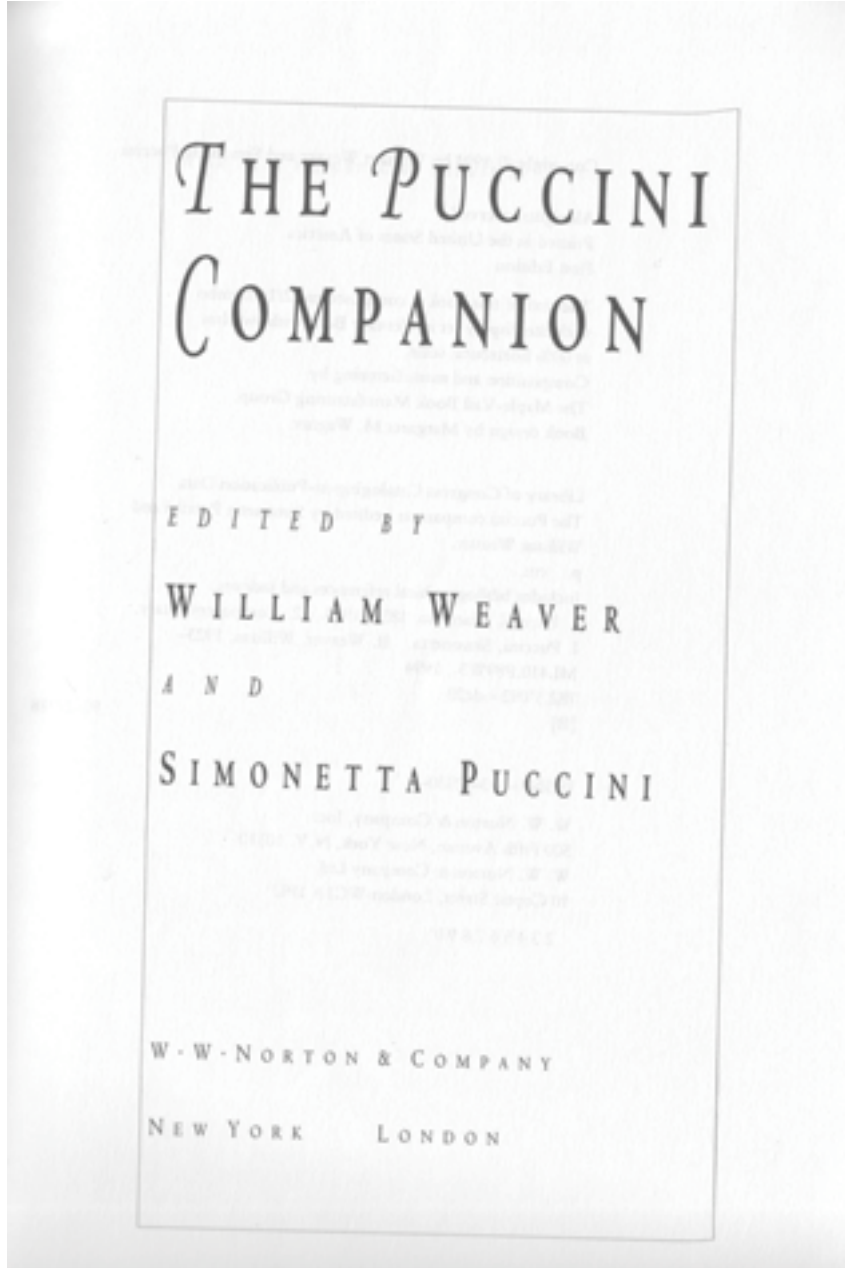


- 6b1. "Select Bibliography." In *The Puccini Companion*, edited by William Weaver and Simonetta Puccini, 327-334. New York: Norton, 1994.



