

Puccini

His International Art



TRANSLATED BY LAURA BASINI

Michele Girardi

Puccini His International Art

William Anthony Sheppard



Puccini His International Art:

Puccini Michele Girardi, 2000-08-15 Puccini's operas are among the most popular and widely performed in the world yet few books have examined his body of work from an analytical perspective This volume remedies that lack in lively prose accessible to scholars and opera enthusiasts alike **Giacomo Puccini and His World** Arman Schwartz, Emanuele Senici, 2016-08-09 Giacomo Puccini 1858-1924 is the world's most frequently performed operatic composer yet he is only beginning to receive serious scholarly attention In *Giacomo Puccini and His World* an international roster of music specialists several writing on Puccini for the first time offers a variety of new critical perspectives on the composer and his works Containing discussions of all of Puccini's operas from *Manon Lescaut* 1893 to *Turandot* 1926 this volume aims to move beyond clichés of the composer as a Romantic epigone and to resituate him at the heart of early twentieth century musical modernity This collection's essays explore Puccini's engagement with spoken theater and operetta and with new technologies like photography and cinema Other essays consider the philosophical problems raised by realist opera discuss the composer's place in a variety of cosmopolitan formations and reevaluate Puccini's orientalism and his complex interactions with the Italian fascist state A rich array of primary source material including previously unpublished letters and documents provides vital information on Puccini's interactions with singers conductors and stage directors and on the early reception of the verismo movement Excerpts from Fausto Torrefranca's notorious *Giacomo Puccini and International Opera* perhaps the most vicious diatribe ever directed against the composer appear here in English for the first time The contributors are Micaela Baranello Leon Botstein Alessandra Campana Delia Casadei Ben Earle Elaine Fitz Gibbon Walter Frisch Michele Girardi Arthur Groos Steven Huebner Ellen Lockhart Christopher Morris Arman Schwartz Emanuele Senici and Alexandra Wilson

Puccini Julian Budden, 2005-09-22 Julian Budden one of the world's foremost scholars of Italian opera and author of a monumental three volume study of Verdi's works now offers music lovers a major new biography of one of the giants of Italian opera *Giacomo Puccini* Blending astute musical analysis with a colorful account of Puccini's life here is an illuminating look at some of the most popular operas in the repertoire including *Manon Lescaut* *La Bohème* *Tosca* *Madama Butterfly* and *Turandot* Budden provides an illuminating look at the process of putting an opera together the cut and slash of nineteenth century Italian opera the struggle to find the right performers for the debut of *La Bohème* Puccini's anxiety about completing *Turandot* he in fact died of cancer before he did so his animosity toward his rival Leoncavallo whom he called Leonasino or lion ass Budden provides an informative analysis of the operas themselves examining the music act by act He highlights among other things the influence of Wagner on Puccini alone among his Italian contemporaries Puccini followed Wagner's example in bringing the motif into the forefront of his narrative sometimes voicing the singer's unexpressed thoughts sometimes sending out a signal to the audience of which the character is unaware And Budden also paints an intriguing portrait of Puccini the man talented but modest a man who had friends from every walk of life shopkeepers priests wealthy

landowners fellow artists Affable well mannered gifted with a broad sense of fun he rarely failed to charm all who met him A new volume in the esteemed Master Musicians series Puccini offers a masterful portrait of this beloved Italian composer

Puccini's La fanciulla del West and American Musical Identity Kathryn Fenton, 2019-08-30 On 10 December 1910 Giacomo Puccini's seventh opera *La fanciulla del West* had its premiere before a sold out audience at New York City's Metropolitan Opera House The performance was the Metropolitan Opera Company's first world premiere by any composer By all accounts the premiere was an unambiguous success and the event itself recognized as a major moment in New York cultural history The initial public opinion matched Puccini's own evaluation of his opera He called it the best he had ever written and expected it to become as popular as *La Bohème* Yet the music reviews tell a different story Marked by ambivalence the reviews expose the New York City critics struggle to reconcile the opera they expected to see with the one they actually saw and the opera itself became embroiled in controversy over the essence of musical Americanness and the nativist perception that a uniquely American national opera tradition continued to elude both American and foreign born opera composers This book seeks to account for the differences between Puccini's own assessments of the opera and those of its first audience Offering transcriptions of the central reviews and of letters unavailable elsewhere the book provides a historically informed understanding of *La fanciulla del West* and the reception of this European work as it intersected with both opera production and consumption in the United States and with the process of American musical identity formation during the very period that Americans actively sought to eradicate European cultural influences As such it offers a window into the development of nativism and cosmopolitan nationalism in New York City's musical life during the first decade of the twentieth century

