioz's lifetime. Adapted from the finale of SYMPHONIE FUNÈBRE for solo voice (MS or T), Ch., Pf., but less than half its length; the music is transposed to E♭ from the original B♭, and is vocal throughout. All reference to the Bastille column, with its dangerously revolutionary associations, was removed by the publisher (as Berlioz tells Duc in a letter from London: *CG* III: 545); Brandus declined to issue the work in Paris.

Arabe jaloux, L'. See MAURE JALOUX, LE.

Archaism. Berlioz referred to EARLY MUSIC sometimes with respect, sometimes, when he detected the routine survival of an archaic practice, with hostility; witness his denunciations of hearty fugues in sacred contexts. His satirical 'Amen' fugue (LA DAMNATION DE FAUST) is archaizing, but also alludes to his own struggles with formal COUNTERPOINT. More indulgent, if patronizing, is the fugal epithalamium in BÉATRICE ET BÉNÉDICT. Following LESUEUR's view of music history, Berlioz probably assumed that ancient sacred music was all 'a cappella' (unaccompanied), hence the beautiful epilogue to L'ENFANCE DU CHRIST. Berlioz's occasional archaism includes the quasi-plainsong of the 'Dies Irae' (REQUIEM) and also relates to POPULAR MUSIC, vocal and instrumental, and to instruments like the antique cymbals ('La Reine Mab' in ROMÉO ET JULIETTE), or the flute–harp combination in *L'Enfance*, a paradigm of the antique within nineteenth-century music. In

Act I of LES TROYENS the oboes represent antique 'double flutes' (opening chorus and *Marche troyenne*); the 'sistre antique' in No. 4 suggests metallic pitched percussion, like a glockenspiel. He also asks for a 'tarbuka' (small unpitched drum) in the 'Danse des esclaves nubiennes' (Act IV). Some of these requirements suggest EXOTICISM and the cult of 'authentic' scenes in GRAND OPÉRA; Berlioz's use of saxhorns may also be connected to an interest in ancient brass instruments.

Kemp *Troyens*, 204–12

Aria (French: 'air'). Berlioz conformed to expectations by including solos for principal characters, which for SINGERS and public were among the highlights of dramatic music. He was not, however, constrained by prevailing conventions of Italian *melodramma*: the 'double aria' – cantabile and cabaletta linked by *tempo di mezzo* that may be required to bring about a changed mood and faster tempo (e.g. Lady Macbeth's Act I aria in VERDI's opera: in the *tempo di mezzo* she hears that King Duncan is about to arrive).

For Berlioz, as for his French contemporaries, context rather than convention determines aria design. Some of his arias and DUETS are 'double' in that they link slower and faster music (Teresa in BENVENUTO CELLINI; arias for Héro and Béatrice in BÉATRICE ET BÉNÉDICT; the Act III duet for Didon and Anna in LES TROYENS), but without any *tempo di mezzo*. Laurence's multi-section aria (ROMÉO ET JULIETTE) is not on the Italian model, although its last period of heightened rhetoric is stimulated by a choral intervention ('Mais notre sang rougit leur glaive'). Nor is Énée's magnificent *scena* (*Les Troyens*, Act V), where the cantabile ('Ah, quand viendra l'instant . . .') connects directly to the allegro ('En un dernier naufrage'); the intervention of the ghosts follows, so it is not responsible for his change of mood and tempo.

Most of Berlioz's arias – in accordance with Enlightenment principles enunciated by Rousseau and used to attack Gluck's use of multi-section arias – use a single tempo and one predominant affect. Variety arises from episodes within rondo forms (in LA DAMNATION DE FAUST, Marguerite's 'Romance'; Cellini's 'Sur les monts'; Bénédict's 'Ah, je vais l'aimer'); returns to the opening melody control the overall affect. In *Les Troyens* Berlioz adopts the short aria typical of *tragédie lyrique*, his model no doubt Gluck's most French works, *Iphigénie en Aulide* and *Armide*. Chorèbe has three single-section short arias (Act I, no 3), the second repeating the first with interventions from Cassandre. Didon's short Act III air ('Errante sur les mers') also relates to this French tradition. Longer arias of single affect include Cassandre's: 'Malheureux roi', a binary form with reprise in the opposite mode, and 'Non, je ne verrai pas', in open form, agitato with internal contrast: from E♭ minor, it settles in D, but ends on the dominant of B♭ (leading to the *Marche troyenne*). Usually such single-minded forms are fully closed, like Méphistophélès's 'Voici des roses'. Didon's 'Chers Tyriens' is a binary structure with chorus joining in; her farewell ('Adieu, fière cité') develops as a long, organic paragraph.