THE PUCCINI  
COMPANION

EDITED BY

WILLIAM WEAVER

AND

SIMONETTA PUCCINI

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A SELECT  
BIBLIOGRAPHY OF  
ARTICLES AND  
DISSERTATIONS  
ABOUT PUCCINI AND  
HIS OPERAS

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*Deborah Burton* was educated at Mannes College of Music, the Accademia Chigiana (Siena), and Yale. She is currently a doctoral candidate at the University of Michigan (her thesis is on *Tosca*).

*Articles*

GENERAL

Carner, Mosco. "The Exotic Element in Puccini." *The Musical Quarterly* (January 1936). In *Italian in Symposium: Giacomo Puccini, 173-99*. Milan: Ricordi, 1959. The author identifies authentic tunes used in *Madama Butterfly*, *Turandot*, and *La fanciulla del West*, and remarks on Puccini's unusual harmonies, instrumentation, meter changes, and polyrhythms that derive from "exotic" influences.

- Gallini, Natale. "Gli anni giovanili di Giacomo Puccini." In *L'Approdo Musicale*, 28–52. Rome: ERI, 1959. The author creates an excellent composite picture of the composer, through the time of *Le villi* and *Edgar*, utilizing school documents and letters by Puccini, his mother, Ponchielli, and Fontana. Also described are a manuscript of a youthful orchestral prelude (1876) and a copy of Berlioz's treatise on instrumentation and orchestration, which Puccini owned and read.
- Leibowitz, René. "L'Arte di Giacomo Puccini." In *L'Approdo Musicale*, 3–27. Rome: ERI, 1959. Puccini's art is the synthesis, Leibowitz asserts, of the lyric traditions of Verdi and Wagner, enriched with his own great originality. This argument is supported with well-chosen examples from *Manon Lescaut*, *Tosca*, *La bohème*, and *Gianni Schicchi*.
- Magri, Giorgio. "Una ricetta di Puccini: . . . 'rifritture da lavori precedenti'." In *Critica pucciniana*, edited by Comitato Nazionale per le onoranze a Giacomo Puccini nel cinquantenario della morte, 69–93. Lucca: Nuova Grafica Lucchese, 1976. Magri discusses Puccini's reuse of his own material in *Le villi*, *Edgar*, *Manon Lescaut*, *La bohème*, *Tosca*, and part of the first version of *Madama Butterfly*.
- Rinaldi, Mario. "La strumentazione nelle opere di Giacomo Puccini." In *Giacomo Puccini nel centenario della nascita*, 54–76. Lucca: Industria Grafica Lorenzetti e Natali, 1958. This article deals with Puccini's instrumentation in all of the operas.

## OPERAS

- Atlas, Allan W. "Newly Discovered Sketches for Puccini's *Turandot* at the Pierpont Morgan Library." *Cambridge Opera Journal* 3/2:173–93. Three previously unknown sketches from *Turandot* are described here with hypotheses as to their possible use.
- Budden, Julian. "The Genesis and Literary Source of Giacomo Puccini's First Opera." *Cambridge Opera Journal* 1/1 (March 1989):79–85. The author corrects the misconception that the source for *Le villi* was the same as that for the ballet *Giselle*, and he reveals that the true source was a short story by Alphonse Karr published in 1852, entitled *Les Willis*. He also refutes the myth that Puccini was inspired to compose operas only after seeing Verdi's *Aida*.
- Carner, Mosco. "Le Villi." *Quaderni Pucciniani* 2 (1985):15–29. This curious but informative article was written within a year before the author died, and it remained half in English, half in Italian. Carner describes the genesis of *Le villi*; the subject (which he states is the same as the ballet *Giselle*); and the influences of Wagner, Verdi, and Catalani on Puccini at that time.
- Döhring, Sieghart. "Musikalischer Realismus in Puccinis *Tosca*." *Analecta Musicologica* 22 (1984):249–96. The author examines Puccini's use of motivic material, which he classifies into three types, and discusses

