

ABOUT THE CONTRIBUTORS

director of the journal *Studi Musicali* of the Accademia Nazionale di Santa Cecilia. He is now president of the diploma course in History, Science, and Techniques of Music and Performance at the Facoltà di Lettere e Filosofia of the University of Rome "Tor Vergata" and is an "accademico effettivo" of the Accademia Nazionale di Santa Cecilia.

Index

- ABC *Tosca* telecast (1960), 255
 Acton, John Francis Edward, 44, 61n32
 aesthetics, 228-231
 Agnelli, Giovanni, 137
 Alaleona, Domenico, 225, 226-232, 233, 240
Alceste (Euripides), 168
 Alembert, Jean d', 106
 Alexander II, czar of Russia, 88
 Alfano, Franco, 240
 Alfieri, Vittorio, 294
 Amici, Luigi, 284
 Amsterdam *Tosca* production (1999), 251
 anarchists, xiv-xv, 92, 141
Andrea Chénier (Giordano), 118
 Andreoli, Guglielmo, 235
 Angelotti (Puccini character), 61n29, 73
 Angelotti (Sardou character), xii, 73, 87, 124-125, 151, 250
 Angelucci, Liborio, 73-75, 124-125, 250
 anticlericalism, xii-xiii, xiv-xv, 90, 249-251; in Italy ca. 1900, 135-145; in Roman Republic, 4, 70-71, 73-74; in updated productions, 251-252, 255-256
 antifascism, 254-256
 Antwerp *Tosca* production (1999), 251
 Aristotle, 151
Ars Poetica (Horace), 154
Arthur Pendennis (Thackeray), 114
Asino, L' (periodical), 141-142
Associazione Musicale Lucchese, 21
 Augereau, Pierre-François-Charles, 111n20
 Augustine, Saint, 168
 Auslander, Joseph, 256-257
 Austen, Jane, 114
Azione Cattolica, 139-140
 Baciocchi, Elisa, 20, 22, 25, 31
 Baciocchi, Felice, 25
 Banca di Roma, 142
 Bàrberi, Amerigo, 221
 Barrymore, Maurice, 88-89
 Barsanti, Francesco, 22
 Bartholomé, Albert, 109
 Basevi, Abramo, 221
 Basson, Marthinus, 259-260
 Beauharnais, Eugène de, 8, 10
 Belasco, David, 279n13
 "Bella madre degl'Inni guerrieri" (D. Puccini), 28-29, 31
 Bernhardt, Sarah: in *Fedora*, 88, 918; *Nadjezda* offered to, 88-89; in *La Tosca*, 85, 86, 108, 114, 127, 267, 28
 Bernheimer, Martin, 252
 Bernini, Gian Lorenzo, 122
 bersaglieri, 136
 Berthier, Louis-Alexandre, 68, 110n5
 Blanc, Cesare, 215n8
 Blaserna, Pietro, 233
 Boccherini, Luigi, 22, 23
bohème, La (Puccini): composition of, 127; harmony in, 266; libretto, 125, 202, 204, 207; motivic technique, 171
 Boito, Arrigo, 229
 Bologna, armistice of (1796), 67
 Bologna *Tosca* production (1990s), 251
 Bonaparte, Joseph, 12, 13, 14, 67
 Bonaparte, Napoleon: Alps crossing, 5-6, 86, 95, 101; Angelucci and, 74; and coup d'état, 93n1; defeat

