

Opera Research Online I: Puccini's *Girl of the Golden West*

A. Program description

Phase One of Opera Research Online, based at Boston University, is the creation of an interactive website focusing on Giacomo Puccini's "American" opera *The Girl of the Golden West* (*La fanciulla del West*), based on the play by American playwright David Belasco. The development of this site is timed to coincide with the centennial of the opera's premiere (the first world premiere of New York's Metropolitan Opera, with Enrico Caruso singing and Arturo Toscanini conducting) in December 1910, but will continue indefinitely as a resource intended to increase and educate the audiences for opera. The website will inform and stimulate dialogue among scholars, educators, students and the public at large with previously unknown archival material, interactive features, a virtual museum, iconography, video interviews, video streaming, links to other sites, and various means of exploring the social and humanistic themes inherent in the opera. Later phases of Opera Research Online (not included in this proposal) will provide in-depth focus on other single operas by various composers (such as Mozart's *Marriage of Figaro*, which would lead to discussions of societal and class issues, and Verdi's *Otello*, which would open up issues of race and racism).

Further, an exhibition of related materials from Boston University's Howard Gotlieb Archival Research Center and a symposium of invited participants will be held at Boston University. This event will be videotaped and made available on the website. There will also be companion Facebook and Twitter sites, which are cost-free. In addition, the web content can be made portable to different media, such as DVDs, Youtube, or any new platforms that arise. The anticipated total budget for this project, using the least expensive means of travel and lodging, is \$73,934. We have already raised \$4000 from private funds, and expect to receive \$1000 more, so \$5000 is deducted from the total requested, which is \$68,934.

B. Content and creative approach

Opera is by nature interdisciplinary, involving several of the humanities: music, theater, history, poetry, often dance, and visual arts. Puccini's opera *The Girl of the Golden West* (*La fanciulla del West*), set in the multicultural society of the California Gold Rush in the 1840s, simultaneously challenges and propagates stereotypes that have become part of the American myth of the cowboy and the West. The popular image of the strong, silent, white cowboy, quick on the trigger, riding off into the sunset with his obedient female companion, is overturned by operatic characters who refrain from killing (in the end), express emotion, and value and respect an independent white woman who knows how to shoot and comes to the rescue of her Latino man. They then ride off into the *sunrise*.

Yet, while the actual society of the Gold Rush included European-Americans, Mexicans, African-Americans, Chinese, Australians, and Native Americans, not all of these are equally represented in the opera. Further, racial stereotypes that are present in the original drama by Belasco--especially of Native Americans--have not been banished from this work. All of these factors work to make *The Girl of the Golden West* a stimulating point of departure for multidimensional and interdisciplinary humanistic discussion.

In addition to exploring these themes through interactive features and documentation, the site also focuses on this opera as a creative collaboration of the arts. It will reproduce archival

and source material not previously available, some excerpts from published works, essays by humanist scholars, iconography, reception, video interviews, video streaming and more.

The creative team for this project is very fortunate to have strong connections with descendants of the creators of *The Girl of the Golden West*: Simonetta Puccini (granddaughter of the composer), Walfredo Toscanini (grandson of orchestral conductor Arturo Toscanini, who led orchestra for the opera's premiere), and Cheryl Green (a Belasco descendant). These advisors, as well as the archivists at the Metropolitan Opera and the Lehman family archive, have been very generous in supplying unique archival material for dissemination on the site. For example, in our Virtual Museum, we reproduce part of David Belasco's typescript for his stage play, which includes many directorial cues not published with the play. This typescript, autographed by the author and given to Arturo Toscanini in 1910, is from the Toscanini family collection and has never before been made public. The Metropolitan Opera has also been extremely generous in allowing us access to their entire press book of clippings from the 1910 premiere: over sixty pages of hard-to-find materials that will now be available to all.