Another type of 'aria' is essentially declamatory. Whereas Faust's meditation in Marguerite's room (Part III of *La Damnation*) is a cantabile aria, his other solos declaim over an orchestral continuum, fugal in Parts I and II; in Part IV,

the voice unequivocally holds the principal part only at the climax of the 'Invocation'. The first part of Énée's *scena* ('Inutiles regrets') is of this type.

Berlioz makes excellent use of strophic form, derived from the ROMANCE. Sometimes, in operas, characters sing songs that would be sung even were this a spoken drama; 'diegetic music' like the songs in Shakespeare (including Ophelia's 'mad scene'). *La Damnation* is replete with such pieces, taken from HUIT SCÈNES DE FAUST: the Rat and Flea songs, Marguerite's ballad, and Méphistophélès's serenade, which with its guitar accompaniment could be sung in a play, as could Cellini's Act I serenade. The 'Chanson d'Hylas' that opens Act V of *Les Troyens* connects to folk-music, as does the choral song in *La Damnation* ('Ronde de paysans'). But diegetic songs need not be 'popular' in style. Sketches for Iopas's song (*Les Troyens*, Act IV: facsimile, NBE 2: 784) suggest that Berlioz's first plan was strophic; the eventual rondo form better suits a contribution to refined courtly entertainment. Thus Berlioz's arias overlap in design, and in the refinement of simpler originals (LES CHAMPS, LA CAPTIVE), that we find in his SONGS. JULIAN RUSHTON

RushtonMLB: 169–80, 228–56; 'Dido's Monologue and Air', in Kemp *Troyens*, 161–80

Arrangements (1). Arrangements and orchestrations by Berlioz. NBE 22. Berlioz's bulkiest adaptations of other composers were made for opera houses: GLUCK operas for VIARDOT (NBE 22a) and the recitatives for DER FREISCHÜTZ (NBE 22b). Where comparisons are possible, as with WEBER (*INVITATION À LA VALSE*) and SCHUBERT (*Erlkönig* as *Le Roi des aulnes*), Berlioz obtains a fresher sound, closer to the aesthetic of the composer, than later versions (e.g. respectively by Felix Weingartner and Max Reger). Patriotic and revolutionary enthusiasm inspired Berlioz's ROUGET DE LISLE arrangements of 1830 (LA MARSEILLAISE, CHANT DU 9 THERMIDOR). After the 1848 revolution he perhaps hoped to capitalize on others' enthusiasm by arranging MÉHUL's CHANT DU DÉPART, de Lisle's MOURONS POUR LA PATRIE, and his own *APOTHÉOSE*. The MARCHE HONGROISE counts as an original composition. Other arrangements, all good examples of Berlioz's orchestral craftsmanship, are *pièces d'occasion* to which he may not have attributed much value. Nevertheless, creativity could be involved. For Meyer's MARCHE MAROCAINE, Berlioz added a coda. Two song orchestrations, PLAISIR D'AMOUR and *Erlkönig*, were undertaken for forthcoming concerts. The compilers of *Le Livre choral* may have requested the Couperin adaptation (*Invitation à louer Dieu*); the earlier BORTNYANS'KY adaptations, for which Berlioz adapted Latin texts, probably originated from his appreciation of that composer's choral sonorities. JULIAN RUSHTON

Arrangements (2). Arrangements of Berlioz's music. These consist of transcriptions and derived compositions. Transcriptions, where Berlioz's music is rearranged for another medium, preserving its form and harmony, include vocal scores, some anonymous and some by Berlioz, including a four-hand transcription of the FRANCS-JUGES overture and the first vocal score of LES TROYENS. Other transcriptions were intended for concert performance or to facilitate publication. Derived compositions are those in which a composer develops Berlioz's themes independently of their original form, usually with a display of virtuosic pianism. This article traces a selection of these phenomena work by work.

