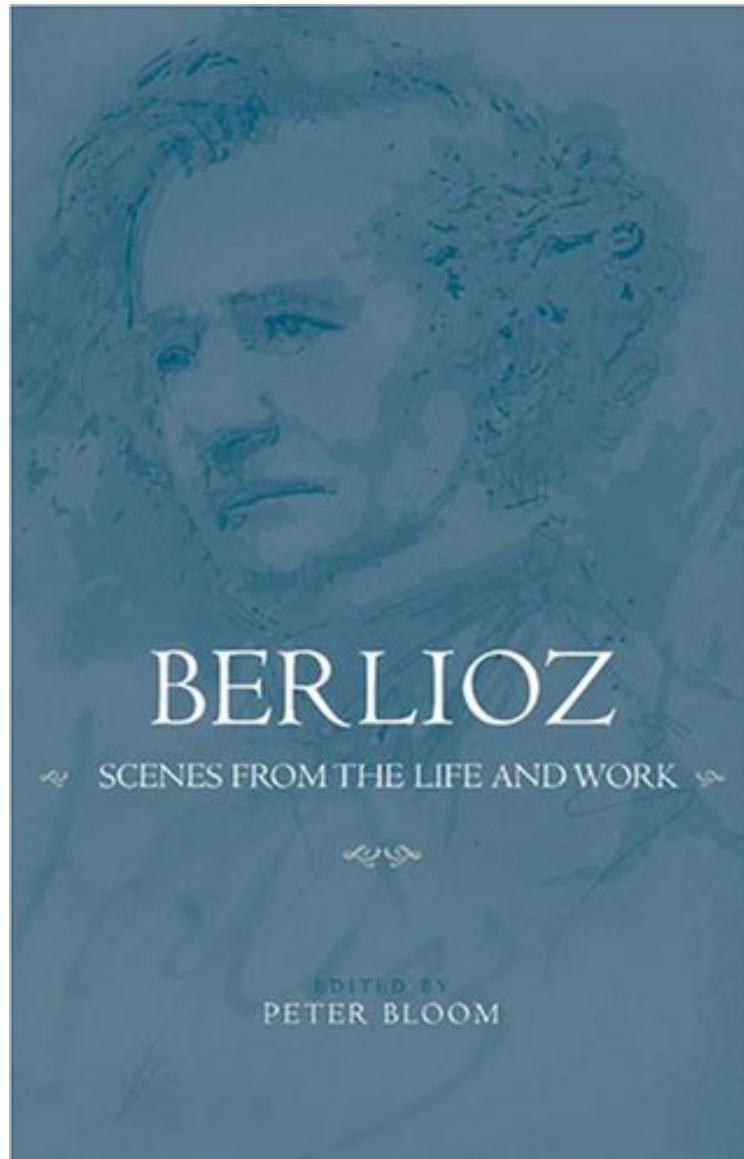


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Berlioz: Scenes from the Life and Work (Eastman Studies in Music)

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David Cairns) the present collection of 12 essays written by leading scholars of Berlioz and edited by Peter Bloom nicely complements the former work by presenting a number of scholarly vignettes providing insight into the life and works of Hector Berlioz. A must-have for lovers of Berlioz

These twelve essays bring new breadth and depth to our knowledge of the life and work of the composer of the *Symphonie fantastique*. A distinguished international array of scholars here treat such matters as Berlioz's "aesthetics" and what it means to write about the meaning of his music; the political implications of his fiction and the affinities of his projects as composer and as critic; what the Germans thought of his work before his travels in Germany and what the English made of him when he visited their capital city; what he seems to have written immediately after encountering Shakespeare's *Romeo and Juliet* (a surprise), and where he profited from Beethoven in what later became *Romeo et Juliette*. The volume closes with two reflective essays on Berlioz's literary masterpiece, the *Mmoires*. Contributors: Lord Aberdare (Alastair Bruce), Jean-Pierre Bartoli, Jacques Barzun, Peter Bloom, David Cairns, Gunther Braam, Grard Cond, Pepijn van Doesburg, Jol-Marie Fauquet, Frank Heidlberger, Hugh Macdonald, and Julian Rushton Peter Bloom (Smith College) is author of *The Life of Berlioz* (1998) and editor of *The Cambridge Companion to Berlioz* (2000).

A splendid-looking, meticulously edited and presented book, with a characteristically stylish introduction by Peter Bloom. **MUSIC AND LETTERS** (Kerry Murphy) A diverse collection of twelve essays by outstanding Berlioz scholars. . . . The range of topics covered could scarcely be wider. . . . Barzun examines . . . music's ability to express -- and arouse -- emotions. . . . Grard Cond's excellently written essay "Berlioz as Composer-Critic" shows the great value of Berlioz's journalism. . . . Hugh Macdonald convincingly speculates that much of Berlioz's initial excitement with Shakespeare's *Romeo and Juliet* . . . became absorbed into the *Fantastic Symphony*. . . . David Cairns adds wisdom and discernment. . . . Readers with a special passion for Berlioz will derive great enjoyment from this admirably produced collection. **CLASSICAL MUSIC MAGAZINE** (Philip Borg-Wheeler) (This volume was produced) under the distinguished editorship of Peter Bloom. . . . Highly explorative articles on the dramatic symphony *Romeo et Juliette* form the core of the volume. Hugh Macdonald argues speculatively and most persuasively for the existence of a lost or destroyed early work on that same Shakespearean subject. . . . His inspired speculations add further fascinating resonances to these achieved masterworks (*Romeo and the Symphonie fantastique*). **MUSICAL TIMES** (Andrew Thomson) Keen, provocative, and methodologically innovative work....(Hugh Macdonald offers) a model for more sophisticated textual analysis of the *Fantastique*....The essays touching on questions of autobiography...present a wealth of new facts about Berlioz and a series of new ways of "reading" his life...The (book's) individual contributions...coalesc(e) into a remarkably cogent whole. **MUSIC LIBRARY ASSOCIATION NOTES** (Francesca Brittan) Each of the twelve essays gives the reader informative and intelligent insight into Berlioz, and each is very much worth reading. Summing Up: Recommended. Upper-level undergraduates through faculty and professionals. **CHOICE** (James McCalla) A valuable addition to Berlioz scholarship. **AMERICAN RECORD GUIDE** For all lovers of Berlioz, a splendid book from the leading experts on his life and music: detailed analysis of the music, large scraps of small histories, and an essay from Jacques Barzun on the possibility of the meaning of music. Go out and buy it! --Sir Colin Davis About the Author Peter Bloom (Smith College) is author of *The Life of Berlioz* (1998) and editor of *The Cambridge Companion to Berlioz* (2000).