- elements of form, melody, and local color in *Tosca*, as well as the sense of suspense in the third act, when the audience knows more than the characters do.
- Gavazzoni, Gianandrea. "La *Tosca* come campione esecutivo pucciniano." In *Critica pucciniana*, edited by Comitato Nazionale per le onoranze a Giacomo Puccini nel cinquantenario della morte, 52–62. Lucca: Nuova Grafica Lucchese, 1976. This consummate musician uses *Tosca* to illustrate his observations on performing practices in Puccini's operas, by correcting some traditionally accepted distortions of the score.
- Girardi, Michele. "La rappresentazione musicale dell'atmosfera settecentesca nel second'atto di *Manon Lescaut*." In *Esotismo e colore locale nell'opera di Puccini*, edited by Jürgen Machder, 65–82. Pisa: Giardini, 1985. The author illustrates how Puccini evokes eighteenth-century France in the music for Manon's toilette scene, the madrigal, the minuet, and the pastoral song.
- . "Studien zum Fragmentcharakter von Giacomo Puccinis *Turandot*." *Analecta musicologica* 22 (1984):298–379. Reprinted in Italian as "Studi sul carattere di frammento della *Turandot* di Giacomo Puccini." *Quaderni Pucciniani* 2 (1985):79–163. Condensed and in English as "Puccini's *Turandot*: A Fragment—Studies in Franco Alfano's Completion of the Score." In *Turandot: Giacomo Puccini*. English National Opera Guide 27; edited by Nicholas John, 35–53. London: ENO, 1984. In this extensive article, Machder quotes the relevant correspondence, compares the opera to the Gozzi original, describes the sketches in detail, and gives a history of the opera's completion, including the influence of Toscanini who had heard Puccini play the whole opera through. Included are appendices in which the three versions of the libretto are set side by side, the deployment of Puccini's sketches is charted, and Alfano's two versions are compared.
- Groos, Arthur. "Madame Butterfly: The Story." *Cambridge Opera Journal* 3/2 (July 1991):125–58. Through fascinating detective work, Groos has unearthed the true story upon which John Luther Long's short story, David Belasco's play, and Puccini's opera were based, and he identifies the real participants. Groos's research involved reviewing a previously neglected eyewitness account by Long's missionary sister and digging into U.S. Navy files.
- . "Return of the Native: Japan in *Madame Butterfly* / *Madame Butterfly* in Japan." *Cambridge Opera Journal* 1/2 (July 1989):167–94. Applying a cross-cultural approach, the author discusses the phenomenon of "japonisme" in Europe, the return of this material to Japan, and some of the unintended clashes of cultures, including racial stereotyping. The interesting history of *Madama Butterfly* in Japan includes, for example, the opera's first performance in 1914 (which was only one scene long and followed by popular songs), and its appearance as the first foreign subject treated by the ancient Bunraku puppet theater.

Maehder, Jürgen. "Paris-Bilder. Zur Transformation von Henry Mürgers Roman in den *Bohème*-Opern Puccinis und Leoncavallos." *Jahrbuch der Opernforschung* 2 (1986):109–76. In Italian, as "Immagini di Parigi: La trasformazione del romanzo *Scènes de la vie de bohème* di Henry Murger nelle opere di Puccini e Leoncavallo." *Rivista Musicale Italiana* 24 (1990):402–55. In compiling this in-depth article, which details the geneses of both Puccini's and Leoncavallo's versions of *La bohème*, Maehder examined letters from Puccini, Giacosa, and Ricordi to Illica, which are unpublished to date, and two manuscripts of the libretto in Giulio Ricordi's hand that Puccini used in working on Acts I and III. He describes the procedures adopted by Leoncavallo and the Ricordi-Illica team to transform Murger's novel. Interesting details that are mentioned include the fact that Murger used his own addresses for places in his novel, and that there was even a real painting entitled "Passage through the Red Sea." The appendices include a list of quotations Murger cited, the disposition of Murger's chapters in both operas, Leoncavallo's first jottings for his libretto, and a transcription of the libretto manuscript in Ricordi's hand.