There is no direct competitor for this site. Most opera companies now have individual sites that deal with their own productions and usually contain some interactive educational features. In the United States, the Aria Database gives information on operatic arias, which is useful to performers, but does not serve as a resource for in-depth scholarship. Opera Glass, based at Stanford University, provides information on libretti, source texts, plot synopses, performance histories, creators of roles, and discographies for most standard operas, but also does not allow for in-depth scholarship or discussion of one particular opera and the themes it raises. The most useful current site for scholars of *The Girl of the Golden West* is that of the Centro Studi Giacomo Puccini (CSGP), based in Lucca, Italy. It supplies scholarly information in Italian and English about the center's conferences, presentations and publications, a bibliography of Puccini studies (incomplete), PDF files of scores, set designs and material from the Ricordi Archive. Some of this material is quite useful for opera scholars, but the site covers all of Puccini's works and does not provide the quantity of detailed material that could be made available on *The Girl of the Golden West*, nor does it include any special interactive features or attempt to explore discussion topics raised by the work.

C. Audience

In the past, opera audiences have tended to be more economically privileged city-dwellers. While that situation has been steadily changing--opera has been televised with subtitles, and regional opera companies have opened around the United States--very often the notion of opera has retained an air of selectivity. Opera Research Online I: Puccini's *Girl of the Golden West* is intended to widen the audience for opera through the use of the Internet, Facebook and Twitter, as well as aiding scholars of the humanities, educators, students, and established opera lovers. The ancillary symposium at Boston University, while being initially directed to the Boston University and Boston area communities, will be recorded and uploaded to the website, allowing for full access by all. Iconographic elements of the exhibition will also be made available on the website. A member of our team, Dr. Sandra Nicolucci, Associate Professor of Music Education at Boston University, is advising us on the best ways to reach out to public school students as well.

While any opera can furnish interesting entry points for humanistic reflection, *the Girl of the Golden West* offers a startling array: potential subjects to be explored include manifest destiny, cowboy myths, racism, greed, redemption, music appreciation, set design, theater

history, music history, modernism, Wagnerism, Impressionism, and turn-of-the 20th-century social history. Our contributors will touch on some of these issues in essays, and the site's interactive features can allow for exploration of others. The audiences for this site will be made aware of historical and musicological facts, but they also will be able to discover how that information can be placed in the social contexts of Gold Rush California and present-day cultural milieus.

D. Format

In 2000, Boston University Assistant Professor Deborah Burton co-organized an interdisciplinary, international conference on Puccini's opera *Tosca* in Rome, which later became the book *Tosca's Prism* (Northeastern University Press, 2004). After this experience, she realized the limited nature of organizing a traditional conference, the influence of which often wanes precipitously after the event is over, and whose participants are restricted to whoever can be physically present at a certain time and location. In an effort to increase the staying power and influence of important musicological and socially contextual research, she began using the Internet as a launching pad for podcasts of the "Opera and Society" conference she organized at Boston University in 2005 (www.operaandsociety.org) and for the New England Conference of Music Theorists, for which she served as president from 2007-2009 (www.necmt.org). The scholarly materials presented at those conferences have had a much broader and longer-lasting effect thanks to the electronic medium in which they have been presented. She has been determined to utilize this new medium to its full advantage in future projects, and expand the range of users even further.

The Internet is the ideal platform for studying opera, since it can display text, images, video and sound--all elements of the art-form. A website can serve as a repository for archival material, be an interactive tool for learning, provide recordings interviews and events, and more, while gathering it all in one easy-to-access location. Further, it can link easily to other sites that can give the interested user almost unlimited access to information, and opportunities to experience this opera or other cultural events. However, the main advantage of the Internet is that it is available to all, via private and public access points, no matter one's location or social standing.

This website can accomplish much more than a traditional conference, both in breadth of audience reach and in content: rare documents from various parts of the world can be examined, videos can be watched and music heard at the time and place the viewer prefers, the information is available indefinitely, and participation is not limited by physical presence. The site is designed to be approachable by those with or without musical training or experience with opera.

The site's interactive features also make it an effective learning tool. These features can include:

- an interactive timeline to show key events such as writing of the Belasco play, important dates in Puccini's biography, the Metropolitan Opera premiere, etc.
- a drag and drop quiz to test knowledge
- a slideshow that gives details on mining in California and the Gold Rush using images from the Library of Congress.

- a downloadable PDF file that has text and images that teachers can use as a lesson plan providing an overview of the opera, and topics for discussion (after students watch video clips, which will be streamed on the site)
- a blog that focuses on issues of social relevance that users can utilize: here, specific discussion topics would be suggested, such as: portrayals of Native Americans in various media, or myths of the American West, and responses given to audience questions or comments.
- an interactive interview object where one would click on questions to ask the person being interviewed and they will answer those questions.
- if permission were granted, short video clips could be downloaded to watch on iPod, iTouch, or iPhone.

