

PREFACE

THIS VOLUME INAUGURATES THE SERIES of Studies of the twice-yearly journal *Ad Parnassum. A Journal of 18th and 19th-Century Instrumental Music*. These publications are devoted to individual composers who have made a significant impact in the field of instrumental music. In this way they remain securely within the journal's area of interest, though without actually imposing strict limits on the specific themes treated, given that the entire output of the composers concerned may be taken into account, not just the instrumental music. As in the case of Hector Berlioz (Côte-St. André, 1803 – Paris, 1869), the composer chosen for the present volume. This collection of miscellaneous studies ranges widely, therefore, from his instrumental production to the operas, also taking in his contributions to music criticism and the theoretical literature.

The idea for this book was inspired by the bicentenary of Berlioz's birth in 2003, an occurrence that prompted a series of celebrations. In France, the natural setting for commemorating the great composer, the main focus was provided by the exhibition *Berlioz. La voix du romantisme*¹ and the ensuing conference *Berlioz: textes et contextes*², both organized in Paris at the *Bibliothèque nationale de France*. These two conspicuous, landmark events were also accompanied by a general reawakening of interest in the French composer, reflected in both similar events all over the world³ and certain very recent publications⁴, the latter produced particularly in the French- and German-speaking areas. Alongside the bustling commotion of the Berlioz festivities, however, we must not forget the more silent toil of those col-

¹. See the catalogue of the exhibition *Berlioz. La voix du romantisme. Exposition présentée par la BnF sur le site François-Mitterrand, sous la direction de Catherine Massip et Cécile Reynaud, du 17 octobre 2003 jusqu'au 18 janvier 2004*, (Paris, BnF-Fayard, 2003). See also the website <http://expositions.bnf.fr/berlioz>, where one can make a virtual visit of the exhibition room.

². *Berlioz: textes et contextes. Colloque internationale organisé à Paris par l'IRPMF, la BnF et l'Université de Paris IV – Sorbonne, sous la direction de Catherine Massip et Cécile Reynaud*, Paris, BnF, 13–15 November 2003.

³. See the website <http://www.hberlioz.com/#events>.

⁴. Notice of the publications produced in the last three years can be found at the site <http://www.hberlioz.com/HBBooks>. An updated bibliography is also available in Hugh Macdonald's entry 'Berlioz, (Louis) Hector' in: *The New Grove Dictionary of Music and Musicians*, Second Edition, edited by Stanley Sadie, 29 vols., London, Macmillan, 2001, vol. III, pp. 384–420: 415–420.

laborating on the *New Berlioz Edition* (Kassel–Basel, Bärenreiter): a project that has been constantly enriched with valuable contributions since 1969.

In considering the overall picture of the various countries that paid their homage to Berlioz (both the man and his work) during the anniversary year, it is indeed disappointing to report that Italy rather humiliatingly ‘brought up the rear’. The only prominent event dedicated to the French composer was the conference organized by Giovanni Carli Ballola, Fabrizio Della Seta and Guido Burchi in December 2003 at the Accademia Musicale Chigiana di Siena⁵. On the bibliographical front, the general silence was broken only by Laura Cosso’s *Strategie del fantastico. Berlioz e la cultura del romanticismo francese*⁶ and Guido Zaccagnini’s *Hector en Italie. Una lettura di Berlioz*⁷.

So, alongside the above initiatives, the present volume hopes to contrast this country’s substantial indifference to the centenary. A number of Italian scholars have therefore responded to the appeal of the *Ad Parnassum* editors and offered their own contributions to the supplement. Claudio Bolzan deals with Berlioz’s opera aesthetics, with particular reference to the contemporary reception, and at the same time provides an almost exhaustive survey of the Italian bibliography on the composer. Laura Cosso (mentioned above) has dwelt on the importance of nature in Berlioz’s operas/works. Roberto Illiano, a Dallapiccola specialist, has studied the influence of the *Grand traité d’instrumentation* on the Istrian composer’s instrumental orchestration: an inquiry that also draws on the autograph and unpublished documentation of Dallapiccola’s radio broadcasts on the French composer. And finally, Michela Niccolai, an expert of *mise en scène*, has reconstructed the production of the *Troyens à Carthage* at the *Opéra comique* of Paris in 1892: one that established (in spite of the composer’s wishes) a model for future productions of the opera.

As well as the Italian authors just mentioned, *Ad Parnassum* also hosts contributions from various non-Italian specialists who, in accordance with the consolidated practice of the journal, present their studies in the principal musicological languages. Among them is Julian Rushton, who assumed the task of providing an introduction to the miscellany, where

⁵. International conference *Hector Berlioz e la cultura del suo tempo*, edited by Giovanni Carli Ballola, Fabrizio Della Seta and Guido Burchi (organizational secretary), 27–29 November 2003, Siena, Palazzo Chigi Saracini.

⁶. Alessandria, Edizioni dell’Orso, 2002.

⁷. Bologna, Edizioni Pedragon, 2002.

PREFACE

he specifically stresses that Berlioz's music, though substantially forged in a French mould, has a strong 'international' component. The remaining articles concern aspects of textual reconstruction, aesthetics and reception. The volume closes with a contribution by Lesley Wright, who reconstructs the French celebrations for the first centenary of the composer's birth.

To conclude this brief introduction, the editors thank all those who made this book possible — the authors, the director and the editorial staff of *Ad Parnassum* — for their help and valuable advice.

Fulvia Morabito & Michela Niccolai