Puccini's La Bohème Alexandra Wilson, 2021 Giacomo Puccini's *La Bohème* is one of the most frequently performed operas in the world But how did it come to be so adored In this book author Alexandra Wilson traces *La Bohème*'s rise to fame and demonstrates that its success grew steadily through stage performances recordings filmed versions and the endorsements of star singers More recently popular songs film soundtracks and musicals that draw on the opera's music and themes added further to its immense cultural impact This cultural history offers a fresh reading of a familiar work Wilson argues that *La Bohème*'s approach to realism and its flouting of conventions of the Italian operatic tradition made it strikingly modern for the 1890s She explores how Puccini and his librettists engaged with gender urban poverty and nostalgia themes that grew out of the work's own time and continue to resonate with audiences more than 120 years later Her analysis of the opera's depiction of Paris reveals that *La Bohème* was not only influenced by the romantic mythologies surrounding the city to this day but also helped shape them Wilson's consideration of how directors have reinvented this opera for a new age completes this fascinating history of *La Bohème* making it essential reading for anyone interested in this opera and the works it inspired

Puccini and The Girl Annie Janeiro Randall, Rosalind Gray Davis, 2005 Set in the American West during the California Gold Rush *La fanciulla del West* marked a significant departure from Giacomo

Puccini's previous and best known works Puccini and the Girl is the first book to explore this important but often misunderstood opera that became the earliest work by a major European composer to receive an American premiere when it opened at New York's Metropolitan Opera House in 1910 Adapted from American playwright David Belasco's Broadway production The Girl of the Golden West Fanciulla was Puccini's most consciously modern work and its Met debut received mixed reviews Annie J Randall and Rosalind Gray Davis base their account of its creation on previously unknown letters from Puccini to his main librettist Carlo Zangarini They mine musical materials newspaper accounts and rare photographs and illustrations to tell the full story of this controversial opera Puccini and the Girl considers the production and reception of Puccini's cowboy opera in the light of contemporary criticism providing both fascinating insight into its history and a look to the future as its centenary approaches Engrossing An eminently readable ideally direct and information packed book William Fregosi Opera Today "Music's Obedient Daughter" Sabine Lichtenstein, 2014-03-01 A libretto is an indispensable part of an opera as a musical genre with few exceptions operas have been the subject of musicological studies and instrumental versions of sung or unsung opera numbers may be heard but we never listen to libretto texts being performed without the music Thus as a literary form the libretto is a highly specific genre with its own particular attributes This volume offers an approach to the libretto through the discussion of these attributes in many different examples It explores what may be expected of a librettist in response to the demands of the genre's characteristics his trials and tribulations his exchanges with the composer while adapting or converting a source almost always a literary source into the eventual libretto and about the different musical ways of dealing with the text In this way the volume clarifies the fundamental differences between the libretto and other literary genres Opera and Modern Spectatorship in Late Nineteenth-Century Italy Alessandra Campana, 2015-01-22 At the turn of the twentieth century Italian opera participated to the making of a modern spectator The Ricordi stage manuals testify to the need to harness the effects of operatic performance activating opera's capacity to cultivate a public This book considers how four operas and one film deal with their public one that in Boito's Mefistofele is entertained by special effects or that in Verdi's Simon Boccanegra is called upon as a political body to confront the specters of history Also a public that in Verdi's Otello is subjected to the manipulation of contemporary acting or one that in Puccini's Manon Lescaut is urged to question the mechanism of spectatorship Lastly the silent film Rapsodia satanica thanks to the craft and prestige of Pietro Mascagni's score attempts to transform the new industrial medium into art addressing its public's search for a bourgeois pan-European cultural identity right at the outset of the First World War Tosca's Prism Deborah Burton, Susan Vandiver Nicassio, Agostino Ziino, 2004 Distinguished musicologists historians theater professionals and luminaries of the operatic stage reflect on European history in 1800 1900 and 2000 through the prism of Puccini's Tosca