———. "Roma anno 1800. Riflessioni sulla struttura drammatico-musicale dell'opera storica in Puccini." House program, 49<sup>o</sup> *Maggio Musicale Fiorentino* (1986):1037–55. This article reveals the identity of the person upon whom Sardou based the character of Angelotti (a Roman doctor named Liborio Angelucci) in his play *La Tosca*, while providing a historic overview of the period. In addition, the lengthy letters between Giulio Ricordi and Puccini regarding the former's doubts about the last act of the opera are reproduced in their entirety.

Maguire, Janet. "Puccini's Version of the Duet and Final Scene of *Turandot*." *The Musical Quarterly* 74 (1990):319–59. The author is a composer who, after a long study of Puccini's sketches for *Turandot*, some of which had been neglected by Alfano, demonstrates how they could have been intended. Maguire has written a new ending for the opera.

Mandelli, Alfredo. "Puccini 'western': crisi o evoluzione nella *Fanciulla del West*?" House program, Gran Teatro La Fenice (March–April 1981):341–58. Mandelli reviews the genesis of the opera, other subjects Puccini considered, Puccini's voyage to America, the rehearsals, and the early performance history, and then touches upon some musical points, such as the use of whole-tone scales.

———. "Puccini e il 'caso Rodine'." In *Conferenze degli "Amici della Scala" 1968–1970*, 65–85. Aquapendente: La Commerciale, 1972. In this first of several articles about *La rondine*, Mandelli details the history of the opera and points out several unusual compositional features, such as the use of contemporary dance forms (tango, polka, waltz, fox trot) and an ironic quote from Strauss's *Salome*. (See also by the same author: "Il 'Caso-Rondine'." Concert program, Teatro Comunale Treviso [9 October–22 December 1974]:18–33; and, for more detailed comparisons of the three versions of the opera: "Le *Rondini* son tre, l'enigma è



- uno,' ovvero: Le versioni e i 'casi' della *Rondine*." Concert program, Gran Teatro La Fenice [1983]:418-29.)
- Morini, Mario. "Tosca all'anagrafe della storia." House program, Teatro alla Scala (March 1963). Reprinted in House program, Teatro La Fenice (1978-79):129-37, and in *49o Maggio Musicale Fiorentino* (1986):57ff. This article gives a thorough history of the opera's genesis, including quotes from documents that show that Franchetti gave up the rights to *La Tosca* voluntarily at least three months before they were offered to Puccini.
- Parker, Roger. "Analysis: Act I in Perspective." In *Giacomo Puccini: Tosca*, edited by Mosco Carner, 117-42. Cambridge: Cambridge University Press, 1985. This rich essay contains sections on words and music (in which verse forms of *Tosca* and *Aida* are compared), tonal and dramatic interaction, and motivic work (wherein the author compiles a list of musical motives without tags).
- Torchi, Luigi. "Tosca: Melodramma in tre atti di Giacomo Puccini." *Nuova Rivista Musicale* 7 (1900):78-114. Written by the director of the *Rivista Musicale Italiana* within a year of *Tosca*'s premiere, this essay is usually portrayed as wholly critical of the opera. But interspersed among the condemnations of Puccini's compositional technique (unstable harmonies, lack of passion, and too much unity) one can find praise of his melodies and even a disclaimer that analysts can be wrong.

### For Further Reading

#### GENERAL

- Carner, Mosco. "Debussy and Puccini." *The Musical Times* 108 (1967):502-505. Musical examples from both composers are compared here, and points of mutual contact between the composers and their styles are highlighted.
- . "Esotismo e colore locale nell'opera di Puccini." In *Esotismo e colore locale nell'opera di Puccini*, edited by Jürgen Maehder, 13-35. Pisa: Giardini, 1985. The author describes ways in which the composer used exotic material, including contrasting Western and pentatonic scales in the service of dramatic significance, and using local color as the generative spark for the opera's music.
- Gavazzoni, Gianandrea. "Introduzione alla critica di Puccini." *La Rassegna Musicale* (January 1950):13-22. Reprinted in *Symposium: Giacomo Puccini*, 129-41. Milan: Ricordi, 1959. A history of early Puccini criticism.
- Meyrowitz, Jan. "Puccini: musica a doppio fondo." *Nuova Rivista Musicale Italiana* 1 (1976):3-19. The author discusses the popularity and the social compassion of Puccini's operas, his personal harmonic style, and points out the use of quasi-*idées fixes* in many of his operas.