Most of LISZT's Berlioz-related works are transcriptions. His 'piano score' of SYMPHONIE FANTASTIQUE (pub. Schlesinger, 1834) was used by Schumann in his famous review (*NZfM* Jul.–Aug. 1835). In 1836 Liszt played parts of the symphony in a concert two weeks after an orchestral performance. In 1833, Liszt composed *L'Idée fixe, Andante amoroso, d'après une mélodie de Hector Berlioz*, a short meditation in pianistic texture, with altered (and un-Berliozian) harmony; typically, there is more than one version. Jay Gordon has made an ambitious guitar transcription of 'Un Bal' (Little Boat Music, 1995).

Liszt's transcriptions of HAROLD EN ITALIE (with solo viola) and LE ROI LEAR were not published until much later; nor was his derived concertante of duration c. 25 minutes: *Grande Fantaisie symphonique über Themen aus Berlioz' 'Lélio'* for piano and orchestra freely develops motifs from LÉLIO, Nos. 1 and 3 (*Le Pêcheur* and *Chanson de brigands*). It was performed in 1835 under Girard (Berlioz reviewed it favourably: *CM* 2: 129–31), and in 1836 under Berlioz himself. HILLER transcribed No. 3 as *Scène de Brigands* for publication by Schlesinger in 1833, dedicated to Harriet SMITHSON. Later two major composers, CHABRIER (1876) and Balakirev (1878), made piano four-hand arrangements.

The next major work to attract transcription and derived composition was BENVENUTO CELLINI. Published, so probably commissioned, by Schlesinger, *Souvenir de Benvenuto Cellini. Caprice brilliant* Op. 21, by Édouard Wolff (1816–80) reflects a misplaced optimism at the time of the Paris performances. It begins with a flourish from the Act I Serenade, and is otherwise based on Ascanio's aria and Teresa's cavatine. Johann Peter Pixis arranged LE CARNAVAL ROMAIN for two pianos (eight and four hands), shortly after the premiere. At the time of the Weimar performances von BÜLOW prepared some of the vocal score (pub. LITOLFF), arranging the overture for four hands (as, later, he arranged LE CORSAIRE); he lightened his labours by writing Quadrilles on tunes from the opera. Liszt's *Bénédiction et Serment* is an effective transcription for two or four hands, also published by Litolff, and was orchestrated by Carl Stör, who wrote his own fantasy for large orchestra on themes from the opera (in MS). Another showpiece for solo piano, Joachim RAFF's scintillating *Phantasie für Pianoforte über Motive aus 'Benvenuto Cellini'*, is based on arias (Teresa and Ascanio), in the course of which he 'corrects' Berlioz's bass (pub. as Op. 65 in *Die Oper im Salon* 2. Folge, Hamburg, 1865). Sigismond Thalberg's *Grand Caprice* based on l'APOTHÉOSE (pub. Schlesinger, 1845, as Op. 58) begins with a massive peroration based on the four-note descending theme, transcribes part of the movement almost literally, then resumes Thalberg's own pianistic development in a manner no doubt deliberately rivalling Liszt's.

From LA DAMNATION DE FAUST Julius BENEDICT transcribed the three orchestral extracts (*Marche hongroise*, 'Danse des Sylphes', 'Menuet des follets'). Liszt also transcribed the 'Danse des Sylphes', with a short original introduction. His gifted pupil Carl Tausig was more ambitious: *Gnomenchor und Sylphentanz* transcribes most of the preceding chorus (without the Allegro); for the Danse he relinquished the sustained bass (faithfully transcribed by Liszt) and set much of it in B♭ instead of D, with delicious pianistic reinterpretation of the texture. The dance was also arranged for guitar as 'Danza delle silfidi' by 'the Sarasate of the Guitar', Francisco Tárrega (1852–1909), in *Opere per chitarra*, Vol. 4 (Trascrizioni. Berbèn edizioni musicali, 78–9). An analysis of the

arrangement with transcription of the score and Dr Jubault's own transcription are in the article cited below. The Paris violinist Léopold Dancla (1822–95) used motives from *La Damnation* for a *Duo Concertante* for violin and piano, published by Richault. Probably the most ambitious work based on *La Damnation* is *Phantastische Erscheinungen eines Themas von Hektor Berlioz für großes Orchester* op. 25 (1920) by Walter Braunfels (1882–1954), an hour-long work that takes the 'Flea song' as a starting point of twelve skilfully orchestrated 'apparitions' – a tribute to the author of TRAITÉ by one of his pupils-in-spirit.

