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The Musical Voyager: Berlioz In Europe (Perspektiven Der Opernforschung)

Perspektiven der Opernforschung
Herausgegeben von Jürgen Maehder und Thomas Betzwieser



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(eds.)

The Musical Voyager:
Berlioz in Europe

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Synopsis

This collection of essays has been written by thirteen scholars, from five countries. It focuses on the musical activities of Hector Berlioz, viewed as a European phenomenon. The first part of the book discusses Berliozâ™s journeys to Breslau (1846), to Moscow and St Petersburg (1847 and 1867-68), and to London (especially in 1847 and 1853). In particular, the reception of Berliozâ™s music is placed under scrutiny. The second part of the book starts with a new history of the recitatives that Berlioz wrote for Weberâ™s *Der FreischÃtz*, as they were used in Paris (1841, 1850), Berlin (1849), London (1850) and Milan (1872). Five essays then discuss different kinds of influence wrought by European literature on Berlioz, including Shakespeareâ™s *Othello* and Goetheâ™s *Faust*. The bookâ™s final section (source materials) contains the first complete anthology of London press reviews of *Benvenuto Cellini* in 1853; and new translations of three Russian articles on Berlioz by Vladimir Odoyevsky, from 1841 and 1847.

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The Editors: David Charlton is Professor of Music History at Royal Holloway, University of London, and a member of the Editorial Board of the New Berlioz Edition. Katharine Ellis is Professor of Music at Royal Holloway, University of London, and Director of the University of Londonâ™s Institute of Musical Research.

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