

Peter Anthony Bloom

Grace Jarcho Ross 1933 Professor of Humanities, Emeritus, Smith College

List of Publications

BOOKS AND EDITIONS

Les Mémoires d'Hector Berlioz, texte établi, présenté et annoté par Peter Bloom
[a new critical edition of Berlioz's most celebrated book]
(Paris: Librairie philosophique J. Vrin, 2019)

Nouvelles Lettres de Berlioz, de sa famille, de ses contemporains
(Hector Berlioz, *Correspondance générale*, vol. IX, suppléments 2)
edited by Peter Bloom, Joël-Marie Fauquet, Hugh Macdonald, and Cécile Reynaud
(Arles/Venice: Actes Sud/Palazzetto Bru Zane, 2016).
[*Prix France Musique des Muses*, 2017]

Claude Debussy, *1^{er} Quatuor pour 2 Violons, Alto et Violoncelle, Op. 10*
(*Œuvres Complètes de Claude Debussy*, série III, vol. 1)
edited, with introduction and notes, by Peter Bloom
(Paris: Durand, 2015)

Berlioz: Scenes from the Life and Work
edited, with an introductory essay, by Peter Bloom
(Rochester: The University of Rochester Press, 2008)

Dictionnaire Berlioz
edited by Jean-Pierre Bartoli, Peter Bloom, Pierre Citron, and Cécile Reynaud
[with one hundred twenty articles on Berlioz's life and work by Peter Bloom]
(Paris: Fayard, 2003)
[Awarded the *Prix de Joest* by the Académie des Beaux-Arts of the Institut de France]

Hector Berlioz, *Grand Traité d'instrumentation et d'orchestration modernes* (*New Berlioz Edition*, vol. 24)
edited, with introduction and notes, by Peter Bloom
(Kassel: Bärenreiter, 2003)

Berlioz—Past, Present, Future: Bicentenary Essays
edited, with an introductory essay, by Peter Bloom
(Rochester: The University of Rochester Press, 2003)

The Cambridge Companion to Berlioz
edited, with introduction and chronology, by Peter Bloom
(Cambridge: Cambridge University Press, 2000)

The Life of Berlioz
(Cambridge: Cambridge University Press, 1998)
(Hungarian translation by Linda Kunos; Budapest, 2004)

Hector Berlioz, Benvenuto Cellini: Dossier de presse parisienne (1838)
 edited, with introduction and notes, by Peter Bloom
 (Heilbron: Musik-Edition Lucie Galland, 1995)

À propos de la vie matérielle et de la condition sociale d'Hector Berlioz (with Hervé Robert)
 [Cahiers Berlioz 2](La Côte-Saint-André: Association Nationale Hector Berlioz, 1995)

Hector Berlioz, *Lélio ou Le retour à la vie* (New Berlioz Edition, vol. 7)
 edited, with introduction and notes, by Peter Bloom
 (Kassel: Bärenreiter, 1992)
 [Awarded the *Best Edition* prize of the Deutscher Musikverleger-Verband]

Berlioz Studies, edited, with an introductory essay, by Peter Bloom
 (Cambridge: Cambridge University Press, 1992)

Hector Berlioz, *Les Nuits d'été*, édition de Peter Bloom
 (Paris: Éditions musicales du Marais, 1992)

Music in Paris in the Eighteen-Thirties / La Musique à Paris dans les années mil huit cent trente
 edited, with preface and postface, by Peter Bloom
 (New York: Pendragon Press, 1987)

"François-Joseph Fétis and the *Revue Musicale* (1827-1835)"
 (Ph.D. diss., University of Pennsylvania, 1972)
 Ann Arbor: University Microfilms 72-25, 546.

ARTICLES

"Berlioz and the Panthéon—Then and Now"
 (forthcoming)

"Encore une *idée fixe*: Berlioz et l'Institut de France"
 in *Berlioz et Paris*, ed. Cécile Reynaud (Arles/Venice: Actes Sud/Palazzetto Bru Zane)
 (forthcoming)

"*Der fliegende Holländer*: The French Connection—Wagner and the Opéra"
Archiv für Musikwissenschaft (2021)
 (forthcoming)

"*Les Mémoires d'Hector Berlioz*: A New Edition, A New Commentary"
Berlioz Society Bulletin, 211 (August, 2020), 3-29.

