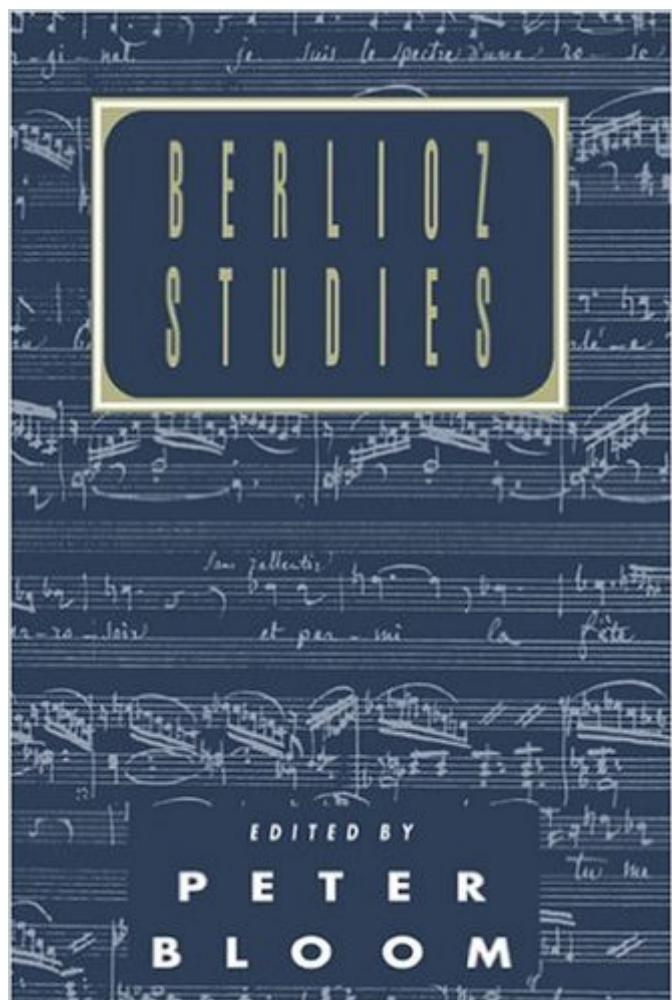


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# Berlioz Studies (Cambridge Composer Studies)



## Synopsis

This book contains nine essays by leading Berlioz scholars on various aspects of the great nineteenth-century musician's life and work. Among the pieces studied closely are Romeo et Juliette, La Damnation de Faust and Les Nuits d'Été. An essay on newly discovered documents gives us a revealing portrait of the artist as a young man; another essay which examines little studied manuscripts shows us how precisely Berlioz arranged Gluck's celebrated opera Orphée. The practical question of Berlioz's metronome marks are studied thoroughly for the first time, and the volume closes with a novel piece in dialogue form by the elder statesman of Berlioz scholars, Jacques Barzun, who treats with exceptional grace the profound issues raised by Berlioz the man and the musician.

## Book Information

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## Customer Reviews

I found myself skipping page after page of over self-indulgent stuffy analysis. One example is Rushton's chapter, "Les Nuits d'été: cycle or collection?" First of all, who cares? This is achingly beautiful music based on beautiful French poetry. In discussing movement number one, "Villanelle" the author completely overlooks a charming added four bar orchestral phrase in c-minor (measures 83-86) which interestingly breaks up the strophic form we found up to that point.. Did he not see that the following text, "far, very far, wandering from our path..." was a short, clever musical insertion by the composer to heighten the text setting? Further, the inclusion of the Schenkerian attempts at analysis makes this chapter a yawner for those interested in learning more about the beauty in the

music rather than the erudition of the author.

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