
Giacomo Puccini And His World The Bard Music Festi

Puccini

Puccini in Context

Analyzing Opera

Letters of Giacomo Puccini, Mainly Connected with the Composition and Production of His Operas

La Boheme

Puccini's Turandot

Puccini's la Bohème

Cloak

Il Trittico, Turandot, and Puccini's Late Style

Anima Allegra

Puccini

Giacomo Meyerbeer

Puccini

Giacomo Puccini

Giacomo Puccini

La Tosca

Puccini's La fanciulla del West and American Musical Identity

Politics of Culture in Liberal Italy

Puccini Without Excuses

Puccini Without Excuses

Puccini

Secret Lives of Great Composers

Puccini and The Girl

Nadia Boulanger and Her World

The Indispensable Composers

Madame Butterfly

Giacomo Puccini

The Girl of the Golden West Illustrated

Puccini's The Girl of the Golden West

Pietro Mascagni and His Operas

The Complete Puccini

Puccini's Soundscapes

Giacomo Puccini and His World

Puccini

The Puccini Problem

The Letters of Giacomo Puccini

La Tosca

Orientalism and the Operatic World

MOHAMMAD BELTRAN

Puccini UPNE

A detailed investigation of the reception and cultural contexts of Puccini's music, this book offers a fresh view of this historically important but frequently overlooked composer. Wilson's study explores the ways in which Puccini's music and persona were held up as both the antidote to and the embodiment of the decadence widely felt to be afflicting late nineteenth- and early twentieth-century Italy, a nation which although politically unified remained culturally divided. The book focuses upon two central, related questions that were debated throughout Puccini's career: his status as a national or international composer, and his status as a traditionalist or modernist. In addition, Wilson examines how Puccini's operas became caught up in a wide range of extra-musical controversies concerning such issues as gender and class. This book makes a major contribution to our understanding of both the history of opera and of the wider artistic and intellectual life of turn-of-the-century Italy.

Puccini in Context Vintage

Western opera is a globalized and globalizing phenomenon and affords us a unique opportunity for exploring the concept of "orientalism," the subject of literary scholar Edward Said's modern classic on the topic. Nicholas Tarling's *Orientalism and the Operatic World* places opera in the context of its steady globalization over the past two centuries. In this important survey, Tarling first considers how the Orient appears on the operatic stage in Britain, France, Germany, Russia, and the United States before exploring individual operas according to the region of the "Orient" in which the work is set. Throughout, Tarling offers key insights into such notable operas as George Frideric Handel's *Berenice*, Giuseppe Verdi's *Aida*, Giacomo Puccini's *Madama Butterfly*, Pietro Mascagni's *Iris*, and others. *Orientalism and the Operatic World* argues that any close study of the history of Western opera, in the end, fails to support the notion propounded by Said that Westerners inevitably stereotyped,

dehumanized, and ultimately sought only to dominate the East through art. Instead, Tarling argues that opera is a humanizing art, one that emphasizes what humanity has in common by epic depictions of passion through the vehicle of song. *Orientalism and the Operatic World* is not merely for opera buffs or even first-time listeners. It should also interest historians of both the East and West, scholars of international relations, and cultural theorists.

Analyzing Opera Princeton University Press

Puccini's operas rely to an unprecedented degree on unmediated sounds of the everyday world (birdcalls, musical boxes and so on). By exploring the origins and limits of the composer's realist acoustics Puccini's *Soundscapes* aims to rethink the shape of Puccini's career and reinterpret many of his major works.

Letters of Giacomo Puccini, Mainly Connected with the Composition and Production of His Operas Oxford University Press, USA

Looks at Giacomo Puccini through his operas

La Boheme Univ of California Press

This masterful biography provides the most authentic and revealing portrait to date of this major operatic composer
Puccini's Turandot UPNE

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.