- Bonaparte, Napoleon (*cont.*)
 of, 32; glorification of, xiii, 90,
 100-101, 102-104, 126; Italian
 conquest, 6-15, 67-79, 92-93, 97,
 101-104, 107-108, 121; Italian
 legacy, 3-16; letters, 10; Paisiello
 and, 20, 62n41; Pius VII and,
 264-265
- Boulangier, Georges, 89
- Brissot, Jacques-Pierre, 95
- Bruno, Giordano, 138
- Brusa, Filippo, 225
- Buenos Aires *Tosca* production
 (1957), 254-255
- Burton, Deborah, 26, 171-172, 183
- Busoni, Ferruccio, 233
- Bussotti, Sylvano, 276
- cabotins*, 87
- canailles*, 87, 89, 90, 94-95
- Caniglia, Maria, 273
- Capobianco, Tito, 254-255
- Caracciolo, Francesco, 45, 62n34,
 62n38, 66n96
- Caracciolo, Lucio (Rocca Romana),
 46, 48, 49, 53, 63n45
- Carner, Mosco, 172, 265, 266
- Carnot, Sadi, 89
- Carretti, G. M., 23
- Casa Giacosa archives (Colleretto),
 183-220
- Casa Ricordi archives, 198, 199-200,
 214n3
- Casati, Luisa, 292, 293, 295-296n6
- Casella, Alfredo, 232
- Castel Sant'Angelo (Rome), 61n29,
 68, 94, 109-110n3, 122, 123-124,
 151, 288
- catasto*, 11
- Catherine the Great, 60n24
- Carrani, Paolo, 214n1
- Cavaradossi, Luigi, 153
- Cavaradossi (Puccini character), xii,
 92, 117-119, 284-289, 291
- Cavaradossi (Sardou character), 87,
 97, 108, 114-115, 153
- Cecilia* (Italian ballad), 168
- Centro Studi Giacomo Puccini
 (Lucca), xv
- Cerù, Nicolao, 23, 33
- Championnet, Jean-Etienne, 112n34
- Chénier, Marie-Joseph, 150
- "Christus factus est" (D. Puccini), 31
- church lands, confiscation of, 11, 13-
 14, 67, 69
- Ciarratano, Il* (D. Puccini), 31, 32
- Cimarosa, Domenico: mentioned in
 Sardou play, 106, 282-284, 295n1;
 politics and, 60n24; works, 59n21
- Cimbroti, Attilio, 233
- Cisalpine Republic, 4-5
- Cleveland *Tosca* production (1957),
 257
- Codazzi, Edgardo, 235-237
- Colautti, Arturo, 93n4
- Concerto di Cimbalo o Piano-Forte* (D.
 Puccini), 54n2
- conscription, military, 7, 9-10, 14
- Continental System, 7, 11, 12, 15n8
- Copyist A, 184, 193, 195, 215n8
- Copyist B, 184, 191, 193, 195, 215n8
- Corelli, Arcangelo, 131
- Costanzi, Giovanni Battista, 23
- Counter-Reformation, 291
- Crisantemi* (Puccini), 32
- Crispi, Francesco, 89-90, 139
- critica musicale, La* (periodical), 223-
 225
- Cuoco, Vincenzo, 78n21
- Dahlhaus, Carl, 169
- D'Amico, Fedele, 270-271
- D'Amico, Silvio, 293
- Daniel Rochât* (Sardou), 105
- D'Annunzio, Gabriele, 229, 292-
 294
- Davenport, Fanny, 261n1
- David, Jacques-Louis, 6, 87, 101, 106

- Davout, Louis-Nicolas, 111n20
- De Sanctis, Cesare, 232
- decadence, 289-291
- decennio francese*, 12
- del Val, Merry, 142
- Desaix, Louis, 6, 96, 101
- Detaille, Edouard, 90
- Deutsch, Max, 276
- di Stefano, Giuseppe, 285-286, 286,
 287, 295
- Dialogo di Federico Ruysch e delle
 mummie* (Leopardi), 229
- dissonances, unresolved, 225, 232-
 235
- divorce bill, 142-143, 145n14
- dodecaphony, 269-270
- Dolovio, Carlo, duke of Lucca, 127-
 128
- Don Carlos* (Verdi), 235
- Don Giovanni* (Gazzaniga), 26
- Don Giovanni* (Mozart), 26, 59n21
- Drabkin, William, 171
- dramaturgy, 149-155
- Dumény (actor), 105
- Duncan, Isadora, 296n6
- Duphot, Mathieu-Léonard, 67
- Duse, Eleonora, 288, 292
- Eddy, Nelson, 253
- Edgar* (Puccini), 32, 33
- electoral cantatas (*Tasche*), 22-23,
 31-32
- epoca francese*, 4, 6
- Euripides, 168
- fanciulla del West, La* (Puccini): har-
 mony in, 225, 226, 229-231, 268,
 269; local color in, 32
- fasci*, 139
- Fascist-era *Tosca* settings, 255-256,
 260-261
- Federici, Father (Dominican friar),
 53
- Fedora* (Sardou), 88, 91
- Ferdinand IV, king of the Two
 Sicilies, 44-45, 60n24, 61n29,
 62n34, 62n41
- Ferraris, Maria Pia, 214n1
- feudal system, 4-5, 12-13
- figlia di Jorio, La* (D'Annunzio), 229
- Filomarino brothers, 48-49
- fiscal reforms, 10-11
- Florence *Tosca* production (post-
 1960), 255
- Fontana, Ferdinando, 126-127
- Forde, Allen, 228
- Fortunati, Francesco, 250
- forza del destino, La* (Verdi), 235
- Fosca (copyist), 215n8
- Franchetti, Alberto, 133n12, 185
- Frazzi, Vito, 240-241
- Freemasonry, 137, 141
- French drama, 149-151
- French Revolution: centennial of, 77,
 88; Italy influenced by, 3-4
- French Third Republic, church-state
 struggles in, xiii, 143, 250
- Fux, Johann Joseph, 234
- Galantara, Gabriele, 141, 142
- Galiani, Fernando, 106
- Galina: A Russian Story*
 (Vishnevskaya), 258
- García Gutiérrez, Antonio, 168
- Garfield, James, 88
- Garibaldi, Giuseppe, 137
- Garnier, Pierre-Dominique, 69
- Garulli, Valdo, 225, 233, 235-237
- Gasparini, Francesco, 22
- Gavazzoni, Gianandrea, 266, 272, 278
- Gazzaniga, Giuseppe, 26
- Geminiani, Francesco, 22
- gendarmaria*, 9, 10
- generating chords, 225, 235-237, 238
- generazione dell'Ottanta*, 224
- Gennarino (Sardou character), 152
- Genoa, French defeat at (1800):
 mentioned in Sardou play, 98, 99.