The exhibition held at Boston University would allow the university and local communities to have a close look at original documents from the Gotlieb Center's collection and other archives. The symposium would bring together specialists from the Boston area, as well as descendants of the opera's creators. A provisional list of invitees would include: descendants Simonetta Puccini, Walfredo Toscanini, and Cheryl Green, and scholars Deborah Burton (BU, Music), Nina Silber (BU, History), Harvey Sachs (Curtis Institute, Opera studies). Boston University has a flourishing Opera Institute and a renowned vocal department in its College of Fine Arts, and this exhibition and symposium would be of interest to those singers and to other students and faculty, as well as its usefulness as an adjunct to courses on opera and music. An exhibition and symposium at Boston University would also be physically accessible to the nearby institutions of Harvard University, Massachusetts Institute of Technology, the New England Conservatory of Music, Northeastern University, Tufts University, Boston College, Wellesley College, and the University of Massachusetts--all major centers of learning that have strong music and humanities departments. Once the event has been videotaped and uploaded onto the website, it will be accessible to all.

E. Rights and Permissions

We have already received permission to reprint two scholarly articles, two autograph manuscript pages of music (from the Lehman Collection's copy of Puccini's draft of the opera), articles and images from the *New York Times*, the complete Metropolitan press book of clippings from the 1910 premiere, and facsimiles of the covers of Native American songbooks owned by Puccini. Remaining is permission from Simonetta Puccini to reproduce a manuscript page from the collection of the Museo Puccini at Torre del Lago, Italy, but since Dr. Puccini has been involved in this project from the beginning, we do not anticipate any problems in that regard. Permissions will also be needed from the Gotlieb Archive at Boston University, Cornell University Library, various public-access websites, and private archives for research material and images, and from the Metropolitan Opera for permission to stream video of their production of the opera.

The usual costs for reproducing images average \$35 an image, according to the research we have done. We expect to use approximately 20 images and documents from various repositories, so the likely cost is \$700.

F. Distribution plan

Website outreach

- scholars of opera, general music and the humanities can be reached through announcements in professional email lists, such as AMS-L (American Musicological Society), SMT-list (Society for Music Theory) and in hard copies of the announcement available at annual meetings.
- educators can be made aware of the project through an announcement in the College Music Society newsletter, as well as the email lists above.
- students are more likely to receive communication about the project through companion sites on Facebook or Twitter, or excerpts placed on Youtube, or through class assignments.
- opera fans will be reached primarily through a link on the Metropolitan Opera site (www.metopera.org), which has already been arranged. There are also online discussion groups such as Opera-L, where announcements can be posted.

Exhibition/symposium outreach

- the Boston University community will be reached through the “BU Today” feature of the university email system, through the websites of individual departments involved, and through communication with the BU Opera Institute.
- the Boston area community will be reached through the academic lists mentioned above and announcements in local media and radio.
- public elementary and high school students will be reached through the various methods prescribed by our Music Education specialist, Dr. Sandra Nicolucci, such as the *Massachusetts Music News*, published by the Massachusetts Music Educators Association, online at: <http://mmeaonline.org>.

G. Humanities advisors

- Deborah Burton - a specialist in the operas of Puccini, is the Principal Investigator of the project. She is author of the forthcoming *Recondite Harmony: The Music of Puccini*, co-editor of and contributor to the interdisciplinary *Tosca's Prism* (Northeastern University Press, 2004) and “The Real Scarpia: historical sources for *Tosca*” (*Opera Quarterly*, 1994), and many other articles and program notes on opera. She currently is an Assistant Professor of Music at Boston University’s College of Fine Arts, and is able to supply musicological expertise, access to archival materials, English translations, and editorial skills. With a bachelor’s degree in Literature from Columbia University, and as a 2009-2010 fellow of the Boston University Humanities Foundation, she also has experience in exploring humanistic concepts and themes.
- Sandra Nicolucci - Dr. Nicolucci is an expert in music education and as Co-investigator will advise the project on how best to reach public school audiences. She is a frequent clinician, specializing in presentations on standards-based curriculum development, assessment, public relations, classroom management, music program evaluation, instructional strategies, and a variety of other music education topics, as well as a composer of music for young children. She is principal of *Music Education Consulting*, serving as program evaluator for public schools, music organizations, and colleges as well as consultant on music curriculum development projects and an active member of the Massachusetts Music Educators Association (MMEA), having served on many conference planning committees, state and district boards, and as leader