Understanding Italian Opera Tim Carter, 2015-09-16 Opera is often regarded as the pinnacle of high art A Western genre with global reach it is where music and drama come together in unique ways supported by stellar singers and

spectacular scenic effects Yet it is also patently absurd why should anyone break into song on the dramatic stage and shrouded in mystique In this engaging and entertaining guide renowned music scholar Tim Carter unravels its many layers to offer a thorough introduction to Italian opera from the seventeenth to the early twentieth centuries Eschewing the technical musical detail that all too often dominates writing on opera Carter begins instead where the composers themselves did with the text Walking readers through the relationship between music and poetry that lies at the heart of any opera Carter then offers explorations of five of the most enduring and emblematic Italian operas Monteverdi's *The Coronation of Poppea* Handel's *Julius Caesar in Egypt* Mozart's *The Marriage of Figaro* Verdi's *Rigoletto* and Puccini's *La Bohème* Shedding light on the creative collusions and collisions involved in bringing opera to the stage the various and varying demands of the text and music and the nature of its musical drama Carter also shows how Italian opera has developed over the course of music history Complete with synopses cast lists and suggested further reading for each work discussed *Understanding Italian Opera* is a must read for anyone with an interest in and love for this glorious art

The Oxford Handbook of Opera Helen M. Greenwald, 2014-10-03 What IS opera Contributors to *The Oxford Handbook of Opera* respond to this deceptively simple question with a rich and compelling exploration of opera's adaption to changing artistic and political currents Fifty of the world's most respected scholars cast opera as a fluid entity that continuously reinvents itself in a reflection of its patrons audience and creators The synergy of power performance and identity recurs thematically throughout the volume's major topics Words Music and Meaning Performance and Production Opera and Society and Transmission and Reception Individual essays engage with repertoire from Monteverdi Mozart and Meyerbeer to Strauss Henze and Adams in studies of composition national identity transmission reception sources media iconography humanism the art of collecting theory analysis commerce singers directors criticism editions politics staging race and gender The title of the penultimate section *Opera on the Edge* suggests the uncertainty of opera's future is opera headed toward catastrophe or have social and musical developments of the last hundred years stimulated something new and exciting and well operatic In an epilogue to the volume a contemporary opera composer speaks candidly about opera composition today *The Oxford Handbook of Opera* is an essential companion to scholars educators advanced students performers and knowledgeable listeners those who simply love opera

America in Italian Culture Guido Bonsaver, 2024-02-10 When Italy unified in 1861 America was emerging as a world power and advances in communication allowed Italians a view of American life to which they could aspire *America in Italian Culture* traces this huge cultural shift looking at how US fiction comics music and film came to dominate Italian culture even as the countries went to war

Extreme Exoticism William Anthony Sheppard, 2019 *Extreme Exoticism* explores the role of music in shaping American perceptions of the Japanese the influence of Japanese music on American composers and the place of Japanese Americans in American musical life over the past 150 years

The Juggler of Notre Dame and the Medievalizing of Modernity Jan M. Ziolkowski, 2018-10-31 This ambitious and vivid study in six volumes

explores the journey of a single electrifying story from its first incarnation in a medieval French poem through its prolific rebirth in the nineteenth and twentieth centuries *The Juggler of Notre Dame* tells how an entertainer abandons the world to join a monastery but is suspected of blasphemy after dancing his devotion before a statue of the Madonna in the crypt he is saved when the statue delighted by his skill miraculously comes to life Jan Ziolkowski tracks the poem from its medieval roots to its rediscovery in late nineteenth century Paris before its translation into English in Britain and the United States The visual influence of the tale on Gothic revivalism and vice versa in America is carefully documented with lavish and inventive illustrations and Ziolkowski concludes with an examination of the explosion of interest in *The Juggler of Notre Dame* in the twentieth century and its place in mass culture today In this volume Jan Ziolkowski follows the juggler of Notre Dame as he cavorts through new media including radio television and film becoming closely associated with Christmas and embedded in children s literature Presented with great clarity and simplicity Ziolkowski s work is accessible to the general reader while its many new discoveries will be valuable to academics in such fields and disciplines as medieval studies medievalism philology literary history art history folklore performance studies and reception studies [The Concise New Makers of Modern Culture](#)