Choudens, having paid Berlioz for the rights, declined to bring out an authorized score of LES TROYENS, but published extracts including a piano transcription of the MARCHE TROYENNE as *Marche triomphale* and (perhaps less pleasing to the composer) a *Fantaisie brillante sur Les Troyens à Carthage* by Eugène Ketterer (1864). JULIAN RUSHTON/GEOFFREY JUBAULT

Geoffrey Jubault, 'The arrangement of Berlioz's music for guitar', BSB 182 (Apr. 2010), 35–44
HolomanCat; Hopkinson
Richard Pohl, *Hektor Berlioz. Studien und Erinnerungen* (Leipzig: B. Schlicke, 1884)

Association des Artistes-Musiciens. The Association des Artistes-Musiciens was founded in 1843 to ameliorate the lot of musicians in France, whose status was then more precarious than those of architects and painters. Berlioz was one of forty-six founding members of this embryonic musicians' union, and remained on the board of directors until 1857. Assuming the responsibility of organizing concerts to benefit the association, he directed his REQUIEM in its entirety at Saint-Eustache (20 Aug. 1846), a grand festival-concert at the Château de Versailles (29 Oct. 1848), and the *Requiem*, again, at Saint-Eustache (22 Oct. 1852). Berlioz greatly respected the founder of the association, baron Isadore-Justin-Séverin Taylor (1789–1879), who became a patron of his SOCIÉTÉ PHILHARMONIQUE, led the funeral convoy for Harriet SMITHSON in March 1854, hosted a reading of LES TROYENS in February 1857, and served as a pall-bearer at Berlioz's funeral. PETER BLOOM

Joël-Marie Fauquet, 'Hector Berlioz et l'Association des Artistes Musiciens. Lettres et documents inédits', *Revue de musicologie* LXVII (1981), 211–36

Association nationale Hector Berlioz. With its roots in the Association des amis de Berlioz (founded in 1931), the Association nationale Hector Berlioz has existed under its present name since 1962, relinquishing management of the MUSÉE HECTOR BERLIOZ in LA CÔTE-SAINT-ANDRÉ to the regional authorities in 1995, but maintaining an office in the museum building. With some 160 members, the Association remains a hub of Berlioz research, actively involved in research projects and publishing an annual *Bulletin de liaison*, regular *Cahiers Berlioz* on selected topics, and a newsletter, *Lélio*. The Association's president since 2005 has been the composer Gérard Condé. CHRISTOPHER FOLLETT

À travers chants. *Études musicales, adorations, boutades et critiques*. HA5. Pub. Paris: Lévy, 1862. *À travers chants* is the final panel of the 'trilogy' begun by LES SOIRÉES DE L'ORCHESTRE (1852) and continued by LES GROTESQUES DE LA MUSIQUE (1859). In this last book, Berlioz continued selecting pieces from his feuilletons, adding part of his VOYAGE MUSICAL; but otherwise he proceeded differently from the

earlier volumes. In *Soirées*, we hear the voices of fictional musicians during performances of inferior operas, whereas *Grotesques* gives pride of place to fragments, tales, and antics designed to satirize Parisian musical life. *À travers chants* pays more attention to the 'sacred monsters', most of them German, whom Berlioz revered. Although the book is subtitled *Études musicales, adorations, boutades et critiques*, 'adorations' have pride of place. Fragmentary texts have virtually disappeared, allowing space for extended essays on Berlioz's favoured repertories. The result is three large groupings: the first devoted to BEETHOVEN, the second centred on GLUCK, and the third treating other masters, from WEBER to WAGNER by way of REBER and HELLER. Thus Berlioz, as his life drew to a close, showed his concern to offer a sanctuary to the masterpieces he identified as his own inheritance. To achieve this, he laid a foundation-stone by canonizing Beethoven's symphonies; by representing himself as the prophet of this revelatory music, he produced something akin to a secular theophany. More generally, Berlioz persistently argued for *Werktreue*, the integrity of the score, in opposition to unscrupulous conductors, self-loving singers, and mercenary theatre-directors.