"Berlioz's Cantatas for the Prix de Rome"
Berlioz Society Bulletin, 207 (March, 2019), 32-52.

"*Les Mémoires d'Hector Berlioz* face à leurs lecteurs"
 in *Hector-Berlioz 1869-2019, 150 ans de passions*, ed. Alban Ramaut and Emmanuel Reibel
 (Château-Gontier: Éditions Aedam Musicae, 2019), 105-114.

“Berlioz and the Translators”

Berlioz Society Bulletin, 202 (June, 2017), 37-63.

Fifty articles on Berlioz in the *Cambridge Berlioz Encyclopedia*, ed. Julian Rushton (Cambridge: Cambridge University Press, 2017)

“Berlioz et « *une traduction!* » de *Much Ado About Nothing*”

in *Les Comédies de Shakespeare à l’opéra (XIX^e-XXI^e siècles)*, ed. Alban Ramaut and Gaëlle Loisel (Saint-Étienne: Université de Saint-Étienne, 2016), 39-60.

“Berlioz, Delacroix, and *La Mort d’Ophélie*”

in *Rival Sisters: Art and Music at the Birth of Modernism*, ed. James H. Rubin and Olivia Mattis (London: Ashgate Lund Humphries, 2014), 73-92.

“Hector Berlioz’s ‘To be or not to be’”

The Hudson Review 67/2 (Summer, 2014), 239-255.

“Tracking *Träume*: The Sources and Sounds of Wagner’s *Wesendonck Lied*”

The Wagner Journal (March, 2014), 19-39.

“Berlioz concepteur d’instrumentation et d’orchestration modernes”

Analyse musicale, 72 (December, 2013), 58-66.

“Berlioz”; “Marie von Muchanoff-Kalergis”

The Cambridge Wagner Encyclopedia, ed. Nicholas Vazsonyi (Cambridge: Cambridge University Press, 2013), 58-60; 323.

“The Political Implications of the Original Ending of *Les Troyens*”

Berlioz Society Bulletin, 192 (December, 2013), 8-20.

“Berlioz’s ‘Natural’ Son” (with Pascal Beyls)

Berlioz Society Bulletin, 192 (December, 2013), 21-30.

“Berlioz and Liszt in the Locker Room”

Studia Musicologica, 54/1 (March, 2013), 75-86.

“Berlioz és Wagner”

[A Hungarian translation of the article published in *The Cambridge Companion to Berlioz*] *Magyar Zene, Journal of Musicology* (2013/1), 5-23.

“Berlioz’s First Nights”

in *City, Chant, and the Topography of Early Music: Essays in Honor of Thomas Forrest Kelly* ed. Michael Cuthbert, Sean Gallagher, and Christoph Wolff (Cambridge, Mass.: Harvard University Press, 2013), 53-69.

“Une interview de Claude Debussy publiée dans le *New York Times* du 26 juin 1910”

Cahiers Debussy, 36 (2012), 47-54.

“Berlioz [and Shakespeare]”

in *Berlioz, Verdi, Wagner, Britten: Great Shakespeareans*, XI, ed. Daniel Albright (London: Continuum, 2012), 7-76.

“Le être ou ne pas être de Berlioz”

in *Noter, annoter, éditer la musique*, ed. Cécile Reynaud and Herbert Schneider (Geneva: Droz, 2012), 473-489.

“Robert Schumann und Mary Potts”

[A German translation of the article published in 2008 in *Notes*]

Schumann Studien, 10, ed. Thomas Synofzik (Sinzig: Studio Verlag, 2012), 243-251.

“Debussy Haunted by Wagner?”

in *The Consequences of Wagner* [CD-ROM], ed. P. F. de Castro, Gabriela Cruz, and David Cranmer (Lisbon: Universidade de Nova de Lisboa, 2012), 56-70.

“Die politischen Implikationen des ursprünglichen Endes von *Les Troyens*” (transl. N. Schneider)

in *Berlioz und Halévy im Spiegel der Grand Opéra*

(Stuttgart: Franz Steiner Verlag, 2010), 83-95.