INDEX

- Genoa, French defeat at (*cont.*)
107, 110n10; D. Puccini's *Tè*
Deum and, xiv, 26, 28, 57-58n13
- Genoa, republic of, 3
- Gentiloni Pact, 143
- Gerli, Giuseppe, 241n2
- Giacosa, Giuseppe: autographs, 183;
complaint about *Tosca* play, 90;
letters from Ricordi, 201-207; let-
ters to Ricordi, 217n13; and *Tosca*
libretto, 87, 125-126, 128, 167-
168, 184-200, 267
- Gianni Schicchi (Puccini), 234, 235
- Gioia, Melchior, 5
- Giolitti, Giovanni, 141, 143
- Giordano, Umberto, 93n4, 118
- Giovannini, Alberto, 241n2
- Girardi, Michele, 267-268
- Girl of the Golden West*. See *fanciulla del West*, *La*
- Glimmerglass Opera Festival
(Cooperstown, N.Y.), 255
- Gobbi, Tito, 148
- Gradus ad Parnassum* (Fux), 234
- Gramsci, Antonio, 137, 143
- Gran Partita*, K. 361 (Mozart), 31
- Gregori, Giovanni Lorenzo, 22
- Gui, Vittorio, 227
- Gutman, John, 257
- Habsburg Empire, 3, 8
- Hamilton, Emma, xiv, 87, 107
- Hamilton, Sir William, xiv
- Harmonia* (periodical), 227
- harmonic series, 237
- Helmholtz, Hermann, 233
- Helvétius, Claude-Adrien, 87, 97,
106
- hexaphonic chord, 226-232
- Horace, 151, 154
- Hungarian revolution (1956), 256-
257
- Illica, Luigi: collaboration with
Franchetti, 185; letters, 191; on li-
bretto form, 155; scene-setting
and stage directions written by,
186, 191, 210-211; and *Tosca* li-
bretto, 87, 125-126, 128, 133n12,
134n20, 167-168, 184-200, 267,
288-289
- interval cycles, 225, 227-232
- Isabeau* (Mascagni), 226
- Istituto di Studi Pucciniani (Milan),
xv, 19
- Italian administrative reforms and
centralization, 8-9, 13-14, 68-69,
72
- Italian class structure, 293
- Italian land reforms, 7, 11, 12-13,
140
- Italian literature, 292-294
- Italian musical theory, 221-245
- Italian workers' movement, 139, 140,
142
- Italy, republic of, 7, 8-9
- Jacobins, 5, 47, 87, 104
- Jähns, F. W., 181n8
- Jews in Rome, 4, 72
- Johnson, Amy, 262n15
- Joubert, Barthélemy, 112n34
- Kerman, Joseph, 179
- Kotzebue, August, 114
- Krall, Heidi, 255
- La Fenice* (Venice), 277, 284
- La Scala (Milan), 26, 251, 254
- Lamos, Mark, 255-256
- Lavisse, Ernest, 107
- Lazzaroni, 44, 46-47, 48-54
- legal system, Napoleonic, 8, 9, 13, 72
- leghe bianche*, 142
- Leibowitz, René, 128, 266-267
- leitmotiv* technique, 168-171, 181n8
- Lenormand, René, 233
- Leo XIII, Pope, xiv-xv, 140
- Leopardi, Giacomo, 229
- liberals, xiii, 140, 143, 250