À travers chants was published shortly after the scandal of the Paris *Tannhäuser*. Although Berlioz agreed with Wagner on the mysteries of listening, and shared Wagner's reverence for Gluck, Beethoven, and Weber, he opposed his proclamation of 'music of the future', and responded to it in a particularly interesting chapter. Since *À travers chants* opens with a deeply theoretical attempt at a definition of music, the whole book appears to constitute a kind of riposte to Wagnerian theories, while Berlioz expounds his own artistic ideals using examples from the music of his own time. EMMANUEL REIBEL (trans.)

Edition: Léon Guichard (ed.), *À travers chants: Études musicales, adorations, boutades, et critiques* (Paris: Gründ, 1971)

Translation: *The Art of Music and Other Essays*, trans. Elizabeth Csicsery-Rónay, Bloomington: Indiana University Press, 1994

Katherine Kolb, 'Flying Leaves: Between Berlioz and Wagner', *19th-CM* 33/1 (2009), 25–61

Aubade. H78. NBE 13, 15. Text: Alfred de Musset, from *Contes d'Espagne et d'Italie*. Version 1 (entitled *Le Lever pour la chasse*, NBE 15; chant, 2 horns) is an album-leaf (16 bars) dated 24 May 1839, for Alfred de Beauchesne. Version 2 (NBE 13): T or S, 2 cornets, 4 horns; a new 4-bar introduction is repeated as a coda. Unpublished until NBE. A *jeu d'esprit*, in which, with one exception, the extravagant voice part (range c′–a″) uses only major and minor thirds.

Auber, Daniel-François-Esprit (Caen, 29 Jan. 1782–Paris, 12 May 1871). In partnership with SCRIBE, Auber was a leading exponent of opéra comique and created the first GRAND OPÉRA, *La Muette de Portici* (1828). When Berlioz failed to secure the Prix de Rome in 1829, Auber (a recently appointed member of the Institut) advised him to 'write tamely, and when you have done something that seems to you dreadfully tame, *it will be just what's wanted*' (*CG* I: 270). Berlioz followed this advice and secured the Prix de Rome the following year. Nevertheless, Auber represented the establishment towards which Berlioz felt hostile, and he was sometimes fiercely critical, dismissing Auber's music as light, accessible, and commercial. Soon after Auber succeeded CHERUBINI as director of the Conservatoire in 1843, the Minister announced a ban on anyone using its

hall, except the Société des concerts. As Berlioz had been one of very few users, he interpreted this as a malicious act on the part of Auber. Nevertheless, Auber was among the pallbearers at Berlioz's funeral. SARAH HIBBERD

Au Bord d'une rivière. H.132. NBE 21. Text: author unknown. A 26-bar draft (voice and instrumental bass) for a song based on a modal scale (Phrygian), with no accidentals. Probably comp. 1855–6, when Berlioz also sketched artificial scales perhaps under consideration for Les Troyens.

D. Kern Holoman, *The Creative Process in the Autograph Musical Documents of Hector Berlioz*, 127–9

Au Cimetière. H86, subtitled *Clair de lune*. NBE 13, 15. No. 5 of Les Nuits d'été. Version 1, MS or T and piano. Version 2 (H86B, small orch.) is assigned to tenor; ded. Friedrich Caspari (a tenor at Weimar; he sang the title-role in Benvenuto Cellini). The orchestra (2 flutes, 2 clarinets, strings) is among the smallest Berlioz ever used. The orchestral texture is seriously compromised when transposed down to accommodate a lower voice-type (such as MS). The song is notorious for its daring yet sensitive harmonies and sombre atmosphere, created in part by the stillness of much of the melodic line; some have found it morbid (see Harmony).

Austria. Berlioz's visits to the Habsburg empire were to its main cultural centres, between which he travelled in 1845–6. See Budapest; Prague; Vienna.