Puccini's la Bohème Routledge

Giacomo Meyerbeer was once one of the most famous of all opera composers, enjoying into the twentieth century the same universal admiration and performance as a composer like Puccini does today. Through a series of adverse factors, his reputation was seriously damaged with the resurgence of nationalism and the growing anti-Semitism in France and Germany at the end of the nineteenth century, the propagation of a Wagnerian operatic aesthetic, the decline of the bel canto vocal tradition, and the disfavour manifested towards the heroism of French grand opera. All these factors, and especially the ban on his music in Nazi Germany, meant that Meyerbeer's reputation was seriously

overshadowed in the years after the Second World War. During the 1960s and 1970s, a tentative interest began to manifest itself, and with the advent of the new millennium, a growing rediscovery of his operas has been apparent. Not least in this process has been the recovery of all the composer's private papers and their scholarly editing. His life and work have been the subject of a growing number of informed studies which have enabled radical reassessment. This volume takes a fresh look at this process of rediscovery by considering the composer in terms of the primary sources (diaries and letters) now available for forming a more complete and detailed biography unclouded by prejudicial or uninformed opinions. The extraordinary nature of Meyerbeer's Jewish background and the role of this family in Prussian emancipation are also considered. Most importantly, however, his life and works are presented in a critical chronology that is fundamentally based on his own private papers, with testimony (both positive and negative) from many contemporary sources. A detailed iconography is integral to this process, and helps to bring Meyerbeer's story and music more vividly to life.

Cloak Kessinger Publishing

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.

Il Trittico, Turandot, and Puccini's Late Style Opera Journeys Publishing

A translation of *La Tosca*, the play that inspired the Puccini opera, complete with annotations and critical comments. This work seeks to give a well-rounded picture of Sardou as a playwright who imbued his pieces with a wealth of historical knowledge.

Anima Allegra Rowman & Littlefield

Unfinished at Puccini's death in 1924, *Turandot* was not only his most ambitious work, but it became the last Italian opera to enter the international repertory. In this colorful study two renowned music scholars demonstrate that this work, despite the modern climate in which it was written, was a fitting finale for the centuries-old Great Tradition of Italian opera. Here they provide

concrete instances of how a listener might encounter the dramatic and musical structures of *Turandot* in light of the Italian melodrama, and firmly establish Puccini's last work within the tradition of Rossini, Bellini, Donizetti, and Verdi. In a summary of the sounds, sights, and symbolism of *Turandot*, the authors touch on earlier treatments of the subject, outline the conception, birth, and reception of the work, and analyze its coordinated dramatic and musical design. Showing how the evolution of the libretto documents Puccini's reversion to large musical forms typical of the Great Tradition in the late nineteenth century, they give particular attention to his use of contrasting Romantic, modernist, and two kinds of orientalist coloration in the general musical structure. They suggest that Puccini's inability to complete the opera resulted mainly from inadequate dramatic buildup for *Turandot*'s last-minute change of heart combined with an overly successful treatment of the secondary character.

Puccini Vintage

Puccini is the most beloved composer of opera in the world: one quarter of all opera performances in the U.S. are of his operas, his music pervades movie soundtracks, and his plots have infiltrated our popular culture. But, although Puccini's art still captivates audiences and the popularity of such works as *Tosca*, *La Bohème*, and *Madama Butterfly* has never waned, he has long been a victim of critical snobbery and cultural marginalization. In this witty and informative guide for beginners and fans alike, William Berger sets the record straight, reclaiming Puccini as a serious artist. Combining his trademark irreverent humor with passionate enthusiasm, Berger strikes just the right balance of introductory information and thought-provoking analysis. He includes a biography, discussions of each opera, a glossary, fun facts and anecdotes, and above all keen insight into Puccini's enduring power. For anyone who loves Puccini and for anyone who just wonders what all the fuss is about, *Puccini Without Excuses* is funny, challenging, and always a pleasure to read. INCLUDES: • Why Puccini's art and its message of hope is crucial to our world today • How Anglo audiences often miss the mythic significance of his operas • The use of his music as shorthand in films, from *A Room with a View* to *Fatal Attraction* • A scene-by scene analysis of each opera • A guide to the wealth of available recordings, books, and videos

Giacomo Meyerbeer Amberley Publishing Limited

This is a new release of the original 1931 edition.