INDEX

- Lodoletta* (Mascagni), 224
- Lohengrin* (Wagner), 168
- Los Angeles *Tosca* production
(1983), 251-252, 254
- Louis-Philippe, king of France, 103
- Lucca: musical life of, 21-23, 25;
Puccini family in, 20-23; republic
of, 3
- Luciana (Sardou character), 96
- Luckner, Nicholas, 94
- Luneville, treaty of (1801), 6
- MacDonald, Jacques, 112n34
- MacDonald, Jeanette, 253
- Madama Butterfly* (Puccini): har-
mony in, 266, 269, 270; libretto
revisions, 276-277; local color in,
32
- Maggio Musicale Fiorentino, 255
- Magi, Fortunato, 21
- Maisuradze, Badri, 262n15
- Mammon, Gaetano, 106
- Manfredi, P., 22
- Manon Lescaut* (Puccini): borrowings
in, 32; composition of, 127; gener-
ating chords in, 235-237; libretto,
125
- Mansfield Park* (Austen), 114
- Manuale di Armonia* (Codazzi/
Andreoli), 235-237
- Marengo, battle of (1800): described,
6, 95-96; in *Tosca* opera, 6, 58n13;
in *Tosca* play, 57-58n13, 86, 96-
101, 107, 108, 116, 121, 124, 288
- Margherita, queen of Italy, 92
- Maria Carolina, queen of Naples, xiv,
130-131, 265; as Sardou character,
87, 99-100, 110-111n15, 124,
152-153, 284
- Maria Luisa, duchess, 32
- Marian devotions, 140
- Marriage of Figaro, The* (Mozart),
59n21
- Martini, Padre, 19, 55n8
- Mascagni, Pietro, 55n9, 224, 225, 226
- Mass in C minor, K. 427 (Mozart),
31, 55n8
- Masséna, André, 57n13, 85, 107,
110n10, 112n34
- matrimonio segreto, Il* (Cimarosa),
59n21
- Measure for Measure* (Shakespeare),
168
- Mefistofele* (Boito), 229
- Mélas, Michaël-Friedrich von, 6,
58n13, 95-98, 99, 251
- Meluzzi, Pietro, 166n20
- Melzi d'Eril, Francesco, 8-9, 11
- Mercadante, Giuseppe, 23
- Mercier, Louis-Sébastien, 150
- Messa a 4 voci* (Puccini), 32
- Metternich, Klemens von, 3
- Milan, duchy of, 3
- Milan riots (1898), xiii-xiv, 91-92, 127
- Milan *Tosca* production (1990s), 251,
254
- Mindszenty, Joseph, 256, 257-258
- Modena, duchy of, 3, 8
- Moliterno, prince of. See Pignatelli,
Girolamo
- Monitore di Roma* (newspaper), 71,
74
- Monti, Vincenzo, 73
- Moravia, Alberto, 292, 293
- Moreau, Gustave, 290
- Moreau, Jean-Victor, 101-102,
112n34
- Mozart, Wolfgang Amadeus: admit-
ted to *Accademia Filarmonica*,
55n8; works, 26, 31, 55n8, 59n21
- Murat, Joachim, 12, 13, 14
- Musica* (periodical), 231-232
- Mysteries of the Spanish Inquisition*,
The (play), 138
- Nadjezda* (Barrymore), 88-89
- Naples, kingdom of, 3, 6, 7, 12-15
- Naples revolt (1799), 33-54, 85-86
- Napoleon. See Bonaparte, Napoleon
- Napoleon III, 102, 104, 150