“The French Text of Wagner’s *Das Judentum in der Musik*”

Notes, The Quarterly Journal of the Music Library Association, 67/2 (December, 2010), 263-283.

“À propos d’une édition des *Mémoires d’Hector Berlioz*”

in Hector Berlioz, *Mémoires*, ed. Michel Austin (Paris: Éditions du Sandre, 2010), xxi – xxv.

“Berlioz’s ‘Letters on Russia’ “

Journal of Musicological Research, 28/4 (2009), 264-281.

“Robert Schumann and Mary Potts”

Notes, The Quarterly Journal of the Music Library Association, 65/2 (December, 2008), 268-281.

“Les Portraits de Cherubini et Fétis par Berlioz”

Revue belge de musicologie, 62 (November, 2008), 115-126.

“Berlioz in the Aftermath of the Bicentenary”

in *Berlioz: Scenes from the Life and Work*, ed. Peter Bloom (Rochester: University of Rochester Press, 2008), 1-8.

“Berlioz Writing the Life of Berlioz”

in *Berlioz: Scenes from the Life and Work*, ed. Peter Bloom (Rochester: University of Rochester Press, 2008), 201-220.

“Reading Siegfried’s Reed”

Wagnerspectrum, 3/1 (2007), 77-92.

“Un épisode (politique) de la vie de Berlioz”

in *Musique, esthétique et société en France au XIX^e siècle*

ed. Damien Colas, Florence Gétéreau, and Malou Haine (Wavre: Margada, 2007), 217-231.

“Fétis’s Review of the Transcendental Etudes”

in *Liszt and His World*, ed. Christopher Gibbs and Dana Gooley

(Princeton: Princeton University Press, 2006), 427-439.

“History, Memory, and the Oboe Concerto of Richard Strauss”

Journal of the International Double Reed Society, 27 (Fall, 2005), 77-95.

[A revised version of the article appearing in *The Pendragon Review* in 2001]

“Berlioz et ses biographes”

in *Hector Berlioz. Regards sur un Dauphinois fantastique*, ed. Alban Ramaut

(Saint-Étienne: Publications de l’Université de Saint-Étienne, 2006), 53-72.

“Virtuosités de Berlioz”

Romantisme, 128 (Summer, 2005), 71-93.

“Conspicuous Berlioz”

Aspen Music 2003 (Aspen: Aspen Music Festival, 2003), 39-43.

“The ‘Politics’ of Berlioz and Wagner”

in *Berlioz, Wagner und die Deutschen*, ed. S. Döhring, A. Jacobshagen, and G. Braam

(Köln: Dohr, 2003), 147-154.

“Berlioz: Reflections on a Nonpolitical Man”

The Yale University Library Gazette, 78 (October, 2003), 19-38.

“Berlioz à la conquête des institutions”

in *Berlioz: La Voix du romantisme*, ed. Catherine Massip and Cécile Reynaud

(Paris: Bibliothèque Nationale de France/Fayard, 2003), 59-67.

One hundred twenty articles for the *Dictionnaire Berlioz* (Paris: Fayard, 2003)

(see *Books*).

Thirty articles on Berlioz for the *Dictionnaire de la musique en France au XIX^e siècle*

ed. Joël-Marie Fauquet (Paris: Fayard, 2003).

“Les Mémoires de Berlioz”

in *H. Berlioz, Épisodes de la vie d’un artiste*, ed. Chantall Spillemaecker

(Grenoble: Glénat, 2003), 116-123.

“Forewarding *Les Soirées de l’orchestre*”

Berlioz Society Bulletin, 165 (Autumn, 2002), 9-12.

“History, Memory, and the Oboe Concerto of Richard Strauss”

The Pendragon Review, 2 (2001), 3-25.

“La Correspondance d’Hector Berlioz” (with Cécile Reynaud)
in *Berlioz écrivain* (Paris: Ministère des Affaires étrangères/ADPF, 2001), 18-31.

“Berlioz Classique, Romantique, Politique”
Orchestre de Paris, Saison 2001-2002, 17-23.