B

Bach, Johann Sebastian (Eisenach, 21 Mar. 1685–Leipzig, 28 Jul. 1750). Bach would seem to have been excluded from Berlioz's pantheon – witness the horror he generally expressed about contrapuntal tricks defined by his teacher Reicha as 'old': 'where the music results from cold calculation, without regard to taste, sentiment or inspiration' ('Des canons scientifiques' in *Traité de haute composition musicale* (1824), Vol. 1: 206). Although Reicha probably meant music older than Bach, Berlioz's indubitable prejudice joined them together, leading him to exclaim at one of Méreaux's concerts (26 May 1844) 'Oh! What funny music, by harpsichordists from the good old days!' (*CM* 5: 491; but see Early music). Similarly, writing to his sister Nanci (28 Dec. 1829), Berlioz described the Bach fugues which Hiller was working on as 'music produced by a kitten playing on the keyboard, or a dozen bottles of water being emptied at the same time' (*CG* I: 294). In contrast to this, however, we can set his enthusiasm after hearing the *St Matthew Passion* in Berlin: 'the performance of this great body of voices was something unheard of. The first double-choir *tutti* took my breath away; I wasn't prepared for the power of this great blast of harmony!' (*Mém.*: 1re Voyage, 9). In 1890 Saint-Saëns, in an article subsequently included in his *Portraits et souvenirs*, described how Berlioz had 'discovered' music of Bach that he had previously not known at all, and now found admirable.

ALBAN RAMAUT (trans.)

Baden (since 1931 Baden-Baden). From the 1810s on, the south German spa-town experienced a significant economic boom, which found expression in grand and glamorous buildings and, from 1838, a casino, open from May to October. During the 1840s–1860s Baden became the 'capitale d'été' where the smart set of Europe met to spend the summer months. French aristocracy and haute-bourgeoisie shaped its cultural atmosphere. The French casino leaseholders, Jacques Bénazet and his son Édouard, promoted charitable causes and were generous patrons of the arts. Both Berlioz's long engagement and the building of the Baden theatre were thanks to Édouard. The theatre opened on 9 August 1862 with Béatrice et Bénédict, as is marked by a plaque on the entrance; it was the only major work of Berlioz to be premiered outside Paris, and is dedicated to Édouard Bénazet.

Berlioz was first invited in 1853 for a concert, the cultural highlight of the summer season. With the success of this new enterprise, he was engaged as director of the August concerts in the Palais de la Conversation in the main Kurhaus. Berlioz expressly praised Bénazet as a paragon of generosity who allowed artists complete freedom (*Atrav.*: 288–305). The concert programmes

from 1856–61 were potpourris of about a dozen pieces, usually starting with an overture (besides LES FRANCS-JUGES, overtures by WEBER, MOZART, MEYERBEER, MÉHUL, and others), followed by vocal movements from L'ENFANCE DU CHRIST, or opera scenes by GLUCK, VERDI, Bellini, Rossini, Mozart, and others. These alternated with movements from BEETHOVEN symphonies and performances by instrumental virtuosi. The concerts ended with an exciting orchestral piece. Some programmes had a specifically Berliozian emphasis (1853: two parts of LA DAMNATION DE FAUST, excerpts from ROMÉO ET JULIETTE; 1859: with VIARDOT, the first public performance of scenes from LES TROYENS; 1861: HAROLD EN ITALIE, excerpts from the REQUIEM). With the opening of the theatre, opera performances took the place of the Berlioz concerts. In 1863 Berlioz came to Baden for the last time for the revival of *Béatrice*. In the last two decades of his life Baden was not only a podium, but also a place of inspiration (*Atrav.*: 297–302) and recovery (*CG* IV, 363). Next to the modern Festspielhaus, a public park (Hector Berlioz Anlage) has a bust (2005) of Berlioz by Bernhard Horn.

RAINER SCHMUSCH
TRANS. LOUISA TSOUGARAKI

Hervé Lacombe, 'Baden-Baden vu de Paris, ou Berlioz et ses compatriotes à Bade', in Brzoska, *Ein Franzose in Deutschland*, 184–96
Rainer Schmusch, 'Das französische Repertoire in Baden-Baden zur Zeit von Berlioz', in Brzoska, *Ein Franzose in Deutschland*, 196–220
Rainer Schmusch and Joachim Draheim (eds.), *Hector Berlioz in Baden-Baden* (Baden-Baden: Stadt Baden-Baden, 2003)

Balfe, Michael [William] (Dublin, 15 May 1808–Ware, 20 Oct. 1870). A prolific ballad-writer, Balfe wrote 28 operas, the best-known being *The Bohemian Girl* (1843). Berlioz had a low opinion of British composers, but considered Balfe among the best of them, and clearly enjoyed his company. In JULLIEN's ill-fated 1847 season at the Theatre Royal, Drury Lane, when Berlioz was chief conductor, Balfe conducted the premiere of his own *The Maid of Honour*. According to Maretzek, Berlioz greatly praised a chorus that Balfe had interpolated into the opera, but Balfe removed it so that it would not detract from a ballad entitled 'My Old Arm Chair', which became extremely popular, and which is how Berlioz is said to have referred to Balfe and his music thereafter.