INDEX

- Naselli, Diego, 124
 nationalism, French, 89-90
 nationalism, Italian, 4, 5, 10, 126
 Neapolitan Republic, 4-5, 85
 Nelson, Horatio, Lord, xiv, 45,
 61n29, 61-62n34, 63n44, 66n96
 New York City Opera *Tosca* produc-
 tion (2000), 252, 255-256
 New York Public Library, 214n3,
 280n15
 newspapers, Roman, 71
 Nicassio, Susan Vandiver, 143
 Nijinski, Vaslav, 296n6
*Note ed appunti al trattato d'armonia
 di Cesare De Sanctis . . .*
 (Setaccioli), 232-235
Nouvelle Héloïse, La (Rousseau), 87,
 106, 114
Nun of Cracow, The (play), 138

 Olivero, Magda, 282-285, 283, 285-
 287
Ombre cinesi (Gui), 227
Onclé Sam (Sardou), 88
Opéra Comique (Paris), 252
Opera dei Congressi, 139
Opera News, 26

 Paganini, Niccolò, 22, 31-32
 Paisiello, Giovanni, 62n41, 64n58;
 Cimarosa and, 295n1; Neapolitan
 revolt and, 45; orchestration of,
 31; politics and, 60n24, 130; as
 D. Puccini's teacher, 20, 23, 25; as
 Sardou character, xiv, 20, 57-
 58n13, 86, 96, 98, 99, 116, 124,
 130, 284; *Te Deum*, 29; works,
 110n6
 Palazzo Farnese (Rome), 98-99, 186,
 210-211, 288
 Panichelli, Don Pietro, 33, 61n26,
 166n20
 Papal States: dissolution of, 135-
 136, 137; Neapolitan advance on,
 85-86; Roman Republic and, 67-

INDEX

- 68, 71, 250-251; subsumed into
 kingdom of Italy, 8. *See also* Ro-
 man Catholic Church; Vatican
 Parigi, Luigi, 223-225
 Paris Commune (1871), 258-259
 Paris *Tosca* production (1999), 252
 Parisotti, Alessandro, 231-232
 Parker, Roger, 170, 172, 267
 Parma, duchy of, 3
 Parthenopean Republic. *See* Neapoli-
 tan Republic
partimento technique, 222
Patriel (Sardou), 150
patrioti, 5, 70
 Patti, Adelina, 114
 Pelloux, Luigi, 92, 127
 performance practices, theatrical, 266
 periodicals, Roman, 71
Petrushka (Stravinsky), 269
 Pezza, Michele (Fra Diavolo), 106
pezzi staccabili, 160
Philanire (Rouillet), 168
philosophes, 87, 97, 106
piacere, Il (D'Annunzio), 296n7
 Piedmont: annexed to France, 7;
 kingdom of, 6, 8, 126
 Pignatelli, Francesco, 45-46, 47, 49,
 62-63n44
 Pignatelli, Girolamo (Moliterno), 46,
 48, 49, 52, 53, 63n45
 Pius VI, Pope, 67, 70, 73-74
 Pius VII, Pope, 264-265
 Pius IX, Pope, 136, 137, 138
 Pius X, Pope, 142
 Pius XII, Pope, 256
 Pizzetti, Ildebrando, 225
Poetics (Aristotle), 151
 politics: in France, ca. 1887, xii-xiii,
 89-90, 91, 126; in Italy, ca. 1800,
 xii, 3-5, 7, 20, 68-69, 71-75, 250-
 251; in Italy, ca. 1900, xiii-xiv, 91-
 92, 126-127, 135-137, 139-144;
 revised *Tosca* productions and,
 250-261
 Ponchielli, Amilcare, 23, 55n9

