

Contents

Permissions and Credits	vii
Acknowledgments	ix
Introduction: Berlioz and the Pantheon FRANCESCA BRITTAN AND SARAH HIBBERD	1
ESSAYS I	
The Language of Prophecy in <i>Les Troyens</i> SARAH HIBBERD	22
“Ossianic Sounds”: Berlioz on Memory CARMEL RAZ	49
Berlioz <i>contra</i> Rousseau: Nature, Culture, and <i>la musique descriptive</i> ALEXANDRA KIEFFER	71
OBJECT LESSONS I	
Berlioz’s Virgil ELLEN LOCKHART	96
Inevitable Antagonists: Berlioz and Donizetti ROGER PARKER	107
Hearing the Hostias, Rehearing the <i>Requiem</i> JENNIFER WALKER	115
ESSAYS II	
Orchestral Futurisms: Berlioz and Science Fiction FRANCESCA BRITTAN	128
Passing the Baton: Conducting Masculinity in <i>La damnation de Faust</i> INGE VAN RIJ	155
On Berlioz’s Subterranean Operations: Toward a Nineteenth-Century Media Logic SHAENA B. WEITZ	181

OBJECT LESSONS II	
Euphonian Sound and Fury, Signifying Something	202
BENJAMIN WALTON	
Berlioz: Conductor and One-Man Band	209
JACEK BLASZKIEWICZ	
“Je crois en vous”	219
NATHAN DOUGHERTY	
ESSAYS III	
American Episodes in the Life of the Artist	228
JONATHAN KREGOR	
A Comet in the Musical Sky: Ferdinand Hiller on Hector Berlioz	259
RALPH P. LOCKE AND JÜRGEN THYM	
Intimate Beauty and Sublime Grandeur: Sound and Space in the Music of Berlioz	285
LEON BOTSTEIN	
Index	329
Notes on the Contributors	339