Puccini Routledge

A comprehensive guide to Puccini's *GIRL OF THE GOLDEN WEST*, featuring insightful and in depth Commentary and Analysis, a complete, newly translated Libretto with Italian/English side-by side, and over 20 music highlight examples.

Giacomo Puccini Indiana University Press

Puccini is the most beloved composer of opera in the world: one quarter of all opera performances in the U.S. are of his operas, his music pervades movie soundtracks, and his plots have infiltrated our popular culture. But, although Puccini's art still captivates audiences and the popularity of such works as *Tosca*, *La Bohème*, and *Madama Butterfly* has never waned, he has long been a victim of critical snobbery and cultural marginalization. In this witty and informative guide for beginners and fans alike, William Berger sets the record straight, reclaiming Puccini as a serious artist. Combining his trademark irreverent humor with passionate enthusiasm, Berger strikes just the right balance of introductory information and thought-provoking analysis. He includes a biography, discussions of each opera, a glossary, fun facts and anecdotes, and above all keen insight into Puccini's enduring power. For anyone who loves Puccini and for anyone who just wonders what all the fuss is about, *Puccini Without Excuses* is funny, challenging, and always a pleasure to read. INCLUDES: • Why Puccini's art and its message of hope is crucial to our world today • How Anglo audiences often miss the mythic significance of his operas • The use of his music as shorthand in films, from *A Room with a View* to *Fatal Attraction* • A scene-by scene analysis of each opera • A guide to the wealth of available recordings, books, and videos

Giacomo Puccini University of Chicago Press

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.

La Tosca Black Dog & Leventhal Pub

Exploring the many dimensions of Giacomo Puccini's historical legacy and significance, this book situates the much-loved opera composer within the cultural, social, political, and aesthetic contexts of his time and demonstrates how political concerns shape the way we approach and interpret his works in the present day.

Puccini's *La fanciulla del West* and American Musical Identity

University of Chicago Press

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 (italianit...) 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.

Politics of Culture in Liberal Italy Dutton Adult

The Girl of the Golden West is a theatrical play written, produced and directed by David Belasco, set in the California Gold Rush. The four-act melodrama opened at the old Belasco Theatre in New York on November 14, 1905 and ran for 224 performances. Blanche Bates originated the role of The Girl, Robert C. Hilliard played Dick Johnson, and Frank Keenan played Jack Rance. Bates was joined by Charles Millward and Cuyler Hastings for two-week Broadway runs in 1907 and 1908.[1] William Furst composed the play's incidental music. The play toured throughout the US for several years.

Puccini Without Excuses Cambridge University Press

The life and works of Giacomo Puccini, composer of La Boheme, Madama Butterfly, Tosca, Turandot, and other universal operatic favorites, are here presented in detail for the first time in any language in a book unlikely ever to be superseded. A full-length recounting of Puccini's fascinating life, rich in previously unused materials, is followed by detailed analyses of each of his operas and other compositions. The author, a Viennese conductor and musicologist, has performed this monumental task with knowledge, grace, and insight. The biography brings to life a curious, somewhat ambiguous man whose greatly successful career was marked alternately by storms, tragedies, and triumphs, a genius who somehow missed the final greatness. His

relations with his family, colleagues, librettists, singers, conductors--and his peculiar, convoluted relationship with his wife--have some of the very drama that has made his operas so enduringly popular. Puccini's letters are quoted extensively, many of them in English for the first time. The opera analyses, constantly evaluating the music in terms of drama and libretto, are unique in musical literature and in their completeness and illumination. They are, furthermore, judicious and soundly musical, for instead of accepting ready-made opinions (many of which are quoted), they go directly to the scores themselves.

Puccini Without Excuses Quirk Books

Giacome Puccini's tragic grand opera-one act playbased on Long's story.