 postmodernism, 252
 Prina, Giuseppe, 10-11
Puccini (Carner), 265, 266
 Puccini, Albina (mother), 23
 Puccini, Antonio (great-grandfa-
 ther): admitted to *Accademia
 Filarmonica*, 55n8; copies made by,
 33, 59n19, 60n21; longevity of, 32;
 as *Lucca's maestro di cappella*, 22,
 66n96; works, 21, 56n12
 Puccini, Domenico (grandfather),
 19-66, 21, 57-58n13; cantata hon-
 oring Napoleon, 31; "Christus
 factus est," 31; *Il Ciarlatano*, 31,
 32; *Concerto di Cimbalo o Piano-
 Forte*, 54n2; eyewitness account of
 Neapolitan revolt, xii, 33-54;
 hymn "Bella madre degl'Inni
 guerrieri," 28-29, 31; letters, 24;
 Lucca musical activities, 20, 22-23;
 operas of, 56-57n12; operatic in-
 terests, 26; Paisiello and, 20, 23,
 25; political agility, 60n24; ru-
 mored poisoning of, 32; *Te Deum*,
 xiv, 19, 25, 26, 27, 28, 28-29, 30, 31,
 57-58n13
 Puccini, Elvira (née Bonturi), 145n14
 Puccini, Giacomo: apoliticism, 127-
 128, 143, 144; "archaic" music of,
 32; compositional process, 147-
 149, 155-164; critical reception,
 291-294; divorce issue and,
 145n14; family library, 29, 56n11,
 130, 134n22; harmonic writing,
 223-241, 265-266, 268-271; lack
 of interest in theory, 222; letters,
 123, 155, 169, 183; melodic writ-
 ing, 239-241, 268, 272-276, 295;
 musical studies, 23, 25, 131, 222;
 orchestration, 177-178; perfor-
 mance practice issues, 266, 272-
 276. *See also specific works*
 Puccini, Giacomo (great-great-
 grandfather), 19, 20, 21, 23, 32,
 56n12

 Puccini, Michele (brother), 131-132
 Puccini, Michele (father), 21, 23,
 57n12
Puccini interprete di se stesso (Ricci),
 275
 Pushkin, Alexander, 32

 Rabagas (Sardou), 88
 Raimondi, Pietro, 242n4
 Ray, Pietro, 241n2
 reforms, Napoleonic, 7-15
 Rensis, Raffaello de, 225
Rerum Novarum (encyclical), xiv, 140
 Ricci, Luigi, 167, 275
 Ricordi, Giulio: Franchetti and,
 133n12; letters, 201-207; libretto
 suggestions of, 118-119, 184, 188,
 189, 191, 195-196
 Ricordi, Tito, 91-92, 169
 Ricordi and Company, 255
Rigoletto (Verdi), 229
Ring des Nibelungen (Wagner), 169
 Risorgimento: church-state tensions
 and, 135, 137, 250; Napoleonic in-
 vasion as catalyst to, 3, 10; *Tosca*
 productions set during, 253-254
Rivista musicale italiana (periodical),
 227
 Robinson, Michael, 59n17
 Rocca Romana, prince of. *See*
 Caracciolo, Luigi
 Roman Catholic Church, xiv-xv;
 kingdom of Italy and, 135-145;
 Napoleon's concordat with, 11,
 70-71, 264-265. *See also*
 anticlericalism; Papal States; Vati-
 can
 Roman liturgical music, 33, 60-
 61n26, 129
 Roman Republic, 4-5, 61n29, 67-79,
 85, 125, 250-251
 Rome: anticlericalism in, 137-139,
 250; Napoleon's conquest of, 6, 7;
 portrayed in play and opera, xiii,
 121-124, 153-154, 288; *Tosca*