of the affiliate association, Administrators in Music Education (AIME). She has received the Lowell Mason Award, the MMEA Visionary Leadership Award, and the MMEA Distinguished Service Award, its highest honor. Boston University awarded her its Distinguished Alumna Award, and the National Music Foundation honored her innovative work in curriculum development with the American Music Education Initiative Award. She has served on the education advisory committee and strategic planning team for the Boston Symphony Orchestra's Education and Community Programs Department and has assisted with a variety of initiatives on behalf of arts-centered pilot and charter schools in Boston and is an active member of the *Urban Music Educators' Coalition* (UMEC) whose mission is to improve access to music instruction for Boston children.

- Nina Silber - Boston University Professor Silber specializes in the history of the United States between the mid-19th century and the early 20th century, including the period of the Civil War and Reconstruction. Her scholarship focuses mainly on cultural and women's history, but the courses she teaches--on the Civil War era, the Gilded Age, and the American South--also examine society and politics in these periods. She is the author of numerous publications, including *The Romance of Reunion: Northerners and the South, 1865-1900* (1993), which is an examination of Northerners' changing cultural attitudes towards the South after the Civil War, and *Daughters of the Union: Northern Women Fight the Civil War* (2005). She also co-edited *Divided Houses: Gender and the Civil War* (1992), *Yankee Correspondence: Civil War Letters Between New England Soldiers and the Homefront* (1996), and *Battle Scars: Gender and Sexuality in the US Civil War* (2006). She has consulted on a number of Civil War and women's history video projects and museum exhibits. As Co-investigator she will serve as humanities advisor to the project.

- Harvey Sachs - A writer and music historian, Mr. Sachs will serve as an unpaid consultant to the project advising us on matters concerning orchestra conductor Arturo Toscanini, and be an invited guest at the symposium at Boston University. He has published eight books – of which there are now more than fifty editions in fifteen languages – including what have long been the standard biographies of Arturo *Toscanini* (Lippincott, 1978) and Arthur *Rubinstein* (Grove Atlantic, 1995), a history (*Music in Fascist Italy*; Norton, 1988), two collections of essays on musical subjects (*Virtuoso*; Thames & Hudson, 1982, and *Reflections on Toscanini*; Grove Weidenfeld, 1991), and, as co-author, the memoirs of Plácido Domingo (*My First Forty Years*; Knopf, 1983) and Sir Georg Solti (*Memoirs*; Knopf, 1997). His most recent published volume is *The Letters of Arturo Toscanini* (Knopf, 2002), which he compiled, translated, and edited, and he recently completed a book – *The Ninth: Beethoven and the World in 1824* – scheduled for publication by Random House in June 2010. Mr. Sachs is currently on the faculty of the Curtis Institute of Music in Philadelphia.

H. Media staff

- Malcolm Johnstone - Mr. Johnstone is the founder of Learning Objects, LLC, an award-winning developer of interactive media for online learning. His company provides students with learning experiences that target different learning styles, while focusing on specific learning objectives. Through simulations and interactive exercises, their sites promote active learning by providing students with media that is both educationally effective and engaging.

As the Executive Producer, Mr. Johnstone is responsible for working with clients to develop interactive media that is fun and engaging, while meeting learning objectives. He is a graduate of the University of New Hampshire, Bachelor of Science Business Administration. He will be the head of the media staff, and will direct Jin Chyung in her web design.

- Jin Chyung - Ms. Chyung is the Art Director and is a graduate of the Rhode Island School of Design (RISD) and obtained her Masters degree at Harvard University's Technology in Education program. During the past five years Jin has worked on hundreds of interactive projects at Learning Objects and developed the media that was used in two award-winning courses. She will continue to do most of the web designing.

