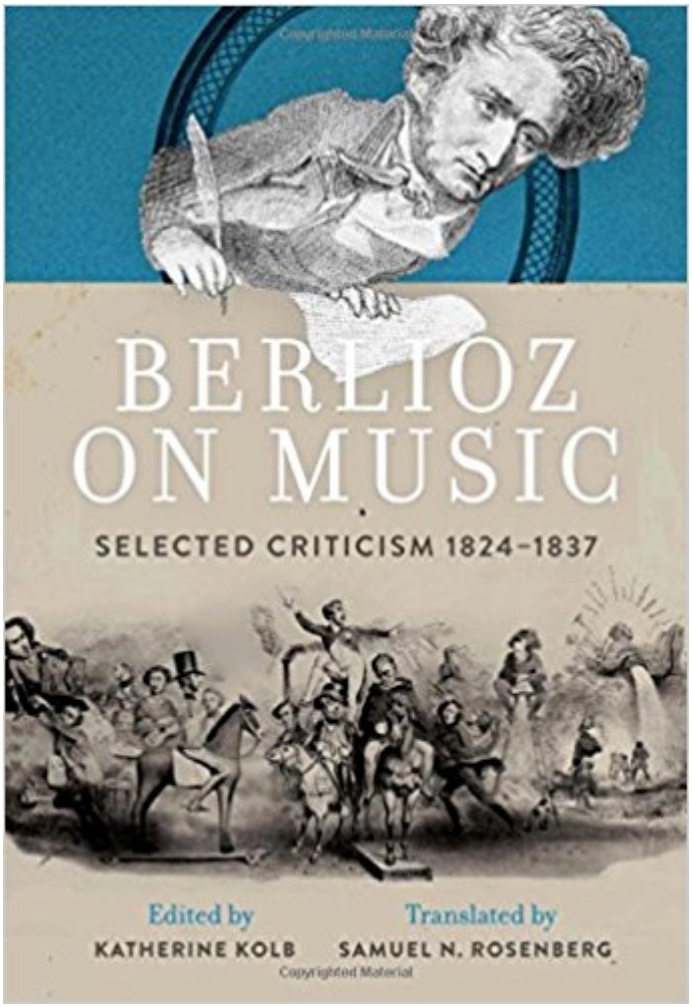
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Berlioz On Music: Selected Criticism 1824-1837



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Synopsis

The quintessential Romantic artist of his century, Hector Berlioz impressed Paganini and Liszt as "Beethoven's only heir" and dazzled the young Wagner as a composer, orchestra conductor, and critic. To Paris and all Europe, Berlioz was known as much for his writings as for his music, yet there has been no English-language anthology of his criticism available until now. Berlioz on Music plunges us into the Parisian music world during one of its most vibrant periods, the revolutionary years surrounding 1830, still resonant with memories of Napoleon and the French Revolution of only a few decades before. We follow Berlioz as he confronts the transition to a modern, commerce-driven society where music as high art has yet to find a place, using his pen to praise or scold, rouse or cajole performers, composers, managers, and the general public. The articles presented here-given in chronological order and, with a few exceptions, in their entirety-are accompanied by an introductory paragraph and notes that explain Berlioz's references to persons, musical and literary works, historical events, and more. The result is an engaging collection of Berlioz's lively prose, presented with scholarly rigor and rendered in accessible, graceful English. Scholars, lovers of Berlioz's music, history enthusiasts, and Francophiles will delight in this compelling introduction to one of the richest periods of French culture.

Book Information

Hardcover: 328 pages
Publisher: Oxford University Press; 1 edition (March 11, 2015)
Language: English
ISBN-10: 0199391955
ISBN-13: 978-0199391950
Product Dimensions: 9.3 x 1.2 x 6.4 inches
Shipping Weight: 1.1 pounds (View shipping rates and policies)
Average Customer Review: 5.0 out of 5 stars 1 customer review
Best Sellers Rank: #2,980,025 in Books (See Top 100 in Books) #35 inÃ Â Books > Humor & Entertainment > Sheet Music & Scores > Composers > Berlioz #1385 inÃ Â Books > Literature & Fiction > History & Criticism > Genres & Styles > Gothic & Romance #8628 inÃ Â Books > Arts & Photography > Music > Musical Genres > Classical

Customer Reviews

"This is a finely-judged anthology, impeccably presented and all the more valuable for its inclusion of some lesser-known treasures from the composer's early critical career. Rosenberg's translations

give us Berlioz at full throttle, while Kolb's accompanying texts combine wisdom and empathy as they deftly set the scene." - Katharine Ellis, University of Bristol, author of Music Criticism in Nineteenth-Century France: La Revue et Gazette musicale de Paris, 1834-1880 "Katherine Kolb's searching essay on the role and function of music criticism in the early 19th century provides a brilliant introduction to this selection of articles written by Berlioz in his early years, years when his views on music were as colourfully expressed as the orchestration of the Symphonie fantastique and as deeply felt as the love scene in RomÃƒÂ©o et Juliette." - Hugh Macdonald, General Editor of the New Berlioz Edition, author of Beethoven's Century (2008), Music in 1853 (2012) and Bizet (2014) "Berlioz was forced to write criticism for a living, and hated the necessity, but he wrote marvellously, using his position to attack what was bad and exalt what was good, with the enthusiasm and caustic humour that were his trademarks. He collected and revised some of it later in books; but this welcome anthology shows him at grips with the day-to-day Paris music scene, at the moment of putting pen to paper." - David Cairns, author of Berlioz(2000). "A fine and authoritative new translation of Berlioz's music criticism." - BBC Music MagazineThis remarkable volume brings together a wide range of Berlioz's critical writings... Kolb...presents the pieces in chronological order, which allows the reader to witness the evolution of Berlioz's critical thinking and compositional style. Music historians will be especially interested in articles dealing with Berlioz's opposition to the aesthetic stances of legendary French musicologist FranÃƒÂ§ois-Joseph FÃƒÂ©tis, and those interested in the cultural milieu of Paris prior to the Revolution of 1848 will find the editor's remarks about musical journalism of the period to be most enlightening."--Choice

Katherine Kolb is Professor Emerita of French and German at Southeastern Louisiana University. She also founded and directed the Kolb-Proust Archive at the University of Illinois-Urbana, where she collaborated on the first anthology of Marcel Proust's correspondence (Marcel Proust, Lettres, Plon 2004).Samuel N. Rosenberg is Professor Emeritus of French and Italian at Indiana University, where he taught language and linguistics -- including translation -- and literature of the Middle Ages. His translations, like his philological scholarship, have appeared in a wide variety of publications both American and French.

Excellent book. Thanks

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