“Berlioz und Wagner: *Épisodes de la vie des artistes*” (transl. Hans R. Vaget)
Archiv für Musikwissenschaft (January, 2001), 1-22.

“Berlioz on the Eve of the Bicentenary”
in *The Cambridge Companion to Berlioz*, ed. Peter Bloom
(Cambridge: Cambridge University Press, 2000), 1-8.

“Berlioz and Wagner: *Épisodes de la vie des artistes*”
in *The Cambridge Companion to Berlioz*, ed. Peter Bloom
(Cambridge: Cambridge University Press, 2000), 235-250.

“The Public for Orchestral Music in the Nineteenth Century”
in *The Orchestra: Origins and Transformations*, ed. Joan Peyser, 2nd ed.
(New York: Billboard, 2000), 253-283 [1st ed. (New York: Scribners, 1986)].

“Berlioz’s *Le Carnaval romain*”
Boston Symphony Orchestra Program Book (March, 2000), 17-21.

Hector Berlioz, *Evenings with the Orchestra*, transl. and ed. Jacques Barzun
Foreword by Peter Bloom
(Chicago: The University of Chicago Press, 1999), xi-xiv.

“Berlioz’s Directorship of the Théâtre Italien”
in *Liber Amicorum Yves Gérard* (Paris: Buchet/Chastel, 1997), 131-146.

“Berlioz à Ricordi: Dix Lettres inédites”
Revue de musicologie, 82 (1996), 155-166.

“Sardanapal!—The French Connection: Unraveling *Faust II*, 10176” (with Hans R. Vaget)
in *Goethe Yearbook*, 8 (1996), 252-270.

“Episodes in the Livelihood of an Artist: Berlioz’s Contacts and Contracts with Publishers”
Journal of Musicological Research, 15 (1995), 219-273.

“Berlioz’s Furniture: A Closer Look”
Berlioz Society Bulletin, 153 (1995), 7-12.

“Berlioz to Ferrand: Eight *Billets intimes*”
The Musical Quarterly, 79 (1995), 552-579.

“Frankreich bis 1870”

Die Musik in Geschichte und Gegenwart, Sachteil, 3
(Kassel: Bärenreiter, 1995), cols. 755-770.

“Le sort du *Fliegende Holländer* en France:

Le *Hollandais volant* de Wagner et le *Vaisseau fantôme* de Dietsch”
in *Musique et méditations*, ed. Joël-Marie Fauquet
(Paris: Aux Amateurs de Livres, 1994), 83-110.

“Berlioz’s Letters”

Boston Symphony Orchestra Program Book (October, 1994), 13-19.

“Beethoven’s Progeny: Berlioz, Wagner, Brahms”

Boston Symphony Orchestra Program Book (April, 1994), 15-19.

“The *Unromantic* Berlioz”

Boston Symphony Orchestra Program Book (October, 1993), 14-19.

“In the Shadows of *Les Nuits d’été*”

in *Berlioz Studies*, ed. Peter Bloom (Cambridge: Cambridge University Press, 1992), 81-111.

“Fétis’s ‘La Musique mise à la portée de tout le monde’: Impetus and Impact”

in *Atti des XIV Congresso della società internazionale di musicologia* (Turin, 1991), 530-537.

“Berlioz in the Year of the *Symphonie fantastique*”

Journal of Musicological Research, 9 (1989), 67-88.

“A Note on Verdi in Paris”

Verdi Newsletter, 16 (1988), 16-19.

“Berlioz pendant l’année de la *Symphonie fantastique*”

in *Musique et Société: Hommages à Robert Wangermée*, ed. Henri Vanhulst and Malou Haine
(Bruxelles: Éditions de l’Université de Bruxelles, 1988), 93-112.

Francis Joseph Fétis, *Music Explained to the World*

Introduction by Peter Bloom

(New York: Da Capo, 1987), i-xvi.

“ ‘Politics’ and the Musical Press in 1830”

Periodica Musica, 5 (1987), 9-16.

“A Review of Fétis’s *Revue Musicale*”

in *Music in Paris in the Eighteen-Thirties*, ed. Peter Bloom
(New York: Pendragon Press, 1987), 55-80.

