

Puccini

Mary Jane Phillips-Matz

Puccini's La Boheme (the Dover Opera Libretto Series) Giacomo Puccini, 1984-01-01 Next to Verdi's Aida, Giacomo Puccini's La Bohème is the most popular opera ever written. Performances of Aida, La Bohème, Carmen, and Don Giovanni – the four operas most often performed – constitute approximately 75 percent of the yearly schedule of operas throughout the world. This volume contains everything the opera goer needs to derive full satisfaction from La Bohème except the musical score itself. Most important, it provides the complete text of the Italian libretto, just as it is actually sung; that is, where a singer repeats a phrase several times, each of the repetitions is given here. And facing the Italian text is a completely new translation of the libretto into modern, idiomatic English. In addition to the libretto and English translation, this edition provides a careful, concise summary of the plot of La Bohème and a complete list of the opera's characters. There is also a brief, highly informative introduction by the translator that traces Puccini's masterpiece back to its source in Henry Murger's autobiographical novel La Vie Bohème, illuminating the early history of the opera and its later development. Opera lovers can use this book with their own recordings of the opera, read it before attending a performance, or can easily take it along to the performance itself. Those who have regretted the lack of a good, authentic, readable edition of the Italian libretto of La Bohème, and have complained of the stodginess of existing English translations, will recognize in this book a first-rate aid to the understanding of one of Puccini's most celebrated operas.

Puccini's Turandot William Ashbrook, Harold Powers, 2014-12-25 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 melodramma, 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 the Thinker John Louis DiGaetani, 2001 Within these three subdivisions, this book explores the growth of Puccini's thought, dramatic skills, and ideas. Puccini the Thinker also includes a short biography of the composer, descriptions of notable productions of his operas, and discussions of major Puccinian singers and conductors.--BOOK JACKET.

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

The Metropolitan Opera Presents: Puccini's La Boheme Luigi Illica, Giuseppe Giacosa, 2014-04-01 (Amadeus). There's a reason La Boheme has been staged at the Met more often than any other opera: Puccini's enticing music perfectly conveys the enchantment of new young love and the anguish that comes with loss and death. La Boheme, the passionate and timeless story of love among impoverished young artists in Paris, can stake its claim as the world's most popular opera. It has a marvelous ability to make a powerful first impression (even on those new to opera) and to reveal unexpected treasures after dozens of hearings. At first glance, La Boheme is the definitive depiction of the joys and sorrows of love and loss; on closer inspection, it reveals the deep emotional significance hidden in the trivial things (a bonnet, an old overcoat, a chance meeting with a neighbor) that make up our everyday lives. This touching story of tenderness and tragedy never fails to move audiences and melt hearts.

The Metropolitan Opera Presents: Puccini's Tosca Luigi Illica, Giuseppe Giacosa, 2013-10-01 (Amadeus). An idealistic artist, a celebrated opera singer, and a corrupt police chief engage in a fierce battle of wills in this tempestuous tale of passion, intrigue, cruelty, and deception. Puccini's great melodrama may be set in 1800, amid the Napoleonic wars, but the conflicts between love and loyalty, the state and the individual, and hypocrisy and principle are anything but dated. Floria Tosca, the beautiful, glamorous singer who has all of Rome at her feet, is one of the iconic soprano roles in the Italian repertoire. She's caught between two men: her lover, the handsome painter Cavaradossi, who defies the law to hide a rebel friend; and the villainous Baron Scarpia, Rome's all-powerful chief of police, who will stop at nothing to crush the rebels and conquer Tosca for himself. This gripping story of torture, attempted rape, murder, suicide, and general mayhem is as thrilling and dramatic as anything seen on the operatic stage.

Puccini's Operas Merritt Wilson, 2019-08-28 Opera was and still is one of the oldest forms of entertainment. It's been around longer than any other art form known to mankind, longer than radio, the internet, video games, television and even movies. It's an art form in which singers and musicians perform a dramatic work combining a script called a libretto and musical score, usually in a theatrical setting. Opera incorporates music, singing, scenery, costumes and sometimes dancing. Some operas have spoken dialogue called a Singspiel in which the singers talk between songs aka arias. Other operas have a singing style called a Recitative in which the singers imitate spoken dialogue by singing their lines instead of talking.

Puccini's La fanciulla del West and American Musical Identity Kathryn M. 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.

Giacomo Puccini Richard Specht,Catherine Alison Phillips,2008-06-01 This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks, notations, marginalia and flawed pages. Because we believe this work is culturally important, we have made it available as part of our commitment for protecting, preserving, and promoting the world's literature in affordable, high quality, modern editions that are true to the original work.