VALERIE LANGFIELD

Max Maretzek, *Sharps and Flats* (New York: American Musician Publishing Co., 1890), cited RoseBR, 160–2

Ballanche, Pierre-Simon (1776–1847). Ballanche's *Orphée* (1829) does not narrate the myth as it appears in opera (e.g. by GLUCK), instead developing the singer into a social missionary, reconcilable with Ballanche's Catholicism. In 1834 GOUNET probably gave a copy to Berlioz, who responded that 'it all seems a bit mystical–amphigorical . . . way above my head' (*CG* II: 170). But later he called Ballanche's *Orphée* and *Antigone* 'sublime prose poems, broad and lucid and lovely as antiquity' (to FERRAND, *CG* II: 249), associating Orphée with the religious atmosphere of *Die Zauberflöte* (*CM* 2: 405). In 1838 he told LISZT 'for a long time I've thought of writing something based on the admirable poet Ballanche's ÉRIGONE' (*CG* II: 412), a work which, however, he never completed.

Claude Rétat, 'Musique et mystères: l'*Orphée* de Ballanche', in Alban Ramaut and Pierre Saby (eds.), *D'un* Orphée, *l'autre: 1762–1859 . . . Métamorphoses d'un mythe* (Presses universitaires de Saint-Étienne, 2014), 141–58

Ballet. 'Unfortunately, it is ballet music', wrote Berlioz in 1837 of MONTFORT's 'coup d'essai dramatique', *La Chatte métamorphosée en femme*, then in rehearsal (*CM* 3: 283). Reviewing the performance, he complained of an associated difficulty: 'Numerous attempts have demonstrated that for me the art of mime is a closed book' (*CM* 3: 309). But he was charmed by Fanny Elssler in the leading role. Ballet was integral to the repertoire of GRAND OPÉRA; shorter operas like BENVENUTO CELLINI did not require ballets, and that its first act was performed in 1839 alongside a ballet surely did not please Berlioz. Romantic ballets like ADAM's *Giselle*, or the dancing spectres of MEYERBEER's *Robert le diable*, may be associated with the fashionably grotesque and FANTASTIQUE. Having composed virtual ballets in the ball scenes of SYMPHONIE FANTASTIQUE and ROMÉO ET JULIETTE, supernatural dances in LA DAMNATION DE FAUST, and a cabbalistic dance (in septuple metre) for L'ENFANCE DU CHRIST, Berlioz was well prepared for the requirement, if it were to be staged by the Opéra, to include ballet in LES TROYENS. The Act III ballets contribute to the image of a peaceful Carthage; the short dance in Act I, and the three in Act IV, are celebratory divertissements, less integral to the plot than the pantomime 'Chasse royale'. Prudently, Berlioz abandoned ideas for using 'irrational' metres, other than a few 5/8 bars in the 'Combat de Ceste' (Act I; sketch for Act IV, NBE 2 c, 938).

Ballet des ombres, Le. *Ronde nocturne*. H37. NBE 14. Text: Albert-Marie du BOYS after Herder (*Der Schattentanz*). Comp. 1829; pub. Schlesinger, 1829 as Op. 2 (withdrawn; possibly never offered for sale); ded. Chrétien URHAN. All copies (MS and printed) are now lost, but one survived and served for the B&H edition (Vol. XVI, 1904). The title-page was included in Adolphe Jullien's 1888 biography (NBE 14: 99), with an epigraph from HAMLET (III. 2). Strophic in form, with coda, making an effective short concert item, the *Ballet* is an imaginative evocation of the 'fantastique' composed shortly before SYMPHONIE FANTASTIQUE, and doubtless influenced by WEBER (the 'Wolf's Glen' in DER FREISCHÜTZ) in its vocal glissandi and recondite harmony; the voices end on a dissonance. One idea (with the characteristic, eerie move from A♭ major to A minor) reappears, again in a supernatural and nocturnal context, in 'La Reine Mab' (ROMÉO ET JULIETTE, from bar 615, with antique cymbals).