I. Progress

In May 2009, Deborah Burton began to develop ideas for this project and discussed them with a variety of humanities scholars, performers and other musical contacts: a videographer recommended by Placido Domingo was approached (Jose Luis R. Cortes, A.D.O. Entertainment, Inc., 155 W. 70th. Street #5F, New York, NY 10023) . The next month, Prof. Burton visited Simonetta Puccini in Italy, received some photocopies of archival material and made a video interview of her for the website. In September 2009, Prof. Burton discussed the project at length with Malcolm Johnstone of LearnObject and signed an agreement to set up a trial website, for which \$1000 was paid from her own funds. Since that time, communication between Prof. Burton and Mr. Johnstone has been almost daily by email: she has been supplying him with raw data and archival material as it becomes available.

During Autumn 2009, we made contact with performers who have participated in important stagings of *The Girl of the Golden West*. Baritone Sherrill Milnes has agreed to a taped interview in February 2010, while tenor Placido Domingo's and Walfredo Toscanini's interviews are tentatively scheduled for January 2010. We are still waiting to receive a response from conductor James Levine, who has been ill.

In December, we received permission from the Lehman family collection to reproduce two pages of their autograph score of the opera on our website, and the archivist for the Metropolitan Opera, Robert Tuggle, sent us three DVDs containing the entire press book for the 1910 premiere of the opera. The current trial site, set up using private funds with only some of the links active, can be seen at: <http://www.fanciulla100.org/demo/test.html>.

J. Work plan

Date	Work	Time Needed	Personnel	Purpose
Winter 2010 [preparatory work]	receive newly composed essays by contributors; create image files of Lehman Collection score in New York; videotape interviews with Placido Domingo, Sherrill Milnes, Walfredo Toscanini and Robert Tuggle; receive images from Gotlieb Center.	5 days	Deborah Burton	preparatory collection of material
Spring 2010 [preparatory work]	request permissions from publishers and archives; reserve space at Boston University for symposium, and plan exhibition with Boston University's Gotlieb Center.	16 days	Deborah Burton	preparatory scheduling and permissions
Summer 2010 [preparatory work]	collaboration of humanities and media teams on interactive features; one face-to-face meeting in July or August.	3 days	Deborah Burton, Malcolm Johnstone, Sandra Nicolucci, Jin Chyung	initial outlining of interactive means of outreach, identifying needed resources and contacts
September 2010	arrangements made for travel and hotel accommodations for symposium guests; collation of exhibition materials and arrangements made to videotape the event.	3 days	Deborah Burton	organization of ancillary exhibition and symposium
October 2010	further development and enhancement of interactive features; meeting with humanities and media teams	3 days	Deborah Burton, Malcolm Johnstone, Sandra Nicolucci, Jin Chyung,	refinement of interactive features, consulting with necessary contacts
November 2010	testing trial website on focus groups at Boston	3 days	Deborah Burton,	testing of interactive and

	University and elsewhere; adjusting user interface as necessary; meeting of combined teams.		Malcolm Johnstone, Sandra Nicolucci, Jin Chyung	other website features
December 2010	announcements sent out on email lists, local media and other means to announce launch of website; blog begun; exhibition and symposium held at Boston University; travel to Boston by symposium participants; setting up Facebook and Twitter sites.	5 days	Deborah Burton, Sandra Nicolucci, Malcolm Johnstone	opening of public access to website
January 2011	videotape of symposium uploaded to website; video and sound material from website possibly used in broadcast of the performance by the Metropolitan Opera; test use of the site in the classroom (BU course CFA MU328)	3 days	Deborah Burton, Malcolm Johnstone	expanded access to the site and its materials
February 2011	blog discussions set up and monitored by members of the humanities team.	ongoing	Deborah Burton, Sandra Nicolucci, Nina Silber, Malcolm Johnstone, Jin Chyung	furthering in-depth discussions of themes of the project
March 2011	PDF files for classroom use developed.	2 days	Deborah Burton, Sandra Nicolucci, Malcolm Johnstone, Jin Chyung	expanded access to the site and its materials
April 2011	Developing portable versions of the website for youtube, iPod, iTouch, or iPhone.	one week	Malcolm Johnstone, Jin Chyung	expanded access to the site and its materials
May 2011	Outreach to schools and colleges, announcing these	2 days	Sandra Nicolucci,	expanded access to the site and its

	new teaching materials		Deborah Burton	materials
June 2011	Revision of website to showcase audience participation: adding sections containing users' contributions.	1 day	Deborah Burton, Malcolm Johnstone,	fostering two-way communication and recognition of users' input.
July 2011	Review of the project, in joint meeting, to identify achieved and underachieved goals of project, effectiveness, consider means of improvement.	1 day	Deborah Burton, Malcolm Johnstone, Jin Chyung, Sandra Nicolucci	review and assessment
August 2011	Implementation of revised strategies.	two to three weeks	Malcolm Johnstone, Jin Chyung,	expanded effectiveness