“The Fortunes of the Flying Dutchman in France:

Wagner’s ‘Hollandais volant’ and Dietsch’s ‘Vaisseau fantôme’”
Wagner (The Journal of the British Wagner Society), 8/2 (April, 1987), 43-66.

"Fétis's *La Musique mise à la portée de tout le monde*"
Nineteenth-Century Music, 10 (1986), 84-88.

"*Sardanapale* and the *Symphonie fantastique*: A Programme, A Letter, A Coincidence"
Berlioz Society Bulletin, 128 (Summer, 1986), 2-9.

"Academic Music: The Archives of the Académie des Beaux-Arts"
Nineteenth-Century Music, 7 (1983), 129-136.

"*Berlioz à l'Institut Revisited*"
Acta Musicologica, 53 (1981), 171-199.

"Berlioz and the Prix de Rome of 1830"
Journal of the American Musicological Society, 39 (1981), 279-304.

"Berlioz and Officialdom: Unpublished Correspondence"
Nineteenth-Century Music, 4 (1980), 134-146.

"Friends and Admirers: Meyerbeer and Fétis"
Revue belge de musicologie, 34 (1980), 174-187.

"La Mission de Berlioz en Allemagne: Un document inédit"
Revue de musicologie, 66 (1980), 174-187.

Berlioz and the Critic: *La Damnation de Fétis*"
 in *Studies in Musicology in Honor of Otto E. Albrecht*, ed. John Hill
 (Kassel: Bärenreiter, 1980), 240-269.

"A Return to Berlioz's *Retour à la vie*"
The Musical Quarterly, 64 (1978), 354-385.

"Berlioz's Music for *L'Europe littéraire*" (with D. Kern Holoman)
The Music Review, 39 (1978), 100-109.

"Une Lecture de *Lélio ou le Retour à la vie* de Berlioz"
Revue de musicologie, 63 (1977), 89-105.

"Orpheus' Lyre Resurrected: A *Tableau musical* by Berlioz"
The Musical Quarterly, 61 (1975), 189-211.

"Critical Reaction to Beethoven in France: François-Joseph Fétis"
Revue belge de musicologie, 26-27 (1972-73), 67-89.

Reviews, Reports, Miscellaneous Publications

Romances pour voix et guitare / Arrangements Hector Berlioz (ATMA Classique 2019) [review]
International Journal of the Study of Music and Musical Performance
 (forthcoming)

Jeremy Coleman, *Richard Wagner in Paris: Translation, Identity, Modernity*
 (Woodbridge: The Boydell Press, 2019) [review]
Wagner Notes, 44/2 (June, 2020), 6-8.

“Katherine Kolb: An Appreciation”
Berlioz Society Bulletin, 206 (December, 2018), 3-7.

Inge Van Rij, *The Other Worlds of Hector Berlioz: Travels with the Orchestra*
 (Cambridge: Cambridge University Press, 2015) [review]
Notes 73/1 (September, 2016), 90-94.

“La Classe de hautbois au Conservatoire au début du XX^e siècle:
 Marcel Tabuteau et le rayonnement de ‘L’École de Philadelphie’ aux États-Unis”
 [résumé of the lecture, April, 2016]
<https://hemef.hypotheses.org>

“Making a Mockery” [review of *Der Ring des Nibelungen*, Bayreuth 2014]
The Wagner Journal 8/3 (November, 2014), 59-61.

“Post-dramatic Wagner: Bayreuth 2014” [review]
Wagner Notes (October, 2014), 3-7.

Pascal Beyls, *Louis Berlioz, fils de Berlioz*
 (Montbonnot-Saint-Martin: Author, 2014) [review]
Berlioz Society Bulletin, 194 (August, 2014), 37-48.

Rémy Campos, *François-Joseph Fétis musicographe*
 (Geneva: Librairie Droz, 2013) [review]
Notes, 70/2 (March, 2014), 65-68.

“Jacques Barzun” [an appreciation]
The Royal Society of Literature Review (London, February, 2013), 57-58.