INDEX

- Rome: anticlericalism in (*cont.*)
 premiered in, xiii, 91-92;
 Trastevere revolt in, 69-70; White
 Terror in, 86-87. *See also specific
 places*
rondine, La (Puccini), 224
 Rossi, Lauro, 241n2
 Rossi, Luigi Felice, 241n2
 Rossini, Gioachino, 92
 Rouillet, Claude, 168
 Rousseau, Jean-Jacques, 87, 106, 114
 Rubinstein, Arthur, 292
 Rudini, Antonio Starabba, marchese
 di, 139
 Ruffo, Cardinal, 63n44
- Saint Peter's Basilica (Rome): bells
 of, 129-130, 156, 166n20, 278
 Sanguineti, Edoardo, 292
 Sansone, Matteo, 183
 Sant'Andrea al Quirinale (Rome), 96,
 98, 122
 Sant'Andrea della Valle (Rome),
 61n26, 121-122, 288
 Sardinia, 3, 6
 Sardou, Victorien: critical reception
 to, 85, 90, 105-106, 108-109, 114,
 294; fascination with Napoleonic
 era, xiv, 103-104, 126; financial
 success of, 104-105, 108-109; in-
 volvement with opera's creation,
 123, 128, 154-155, 185, 206; polit-
 ical views of, 104, 150; social com-
 mentary of, 88. *See also Tosca, La
 (Sardou)*
 Scarpia (Puccini character): character
 of, 92, 264, 265, 271, 289, 294; dia-
 logue changes for, 186-187; in up-
 dated or revised productions, 252,
 253, 254, 259-260
 Scarpia (Sardou character), 87, 98-
 99, 108, 116-117, 152-153
 Schoenberg, Arnold, 128
 Sciarrone (Puccini character), 274
 Scribe, Eugène, 149
scuola moderna, La (Setti), 239
 Second Coalition, 5
 Serafini, Bice, 183
Servitude et grandeur militaires (de
 Vigny), 264-265
 Seraccioli, Giacomo, 225, 232-235
 Setti, F. C., 238-239
 Seymour, Mark, 145n13
 Shakespeare, William, 168
 Shaw, George Bernard, 93n9, 114
 Sicily, 6
 Sills, Beverly, 257
 sister republics, 4-5
 Socialist Party (PSI), 139, 141, 142
 socialists, xiv, 140, 141
 Sout, Nicolas-Jean de Dieu, 111n20,
 112n34
 South Africa, *Tosca* set in, 259-260
 Soviet *Tosca* productions, 258-259
 Specht, Richard, 185
 Sperelli (D'Annunzio character),
 292
 Spier Festival (Cape Town), 262n15
Spiritisme (Sardou play), 88
 Spoletta (Puccini character), 254
 Squarzina, Luigi, 287-291
Stabat Mater (Haydn), 60n21
 Stendhal (Henri Beyle), 85, 86
 Stravinsky, Igor, 269
 Summers, Jonathan, 262n15
Suor Angelica (Puccini), 233, 234-
 235, 292
Syllabus of Errors, 136
tabarro, Il (Puccini), 233-234, 235
 Tacchinardi, Nicola, 242n4
Tannhäuser (Wagner), 168
Tasche (electoral cantatas), 22-23,
 31-32
 tax collection, 10-11, 13, 14, 69
 Te Deum (D. Puccini), 27, 28, 30;
 manuscript, 19; occasion written
 for, xiv, 25, 26, 28, 57-58n13; scor-
 ing and structure of, 29; texture of,
 29, 31

INDEX

- Te Deum (in *Tosca* opera), 33, 288;
 deleted in some productions, 251;
 occasion celebrated, 26, 28, 57-
 58n13, 129; Roman liturgical
 influences, 60-61n26, 129
 Te Deum (in *Tosca* play), 57-58n13,
 98
 Teatro dell'Opera (Rome), 284
 Terfel, Bryn, 251
 Thackeray, William, 114
Thermidor (Sardou), 88
 Titone, Antonio, 275-276
 Tolentino, treaty of (1797), 67
 Tomasi, Gioacchino Lanza, 291-
 294
 Torchi, Luigi, 170
 Tornaghi, Eugenio, 215n8
 Torre del Lago manuscript collection,
 26, 56n11, 59-60n21, 134n22,
 214n3
 Torre Franca, Fausto, 225, 296n8
 Tosca (Puccini character), 92, 115-
 119, 281-296
 Tosca (Puccini opera): anticlericalism
 in, 135-145, 249-252; borrowings
 in, 131-132; criticisms of, 170-
 171, 179, 265-266; list of charac-
 ters, 297; musical style in, 128-
 132; parodies of, 249; performance
 distortions in, 266, 272-276; pre-
 miere of, 91-92; sadism in, 92;
 structure compared with Sardou
 play, 297-309; telecast of, 255; tex-
 ture in, 265; updated or revised
 productions of, 251-261, 287-
 288. *See also topics below*
Tosca (Puccini opera), Act I: battle of
 Marengo mentioned in, 6, 58n13;
 libretto alterations of, 185, 207-
 210; Te Deum in, 26, 28, 33, 60-
 61n26, 129, 251, 288
Tosca (Puccini opera), Act II,
 166n21; battle of Marengo men-
 tioned in, 6; "Ed or fra noi parlam
 da buoni amici," 160; finale of,
 179-180; gavotte in, 32-33, 131-
 132, 156; "Ha più forte sapore,"
 160; libretto alterations, 185-190;
 melodic writing in, 272-275; mu-
 sical organization of, 155-164; off-
 stage cantata in, 28, 33, 130-131;
 opening bars of, 172, 176; plan of,
 148-149; revised staging of, 259-
 261; sacristan part in, 272-273;
 symmetry in, 155, 162, 165n12; to-
 nalities in, 147-148, 155-156;
 Tosca's funeral ritual in, 256, 269-
 270, 275, 291; "Vissi d'arte," 106,
 273
Tosca (Puccini opera), Act III: bells
 in, 60n26, 129-130, 156, 166n20,
 278; deleted Latin hymn in, 117-
 118, 192, 195-198, 288-289; de-
 leted mad scene in, 120n10, 128,
 154-155, 192-193, 195, 211-213;
 divergence from Sardou play, 117-
 119; Edgar borrowings in, 33; end-
 ing of, 276-277; libretto alter-
 ations in, 191-193, 193-198,
 210-213; shepherd's song in,
 130
Tosca (Puccini opera), libretto: class
 structure in, 293; compactness of,
 167-168, 267-268; decadence in,
 290-291; dramaturgical problems
 of, 125-126, 185-198; historical
 events and locations in, 61n29,
 121-123, 125, 134n20, 218n29;
 newly discovered sources for, xv,
 183-220; politics in, 90-91, 117-
 119, 143; Puccini's interventions
 in, 189-190, 192-197
Tosca (Puccini opera), motives and
 themes: Angelotti's theme, 172;
 Cavaradossi's theme, 169, 172,
 179-180; friendship theme, 172;
 guide themes and reminiscences,
 118, 167-182; "love" motive, 172,
 176; "march" motive, 176; opening,
 147; rising and falling thirds,

