

and Luigi's passion, Michele's rage, and Luigi's murder. *Il tabarro* is also a monochromatic work that unfolds through a series of interrelated motives an elongated C-minor cadence, a concentrated musical uncoiling of the act of coming to an end. Puccini, however, transposed the most central, intense, and extended scene of the opera—the second duet between Giorgetta and Luigi—from its original C minor to C# minor, a “purple patch” in a remarkably diatonic landscape that projects musically the raw violence of Luigi's jealousy and adumbrates the chilling dramatic climax of the work.

I will use this alteration to demonstrate another method of dealing with the contentious issue of transposition in nineteenth-century opera, the single revision most often dismissed as having been made for pragmatic rather than artistic reasons. This particular revision, however, will be shown to be a highly developed example of one of Puccini's most subtle and signature compositional devices: his juxtaposition of keys as sonorities to shade dramatic meaning and define musical structure. Thus, in *Il tabarro* the introduction of C# as a surrogate for C telescopes the cadential momentum of this one-act work and, still more provocatively, recasts the transposed section into a “Phrygian inflection,” a musical topos for death recognized in many other repertoires, but newly discovered in this one.

REMOTE REGIONS AND PUCCINI'S MOTIVIC TERRITORY

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Few pioneering efforts have been made to extend the frontiers of American music theory over the new ground of Puccini's operas; indeed, a rich lode of valuable analytical material in this area is yet to be mined. Previously noted have been the interrelationships among the composer's motives, and the expansion of the opening gesture into large-scale design, but those phenomena have never before been seen as two sides of the same coin.

In Puccini's gold-rush opera, *La fanciulla del West*, we can unearth a hidden connection in the composer's multifaceted treatment of motives. On the musical surface is a diverse array of individualized, dramatically linked leitmotifs. But, delving deeper, we find that these themes are not only interrelated, but are extracted from a single source, the opening motive. Puccini referred to his initial gesture as the “motivo di prima intenzione,” a phrase strikingly reminiscent of Reti's “prime thought” and similar in concept to Schoenberg's “basic motive” or *Grundgestalt*. These processes can be uncovered in *Manon Lescaut* and *La bohème* as well.

TWELFTH-CENTURY POLYPHONY: SOURCES AND DESIRES (AMS)

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THE SOURCE OF W_2

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The thirteenth-century manuscript W_2 (Wolfenbüttel, Herzog August Bibliothek, Cod. Guelph. 1099 Helmst.) is important for being one of the three major sources of the *Magnus Liber Organi* and for containing a major collection of Latin and French motets. It can be localized to Paris, where it was probably used in connection with churches harboring chapters of the congregation of St. James. This congregation had bases in the churches of St. Jacques de la Boucherie, St. Severin, and St. Eustache, and in the church and hospice of St. Jacques aux Pèlerins.

The localization of W_2 to Paris is further supported by its Parisian style of script and filigrane initials. Its connection with the St. James congregation is suggested by

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