Berlioz and Debussy: Sources, Contexts and Legacies. Essays in Honour of François Lesure
 ed. Barbara Kelly and Kerry Murphy (2007) [review]
Revue de musicologie, 97/1 (2011), 175-179.

“Berlioz, *Symphonie fantastique; Cléopâtre*”
Orchestre de Paris, Saison 2009-2010, programme des 17-18 février 2010, 3-9.

“Riccardo Muti, Gérard Depardieu, et l’*Épisode de la vie d’un artiste* de Berlioz”
Dix-neuvième siècle: Recherches, Bibliographie, Actualité culturelle, 49 (July, 2009), 70-75.

“Riccardo Muti, Gérard Depardieu, and the *Épisode de la vie d’un artiste*”
Berlioz Society Bulletin, 179 (May, 2009), 65-68.

“*Les Troyens* in Massachusetts”
Berlioz Society Bulletin, 177 (August, 2008), 27-31.

“Fétis in Paris”
Revue belge de musicologie (November, 2008), 79-81.

“Frère Jacques” [a tribute to Jacques Barzun]
Berlioz Society Bulletin, 175 (December, 2007), 4-9.

“Wagner à Paris à la rentrée 2005”
Dix-neuvième siècle: Recherches, Bibliographie, Actualité culturelle, 42 (December, 2005), 134-136.

“Jacques Barzun, Medal of Freedom”
Berlioz Society Bulletin, 167 (Winter, 2003), 5-7.

“Vernon Gotwals” [obituary]
Smith Alumnae Quarterly (Summer, 2002), 38.

“*Roméo et Juliette et la Symphonie fantastique*”
program book of the Orchestre des Champs-Élysées
(Autumn, 2002; Spring, 2003).

“Hector Berlioz, *Symphonie fantastique*”
notes with the recording, Naiveclassique (V4935)
Orchestre de Paris, Christoph Eschenbach, conductor (April, 2002), 5-9; 18-21.

Hector Berlioz: *Critique Musicale*, 3: 1837-1838 (2001);
Gérard Streletski, *Hector Berlioz et Edme-Marie-Ernest Deldevez* (2000);
Michael Rose, *Berlioz Remembered* (2001) [review]
Music & Letters (Summer, 2002), 300–305.

“Berlioz: A Kick in the Shins” [letter to the editor]
The New York Times (“Arts and Leisure,” 8 April 2001).

“What Do We Say and How Do We Say It?” [editorial]
The Pendragon Review, 1 (2001), 69-71.

“Berlioz—Past, Present, Future” [conference report],
Berlioz Society Bulletin, 162 (Autumn, 2000), 17-19.

“Berlioz et autour de Berlioz” [conference report]
Musicology and Sister Disciplines (Oxford: Oxford University Press, 2000), 473-476.

"Pitié pour le vrai Berlioz !" [editorial]
Le Monde (8 July 2000), 15.

David Cairns, Berlioz, I, *The Making of the Artist*, II, *Suffering and Greatness* (London, 1999) [review]
Music & Letters (Summer, 2000), 455-460.

Selected Letters of Berlioz, ed. Hugh Macdonald (New York, 1997) [review]
Notes, 55 (1999), 407-409.

"Berlioz's homage to Goethe"
The Times Literary Supplement (30 May 1997)

Le Conservatoire de Musique, ed. Emmanuel Hondré [review]
Notes, 52 (1996), 1171-1174.

"On the Retirement of Paul Evans"
Smith Alumnae Quarterly (Spring, 1993).

Music and the French Revolution, ed. Malcolm Boyd [review]
Music & Letters, 74 (May, 1993), 300-303.

"Un portrait de François-Joseph Fétis"
Fauteuil d'orchestre, 10 (*Bulletin de l'Orchestre National de Lyon*) (December, 1992).

Hector Berlioz, Beatrice et Bénédicte (new edition of the piano-vocal score) [review]
Notes, 45 (December, 1988), 390-392.

Ralph P. Locke, *Music, Musicians, and the Saint-Simonians* [review]
Journal of Interdisciplinary History (Summer, 1988), 128-129.

La Musique à Paris en 1830-1831, ed. François Lesure [review]
Fontes Artis Musicae, 31 (1984), 191-192

Music for Oboe
Notes, 40 (1984), 878-879.