K. Fundraising plan

- current funds: we have collected \$2500 from private donors (Deborah Burton, Walfredo Toscanini, anonymous), and expect to receive \$2500 in additional funds from private donors.
- estimated total costs: \$

L. Organization profile

- applicant institution: Boston University was chartered in 1869 by Lee Claflin, Jacob Sleeper, and Isaac Rich, three successful Methodist businessmen whose abolitionist ideals led them to envision and create a university that was inclusive—that opened its doors to the world—and engaged in service to and collaboration with the city of Boston. From the day of its opening, Boston University has admitted students of both sexes and every race and religion. It is with pride that Boston University counts Martin Luther King, Jr. among its alumni. Other notable alumni include the first woman to earn a Ph.D., the first woman admitted to the bar in Massachusetts, the first Native American to graduate with a doctorate in medicine, and the first African-American psychiatrist in the United States. [source: www.bu.edu/info/about/]
- production organization: Opera Research Online is a new organization, based at Boston University, whose aim is to expand awareness of opera, its history and its social relevance to educators, scholars, students and public by focusing on individual operas in depth. Its predominantly digital format allows unlimited access to archival materials, the easy collation of relevant literature, multimedia information, educational outreach, and links to other sites and info. It owes its origins to Deborah Burton, a Puccini scholar who, after organizing an interdisciplinary conference in Rome, *Tosca 2000*, which became the book *Tosca's Prism* (Northeastern University Press, 2004), realized that a traditional conference had many limitations, especially audience outreach. Even though that conference and book were interdisciplinary and involved musicologists such as Julian Budden and Marcello Conati, as well as historians such as Eugen Weber and John A. Davis, its audience was limited. Prof. Burton, a

2009-2010 winner of a Junior Fellowship by the Boston University Humanities Foundation, along with Professors Sandra Nicolucci and Nina Silber, and consultant Harvey Sachs, aim to create an online educational resource for opera study that are expandable and continuous, and that can reach beyond the limited audience of an academic conference.

M. Bibliography of humanities scholarship that informs the project

The following bibliography is organized by topic.

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N. List of collections of materials to be used by the project

Resources for the website

Users will be free to navigate among various webpages: information about the opera's premiere, the virtual museum, video interviews, a timeline, the text of the Belasco play, a "read more" section, a blog, streaming video, links and others. A trial version of the site can be found at: <http://www.fanciulla100.org/demo/test.html> The contents of each webpage are described below:

- **The 1910 premiere**: articles and iconography from the *New York Times*, the *Boston Globe*, and dozens of other, often rare periodicals of the time, including many images from the press book of the Metropolitan Opera's Archive.
- **Virtual museum**: contains images of autograph musical sketches, Belasco's typescript for his stage play, autographed by the author and given to Arturo Toscanini in 1910, the first edition of the libretto, historic photos of Puccini, Caruso, Toscanini, Belasco and others, historical posters for the opera, photos of Buffalo Bill's Wild West Show (which Puccini saw in Italy), images of Puccini's copies of two Native American songbooks (on which he based some of his musical material), and more.