ship of the Bohemian lovers—they come together and separate now and then.

#### Dissertations

- Bögel, Hartwig. *Puccini's Orchestrierung*. Ph.D. diss., Universität Tübingen, 1978.
- Burton, Deborah. *An Analysis of Puccini's "Tosca": A Heuristic Approach to the Unifying Elements of the Opera*. Ph.D. diss., University of Michigan, in progress.
- D'Ecclesiis, Gennaro. *The Aria Techniques of Giacomo Puccini: A Study in Musico-Dramatic Style*. Ph.D. diss., New York University, 1961.
- De Sanctis, Dona. *Literary Realism and Verismo Opera*. Ph.D. diss., City University of New York, 1983.
- Fairtile, Linda. *Giacomo Puccini's Operatic Revisions as Manifestations of His Compositional Priorities*. Ph.D. diss., New York University, in progress.
- Ferrara, Franca. *Il linguaggio melodico di Puccini nella drammaturgia di "Bohème," "Tosca" e "Madama Butterfly."* Ph.D. diss., Università degli Studi di Bologna, 1989–90.
- Greenwald, Helen M. *Dramatic Exposition and Musical Structure in Puccini's Operas*. Ph.D. diss., City University of New York, 1991.
- Hiss, Charles. *Abbé Prévost's "Manon Lescaut" as Novel, Libretto, and Opera*. Ph.D. diss., University of Illinois, 1967.
- Lo, Kii-Ming. *"Turandot" auf der Opernbühne*. Ph.D. diss., Universität Heidelberg, 1988.
- Peretti, Mario. *"Madama Butterfly" I-IV tra variante e ricomposizione: appunti e rilievi per una realizzazione scenica e musicale*. Ph.D. diss., Facoltà di Lettere e Filosofia dell'Università di Venezia, 1983.
- Rosenthal, Miriam. *Giacomo Puccini's "La Fanciulla del West": eine neue Opernkonzepzion im Oeuvre des Komponisten*. Ph.D. diss., Universität Bayreuth, in progress.
- Scherr, Suzanne. *Puccini's "Manon Lescaut": Compositional Process, Stylistic Revision, and Editorial Problems*. Ph.D. diss., University of Chicago, 1993.
- Schuller, Kenneth Gustave. *Verismo Opera and the Verists*. Supplementary volume: *Annotated Vocal Score of Puccini's "Tosca."* Ph.D. diss., Washington, University, 1960.
- Valente, Richard. *The Verismo of Giacomo Puccini: From Scapigliatura to Expressionism*. Ph.D. diss., Université de Fribourg, 1971.
- Wright, Peter. *The Musico-Dramatic Techniques of the Italian Verists*. Ph.D. diss., Eastman School of Music, 1965.
- Zappa, Paul Joseph. *The Revisions of Three Operas by Giacomo Puccini: "Manon Lescaut," "La Bohème," "Madame Butterfly."* Ph.D. diss., University of Cincinnati, 1963.

## Errata for THE PUCCINI COMPANION

Page Entry should read:

327 Carner, Mosco. "The Exotic Element in Puccini." *The Musical Quarterly* 22/1 (January 1936):45-67. In Italian in *Symposium: Giacomo Puccini* no. 2:173-99. Milan: Ricordi, 1959.

328 Gallini, Natale. "Gli anni giovanili di Giacomo Puccini." In *L'Appello Musicale* 2/6:28-52. Rome: ERI, April-June 1959.