Puccini Mary Jane Phillips-Matz,2002-10-03 This masterful biography provides the most authentic and revealing portrait to date of this major operatic composer

The Puccini Problem Alexandra Wilson,2007-03-08 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.

Opera Classics Library Puccini Companion Burton D. Fisher,2004-06-01 A unique and ideal addition to a sophisticated opera library. The PUCCINI COMPANION features each of Puccini's 12 operas: Le villi, Edgar, Manon Lescaut, La boheme, Tosca, Madama Butterfly, La fanciulla del West, La rondine, Il tabarro, Suor Angelica, Gianni Schicchi, and Turandot. Each opera chapter includes Principal Characters, Brief Story Synopsis. Story Narrative with Music Highlight Examples, an insightful and in depth Commentary and Analysis, and a complete, newly translated Libretto with Italian-English side-by side (Turandot libretto is excluded. OVER 260 MUSIC EXAMPLES.

Puccini's SUOR ANGELICA LIBRETTO Burton D. Fisher,2003 A comprehensive opera-guide, featuring Principal Characters in the Opera, Brief Story Synopsis, Story Narrative with Music Highlight Examples, and Burton D. Fisher's insightful and in depth Commentary and Analysis.

Puccini's la Boheme Burton D. Fisher,2005 A comprehensive guide to Puccini's LA BOHEME, featuring Principal Characters in the opera, Brief Story Synopsis, Story Narrative with over 20 Music Highlight Examples, a complete, newly translated LIBRETTO with English/Italian side-by-side, selected Discography and Videography, Dictionary of Opera and Musical Terms, and an insightful and in depth Commentary and Analysis by Burton D. Fisher, noted opera author and lecturer.

Tosca Giacomo Puccini,1905 Tosca is an opera in three acts by Giacomo Puccini to an Italian libretto by Luigi Illica and Giuseppe Giacosa. It premiered at the Teatro Costanzi in Rome on 14 January 1900. The work, based on Victorien Sardou's 1887 French-language dramatic play, La Tosca, is a melodramatic piece set in Rome in June 1800, with the Kingdom of Naples's control of Rome threatened by Napoleon's invasion of Italy. It contains depictions of torture, murder and suicide, yet also includes some of Puccini's best-known lyrical arias, and has inspired memorable performances from many of opera's leading singers.

Puccini's Turandot Burton D. Fisher,2005 A comprehensive guide to Puccini's TURANDOT, featuring Principal Characters in the opera, Brief Story Synopsis, Story Narrative with over 20 Music Highlight Examples, a complete, newly translated LIBRETTO with English/Italian side-by-side, selected Discography and Videography, Dictionary of Opera and Musical Terms, and an insightful and in depth Commentary and Analysis by Burton D. Fisher, noted opera author and lecturer.

The Puccini Companion William Weaver,Simonetta Puccini,1994 This lively and informative collection touches upon all of the master's operas and also offers select bibliographies, a chronology, and a dramatis personae of the countless people who participated in Puccini's career.

Puccini's Tosca Burton D. Fisher,2005 A comprehensive guide to Puccini's TOSCA, 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.

Il Trittico, Turandot, and Puccini's Late Style Andrew Davis,2010-09-09 Giacomo Puccini is one of the most frequently performed and best loved of all operatic composers. In Il Trittico, Turandot, and Puccini's Late Style, Andrew Davis takes on the subject of Puccini's last two works to better understand how the composer creates meaning through the juxtaposition of the conventional and the unfamiliar -- situating Puccini in past operatic traditions and modern European musical theater. Davis asserts that hearing Puccini's late works within the context of la solita forma allows listeners to interpret the composer's expressive strategies. He examines Puccini's compositional language, with insightful analyses of melody, orchestration, harmony, voice-leading, and rhythm and meter.

Puccini Julian Haylock,2008 Puccini is one of the most beloved of all opera composers. Puccini was a serial adulterer whose greatest passions were hunting, high-speed cars and boats. This title presents an overview of the constant tension between Puccini's indulgent personal life, his status as an international celebrity and his excruciatingly high standards as a composer.

Delve into the emotional tapestry woven by Emotional Journey with in Experience **Puccini** . This ebook, available for download in a PDF format (PDF Size: *), is more than just words on a page; itis a journey of connection and profound emotion. Immerse yourself in narratives that tug at your heartstrings. Download now to experience the pulse of each page and let your emotions run wild.

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