Justin Wintle,2008-11-28 A Who s Who of Western culture from Woody Allen to Emile Zola Containing four hundred essay style entries and covering the period from 1850 to the present *The Concise New Makers of Modern Culture* includes artists writers dramatists architects philosophers anthropologists scientists sociologists major political figures composers film makers and many other culturally significant individuals and is thoroughly international in its purview Next to Karl Marx is Bob Marley with John Ruskin is Salman Rushdie alongside Darwin is Luigi Dallapiccola Deng Xiaoping rubs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin With its global reach *The Concise New Makers of Modern Culture* provides a multi voiced witness of the contemporary thinking world The entries carry short bibliographies and there is thorough cross referencing as well as an index of names and key terms [Law and Opera](#) Filippo Annunziata, Giorgio Fabio Colombo,2018-01-30 This book explores the various connections between Law and Opera providing a comprehensive multinational and multidisciplinary with approaches from jurists philosophers musicologist historians resource on the subject Further it makes a valuable contribution to studies on law and the humanities While for example the relationship between law and literature has been extensively researched the relationship between Law and Opera remains largely overlooked The book approaches the topic from three perspectives in three main sections Law in Opera Law on Opera and Law around Opera

Remaking the Song Roger Parker,2006-04-20 Opera performances are often radically inventive Composers revisions singers improvisations and stage directors re imaginings continually challenge our visions of canonical works But do they go far enough This elegantly written beautifully concise book spanning almost the entire history of opera reexamines attitudes toward some of our best loved musical works It looks at opera s history of multiple visions and revisions and asks a simple question what exactly is opera *Remaking the Song* rich in imaginative answers considers works by Handel Mozart Donizetti

Verdi Wagner Puccini and Berio in order to challenge what many regard as sacrosanct the opera's musical text Scholarly tradition favors the idea of great operatic texts permanently inscribed in the canon Roger Parker considering examples ranging from Cecilia Bartoli's much criticized insistence on using Mozart's alternative arias in the Marriage of Figaro to Luciano Berio's new ending to Puccini's unfinished Turandot argues that opera is an inherently mutable form and that all of us performers listeners scholars should celebrate operatic revisions as a way of opening works to contemporary needs and new pleasures

Italian Opera in Global and Transnational Perspective Axel Körner, Paulo M. Köhl, 2022-03-24 This volume of essays discusses the European and global expansion of Italian opera and the significance of this process for debates on opera at home in Italy Covering different parts of Europe the Americas Southeast and East Asia it investigates the impact of transnational musical exchanges on notions of national identity associated with the production and reception of Italian opera across the world As a consequence of these exchanges between composers impresarios musicians and audiences ideas of operatic Italianness italianità constantly changed and had to be reconfigured reflecting the radically transformative experience of time and space that throughout the nineteenth century turned opera into a global aesthetic commodity The book opens with a substantial introduction discussing key concepts in cross disciplinary perspective and concludes with an epilogue relating its findings to different historiographical trends in transnational opera studies

Landscape and Gender in Italian Opera Emanuele Senici, 2005-08-11 An unusual look at Italian opera in the nineteenth century

Arts of Incompletion, 2021-07-19 Incompletion is an essential condition of cultural history and particularly the idea of the fragment became a central element of Romantic art Through its resistance to classicist ideals it continued being of high relevance to the various strands of modernist and contemporary aesthetics The fourteen essays in this volume based on the 2017 Stockholm conference of the International Association for Word and Music Studies WMA for the first time address incompletion in a wide range of literary and musical texts from Baudelaire and Flaubert through Tolstoy and Henry James to Bachmann Jelinek and Janet Frame from Nietzsche and Chopin through Russolo and Puccini to Rihm and Kurt G Two further essays deal with topical general issues in the field of word and music studies Contributors Delia da Sousa Correa The Open University United Kingdom Peter Dayan The University of Edinburgh United Kingdom Ivan Delazari HSE University in St Petersburg Russia Rolf J Goebel The University of Alabama USA Michael Halliwell The University of Sydney Australia Christin Hoene Maastricht University The Netherlands Ruth Jacobs The University of Edinburgh United Kingdom Lawrence Kramer Fordham University USA Bernhard Kuhn Bucknell University USA Margaret Miner The University of Illinois Chicago USA Beate Schirrmacher Linnaeus University Sweden David Francis Urrows Hong Kong Baptist University Hong Kong Laura Vattano The University of Edinburgh United Kingdom Erik Wallrup Stockholm University Sweden Werner Wolf University of Graz Austria

Puccini His International Art Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become much more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is really remarkable. This extraordinary book, aptly titled "**Puccini His International Art**," compiled by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Puccini His International Art Introduction

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