Balzac, Honoré de (1799–1850), realist author of the immense series of novels, his 'splendid *Comédie humaine*' (*Mém.*: 47), and tales of the FANTASTIQUE. Balzac assured Berlioz that he would make an immense fortune in Russia, and lent him a fur coat (*CG* III: 405–7). Berlioz may have contributed to forming Balzac's fictional composer in *Gambara* (1837; see FRENCH AUTHORS). Balzac's novel *Ferragus* (1834) is dedicated to Berlioz.

Barbey d'Aurevilly, Jules-Amadée (1808–89). Described by BARZUN as a 'militant Christian', Barbey, who never met Berlioz, came late to admiration for him. Overriding Berlioz's antipathy to religion, he suggested that, at least when writing L'ENFANCE DU CHRIST, Berlioz thought of God, who might take it as a prayer (see FRENCH AUTHORS).

Barzun, *Berlioz and the Romantic Century*, Vol. ii, 70, 94

Barbier, [Henri-]Auguste (1805–82). A poet and for many years a warm and supportive friend of Berlioz, Barbier worked with Léon de WAILLY on the libretto of BENVENUTO CELLINI. In 1843 Berlioz cited the satirical *Iambes* (1831) of 'our great poet', in which Paris ('pit of hell') resembles James Thomson's London: 'City of Dreadful Night' (*Mém.*: 1er Voyage, 10). Berlioz also set Barbier's HYMNE À LA FRANCE.

Barzun, Jacques (Créteil, 30 Nov. 1907–San Antonio, 25 Oct. 2012). A prolific author, critic, translator, editor, speaker, mentor, and friend to countless artists and scholars, Jacques Barzun became one of the leading public intellectuals of twentieth-century America. From his post as professor, dean, and provost at Columbia University (1928–75), and as literary adviser to Charles Scribner's Sons (1975–93), he wrote and discoursed with uncommon energy and unbounded authority on education, English style, and what came to be known as cultural history.

Introduced to the music of Berlioz at a young age – his father, Henri-Martin Barzun, had established a FONDATION BERLIOZ in Paris when his son was one year old – Jacques Barzun did research in the 1930s and 1940s on what became the foundation-stone of modern Berlioz scholarship, *Berlioz and the Romantic Century*. Barzun's further work on Berlioz includes *New Letters of Berlioz*, an annotated translation of SOIRÉES as *Evenings with the Orchestra*, and scores of articles and programme notes on all aspects of the man and his work. With its eloquent simplicity and directness, imbued with conviction and touched with mirth, Barzun's prose itself is as compelling as his thought.

Having been exposed as a boy to experimental poetry and painting (his parents' friends included the surrealist poet Guillaume Apollinaire and the cubist painter Albert Gleizes), Barzun insisted that what others found abnormal or incorrect in Berlioz was in fact brilliantly premeditated and inspired. As a wide-ranging scholar, Barzun enjoyed mining the depth and breadth of Berlioz's remarkably well-stocked mind. He made it his mission to speak to Berlioz's 'conspicuous originality', placing the work in the context of the life, and the life in the context of a romantic era which, in the middle of the twentieth century, was not always viewed with adulation. Barzun never saw the musical works as in need of biographical 'justification'. Their architecture, for him, was no less solid or satisfying than that of any other master.

PETER BLOOM

Peter Bloom, 'Berlioz et ses biographes', in Ramaut, *Regards sur un dauphinois fantastique*, 53–72
Michael Murray (ed.), *A Jacques Barzun Reader* (New York: HarperCollins, 2002)
Michael Murray, *Jacques Barzun: Portrait of a Mind* (Savanna: Frederic C. Bell, 2011)
Dora B. Weiner and William R. Keylor (eds.), *From Parnassus: Essays in Honour of Jacques Barzun* (New York: Harper & Row, 1977)

Beale, Thomas Frederick (1804–63). English publisher and impresario, who befriended Berlioz on his visits to London, gallantly resigning from the NEW PHILHARMONIC SOCIETY when WYLDE declined to engage Berlioz as chief conductor. In the revolutionary year of 1848, Cramer & Beale published versions of MARCHE HONGROISE, *Apothéose*, and the MARSEILLAISE. He organized a subscription to compensate Berlioz after the 1853 failure of BENVENUTO