Symphonies by Hérold and Onslow, in *The Symphony 1720-1840*, ed. B.S. Brook
Notes, 40 (1984), 632-633.

"On the Retirement of Vernon Gotwals"
Smith Alumnae Quarterly (Summer, 1984), 33-34.

Conference Report: Music in Paris in the Eighteen-Thirties (with H.R. Cohen)
Journal of Musicology, I (1982), 464-465.

Recent Music for Oboe
Notes, 34 (1977), 460; 465-467.

Recent Music for *Quatuor d'anches*
Notes, 33 (1976), 409-411.

Recent Music for Woodwind Trio
Notes, 33 (1976), 167-169.

Evelyn Rothwell, *The Oboist's Companion*
Notes, 33 (1976), 170-171.

Miroslav Hosek, *Oboenbibliographie*
Notes, 33 (1976), 76-77.

Recent Music for Oboe
Notes, 32 (1975), 144-147.

Recent Music for Oboe
Notes, 31 (1975), 865-867.

"A Male-Chauvinist View of Sonata Form" [communication]
Journal of the American Musicological Society, 27 (1974), 161-162.

Brian Primmer, *The Berlioz Style*; A.E.F. Dickinson, *The Music of Berlioz* [review]
Notes, 30 (1973), 272-275.

Hector Berlioz, *Correspondance générale*, I, ed. Pierre Citron [review]
Notes, 30 (1973), 51-54.

Report from the University of Pennsylvania
Current Musicology, 11 (1971), 31-34.

Report from the University of Pennsylvania
Current Musicology, 7 (1968), 32-35.

Selected Translations

Bruno Moysan and Malou Haine, "Liszt and the Networks of Revolution"
Franz Liszt in Context, ed. Joanne Cormac (Cambridge: Cambridge University Press) (forthcoming)

Frédéric Chopin, *Trois Fugues de Luigi Cherubini mises en partition de piano*
présentées par Jean-Jacques Eigeldinger (Paris: Société française de musicologie, 2017)

Sylvie Bouissou, "Rameau's *Treatise on the Composition of Musical Canons*
and the Bresou collection: new discoveries and attributions"
Early Music, 44 (2016), 553-565.

Jean-Philippe Rameau, *Daphnis et Églé*, ed. Éric Kocevar
(Paris: Société Jean-Philippe Rameau, 2016; *Opera Omnia Jean-Philippe Rameau*, vol. IV/22)

François Couperin, *Pièces de clavecin*, Premier livre (1713), ed. Denis Herlin
(Kassel: Bärenreiter, 2016)
[Awarded *Best Edition* by “Deutscher Musikeditionspreis”]

Jean-Philippe Rameau, *Dardanus*, ed. Cécile Davy-Rigaux and Denis Herlin
(Paris: Société Jean-Philippe Rameau, 2015; *Opera Omnia Jean-Philippe Rameau*, vol. IV/5)

Pascal Beyls, “A Surprising Discovery: Marie Recio’s Parisian Débuts”
Berlioz Society Bulletin, 195 (December, 2014), 39-52.

Denis Herlin, “From Debussy’s Studio: The Little-Known Autograph of *De Rêve*,
The First of the *Proses lyriques* (1892)”
Notes 71/1 (September, 2014), 9-34.

Jean-Philippe Rameau, *Les Fêtes de l’Hymen et de l’Amour*, ed. Thomas Soury
(Paris: Société Jean-Philippe Rameau, 2014; *Opera Omnia Jean-Philippe Rameau*, vol. IV/14)

Pascal Beyls, “Berlioz’s Direct Descendant(s)”
Berlioz Society Bulletin, 186 (August, 2011), 23-36.

Jean-Pierre Bartoli, “The Berlioz Question—*encore...et pour toujours*”
Berlioz Society Bulletin, 183 (Summer, 2010), 3-10.

F-J. Fétis, “The Concert of Monsieur Chopin from Warsaw”
in *Strunk’s Source Readings in Music History*, vol. 6, ed. Ruth Solie
(New York: Norton, 1998), 81-83.