- Video interviews: original interviews with Simonetta Puccini (the composer's granddaughter, already posted), Walfredo Toscanini, Sherrill Milnes, Metropolitan Opera archivist Robert Tuggle, and possibly tenor Placido Domingo and Metropolitan Opera conductor James Levine.
- Timeline: will show key events such as Puccini's birth, the premiere dates for his other operas, writing of the Belasco play, the Metropolitan Opera premiere, the 100th anniversary.
- Belasco's play *The Girl of the Golden West*: both Belasco's original play and the novelization he created from it will be made available.
- Did you know...: this section would contain an interactive drag and drop quiz and interesting sidebars of related information.
- Read more: this sections contains excerpts of new and previously published material, with links to the complete source. The contributions include:
 - new English translations of descriptions of the United States and New York by two of Puccini's librettists. Ferdinando Fontana, who wrote the libretti for Puccini's first two operas *Le villi* and *Edgar*, wrote *New York* in 1884 with Dario Papa, and one of the two librettists for *La boheme*, *Tosca* and *Madama Butterfly*, Giuseppe Giacosa, penned *Impressions of America (Impressioni d'America)* in 1899.
 - a new essay by Carolyn Guzski, a scholar specializing in opera in the musical scene in the New York City of the early 20th Century, and professor at Buffalo State University.
 - two published essays by Allan Atlas, professor at the City University of New York Graduate Center and author of many articles on Puccini and *La Fanciulla del West*: "Belasco and Puccini: 'Old Dog Tray' and the Zuni Indians," *Musical Quarterly* 75/3 (Fall 1991): 362-397 (reprinted with permission) and "Lontano-tornare-redenzione": Verbal leitmotives and Their Musical Resonance in Puccini's *La fanciulla del West*," *Studi musicali* 21/2 (1992): 359-98 (reprinted with permission.)
 - an essay by Linda Fairtile, "Real Americans Mean Much More: Race, Ethnicity, and Authenticity in *The Girl of the Golden West* and *La fanciulla del West*," to be published in *Studi Pucciniani*, IV, forthcoming.
 - a new essay on *La fanciulla del West* by Cori Ellison, Dramaturge of the New York City Opera and instructor at the Juilliard School.
 - excerpts from Annie J. Randall and Rosalind Gray Davis, *Puccini and the Girl: History and Reception of "The Girl of the Golden West"* (Chicago: University of Chicago Press, 2005).
 - a new essay by Annie J. Randall, co-author of the above and professor of musicology at Bucknell University

- a excerpt on Toscanini by Harvey Sachs, currently on the faculty of the Curtis Institute of Music in Philadelphia, is the author of standard biographies of Arturo *Toscanini* (Lippincott, 1978) and *Reflections on Toscanini*; Grove Weidenfeld, 1991).
- a new essay on the music of *The Girl of the Golden West* by Deborah Burton, assistant professor of music at Boston University, current Junior Fellow of the Boston University Humanities Foundation, and author of the forthcoming *Recondite Harmony: The Music of Puccini*, co-editor of *Tosca's Prism* (Northeastern University Press, 2004) and “The Real Scarpia: historical sources for *Tosca*” (*Opera Quarterly*, 1994), and many other articles and program notes on Puccini.
- a new essay by Mary Jane Phillips-Matz, author of *Puccini : a biography* (Northeastern University Press, 2002), *Leonard Warren, American baritone* (Amadeus Press, 2000), *Rosa Ponselle : American diva* (Northeastern University Press, 1997), *Verdi : a biography* (Oxford University Press, 1993), *Opera: grand and not so* (W. Morrow, 1966), and *The many lives of Otto Kahn* (Macmillan Co.,1963).
- an essay by Cheryl Green, descendent of playwright David Belasco and author of scholarly works on him.
- blog: specific discussion topics would be suggested, such as the portrayals of Native Americans in various media, racism, greed in American history, modernism, manifest destiny, and turn-of-the 20th-century social history.
- streaming video: we hope to get permission from the Metropolitan Opera to stream Act II of *The Girl of the Golden West* from their video production of 1992. If that is not forthcoming, we will include short clips instead. We would also like to include video from Cecil B. DeMille’s silent movie adaptation of the play from 1915.
- links: clickable links to sites dedicated to Puccini, Belasco, Toscanini, American History, the Gold Rush, Caruso, as well as sites belonging to libraries, collections, catalogues, publishers, Google Books, etc.

Resources for the Exhibition from the Boston University Howard Gottlieb Archival Research Center

- from the Sarah Caldwell Collection: her production files (annotated scores, set designs, translation notes, etc.) for a production she mounted with the Opera Company of Boston.
- from the Tito Gobbi Collection: his contract to perform in a production at Teatro della Scala in 1956, and two photos of Gobbi as Jack Rance.
- from the Frederick Jagel Collection: photos of Jagel as Dick Johnson, and Jagel's signed score, dated ca. 1911.
- from the Dorothy Kirsten Collection: Almost 200 photographs of Kirsten in various productions, mostly from the 1960s; a bullet shell casing used as a prop in one production; a reproduction poster of the premiere
- from the Rise Stevens Collection: A photo from her appearance in the 1962 MGM film adaptation of the opera.