INDEX

- Tosca (Puccini opera) (cont.)
 166n21; sacristan's theme, 172;
 Scarpi's theme, 166n21, 172, 176,
 268-271; Tosca's eyes theme, 176-
 178; "villa" motive, 172
- Tosca (Sardou character), 88, 96-97,
 99; character of, 114-117, 150,
 151-153; last line of, 94
- Tosca, *La* (Sardou play): Act II, 167;
 anticlericalism in, xii-xiii, 90, 249-
 252, 264-265; controversy over,
 91; critical reception of, 114; deca-
 dence in, 289-290; dramatic struc-
 ture of, 149-155, 267; Genoa
 mention in, 57-58n13; historical
 figures and references in, xiv, 20,
 57-58n13, 73, 75, 85-93, 96-101,
 106-107, 121-125, 282-284; list
 of characters, 297-298; premiere
 of, 89, 105; sleep-death parallels in,
 152, 165n12; structure compared
 with opera, 297-309; subject of,
 90; symmetry in, 149, 151; Tosca
 character in, 114-117
- Toscanini, Arturo, 226
- Trévilhac (Sardou character), 100-
 101
- triennio rivoluzionario*, 4-5
- Triple Alliance, 89
- Tristan und Isolde* (Wagner), 130
- Trittico, Il* (Puccini), 238-239, 240.
 See also *Gianni Schicchi*; *Suor angelica*; *tabarro, Il*
- Trovador, El* (García Gutiérrez), 168
- trovatore, Il* (Verdi), 192
- Turandot* (Puccini), 32
- Tuscany, grand duchy of, 3, 6
- Umberto I, king of Italy, xv, 92, 141
- Vatican, 136-137, 140, 142
- vaudeville, 249
- Vavalli, Giovanni, 238, 240
- Venetia, 6
- Venice, republic of, 3, 8
- ventennio francese*, 3-4
- Verdi, Giuseppe: opinion of deleted
 Latin hymn, 288; opinion of Puc-
 cini, 182n21; works, 168, 229, 235
- verismo, xi
- Victor Emanuel II, king of Italy, 126,
 136
- Vigny, Alfred de, 264-265
- Villermin, Louis, 233
- Vishnevskaya, Galina, 258
- Volpicella, Luigi, 33
- Voltaire, 87, 106
- Wagner, Richard, 130, 178; *leitmotiv*
 technique, 168-171
- Washington, D.C., *Tosca* production
 (2000), 252
- Waterloo medal, 111n24
- Weaver, William, 294-295
- Weber, Carl Maria von, 168
- Welles, Orson, 295
- whole-tone progressions, 156, 160,
 162, 229-231, 266, 268-271
- William Tell* (Rossini), 92
- Wolzogen, Hans von, 181n8
- Zach, Anton von, 6
- Zanardelli, Giuseppe, 141
- Zanardi, Abbé, 23
- Zanazzo, Luigi, 130