Leibowitz, René. "L'Arte di Giacomo Puccini." In *L'Appello Musicale* 2/6:3-27. Rome: ERI, April-June 1959.

Atlas, Allan W. "Newly Discovered Sketches for Puccini's *Tosca* at the Pierpont Morgan Library." *Cambridge Opera Journal* 3/2 (1991): 173-93.

Döhring, Sieghart. "Musikalischer Realismus in Puccini's *Tosca*." *Analecta Musicologica* 22 (1984):249-96.

329 Gavazzoni, Gianandrea. "La *Tosca* come campione esecutivo pucciniano." In *Critica pucciniana*, edited by Comitato Nazionale per le onoranze a Giacomo Puccini nel cinquantenario della morte, 52-62. Lucca: Nuova Grafica Lucchese, 1976. Reprinted in *Quaderni Pucciniani* (1982):77-88.

NOTE: the following entry, under Michele Girardi, should be on page 330, under Jürgen Maehder:

\_\_\_\_\_. "Studien zum Fragmentcharakter von Giacomo Puccinis *Tosca*." *Analecta musicologica* 22 (1984):298-379. Reprinted in Italian as "Studi sul carattere di frammento della *Tosca* di Giacomo Puccini." *Quaderni Pucciniani* 2 (1985):79-163. Condensed and in English as "Puccini's *Tosca*: A Fragment—Studies in Franco Alfano's Completion of the Score." In *Tosca: Giacomo Puccini*, English National Opera Guide 27, edited by Nicholas John, 35-53. London: ENO, 1984.



- 330 Maehder, Jürgen. "Paris-Bilder. Zur Transformation von Henry Mürgers Roman in den *Bohème*-Opern Puccinis und Leoncavallos." *Jahrbuch der Opernforschung* 2 (1986):109–76. In Italian, as "Immagini di Parigi: La trasformazione del romanzo *Scènes de la vie de bohème* di Henry Murger nelle opere di Puccini e Leoncavallo." *Nuova Rivista Musicale Italiana* 24 (1990):402–55.
- Maguire, Janet. "Puccini's Version of the Duet and Final Scene of *Tinandot*." *The Musical Quarterly* 74/1 (1990):319–59.
- 331 Morini, Mario. "*Tosca* all'anagrafe della storia." *La Scala* 160 (March 1963). Reprinted in House program, Teatro La Fenice (1978–79): 129–37, and in *49o Maggio Musicale Fiorentino* (1986):57ff.
- Torchi, Luigi. "*Tosca*: Melodramma in tre atti di Giacomo Puccini." *Rivista Musicale Italiana* 7 (1900):78–114.
- Meyrowitz, Jan. "Puccini: musica a doppio fondo." Trans. Massimo Mila. *Nuova Rivista Musicale Italiana* 10/1 (1976):3–19.
- 332 Sartori, Claudio. "I sospetti di Puccini." *Nuova Rivista Musicale Italiana* 11/2 (1977):232–41.
- Damerini, Adelmo. "*Suor Angelica* in una rare bozza di stampa." In *Giacomo Puccini nel centenario della nascita*, 84–88. Lucca: Industria Grafica Lorenzetti e Natali, 1958.
- 333 D'Amico, Fedele. "Una ignorata pagina malipierana di *Suor Angelica*." *Rassegna Musicale Curi* 28/1 (April 1975):5–14.
- Santi, Piero. "nei cieli bigi . . ." *Nuova Rivista Musicale Italiana* 1/2 (1967):350–58.
- 334 Fairtile, Linda. *Giacomo Puccini's Operatic Revisions as Manifestations of His Compositional Priorities*. Ph.D. diss., New York University, 1996.
- Ferrari, Franca. *Il linguaggio melodico di Puccini nella drammaturgia di "Bohème," "Tosca" e "Madama Butterfly"*. Ph.D. diss., Università degli Studi di Bologna, 1989–90.