

Puccini His Life And Works Master Musicians Series

In Giacomo Puccini: A Discography, librarian and music historian Roger Flury brings together information on nearly 10,000 recordings of Giacomo Puccini's music. Flury looks at each of Puccini's operas chronologically from *Le Villi* to *Turandot*, followed by sections on Puccini's instrumental, chamber, orchestral, and solo vocal works. Details of each complete opera are listed by recording date, followed by excerpts in the order in which they occur in the opera. Recordings of each aria are listed alphabetically by the name of the artist. For ease of use, Flury establishes as the main criteria for inclusion those recordings assigned a commercial issue number and available for purchase, ensuring that this audio recording history of Puccini is free of gaps.

Presents a portrait of the genius composer, tracing his rise from a child prodigy to one of Europe's most celebrated musical artists, and describing his fierce ambitions, the identity of the "immortal beloved," his deafness, and his early death.

A guide for opera goers to *Tosca*, which includes a synopsis of the plot and discussions on style.

Puccini is the most beloved composer of opera in the world: one quarter of all opera performances in the U.S. are of his operas, his music pervades movie soundtracks, and his plots have infiltrated our popular culture. But, although Puccini's art still captivates audiences and the popularity of such works as *Tosca*, *La Bohème*, and *Madama Butterfly* has never waned, he has long been a victim of critical snobbery and cultural marginalization. In this witty and informative guide for beginners and fans alike, William Berger sets the record straight,

reclaiming Puccini as a serious artist. Combining his trademark irreverent humor with passionate enthusiasm, Berger strikes just the right balance of introductory information and thought-provoking analysis. He includes a biography, discussions of each opera, a glossary, fun facts and anecdotes, and above all keen insight into Puccini's enduring power. For anyone who loves Puccini and for anyone who just wonders what all the fuss is about, Puccini Without Excuses is funny, challenging, and always a pleasure to read. INCLUDES: • Why Puccini's art and its message of hope is crucial to our world today • How Anglo audiences often miss the mythic significance of his operas • The use of his music as shorthand in films, from A Room with a View to Fatal Attraction • A scene-by scene analysis of each opera • A guide to the wealth of available recordings, books, and videos

Just twenty-six when the electrifying premiere of his Cavalleria Rusticana at the Teatro Costanzi in Rome catapulted the impoverished musician into sudden fame and fortune, Pietro Mascagni (1863-1945) went on to write fifteen more operas, including L'Amico Fritz, Guglielmo Ratcliff, Iris, Parisina, and Il Piccolo Marat. With privileged access to extensive primary sources, including Mascagni's 4,200 letters to Anna Lolli, his mistress for more than three decades, author Alan Mallach provides a compelling portrait of a flamboyant, combative, and emotional man who was passionately devoted to the Italian opera tradition and committed to innovation in musical language and dramatic form. Deftly combining serious biography with critical commentary, Mallach begins with the captivating story of Mascagni's rags-to-riches adventure, from his birth in Livorno in Tuscany, to his musical studies first with Alfredo Soffredini and later at the Milan Conservatory, to his years as a vagabond musician, to the worldwide success of his breakthrough opera. He then traces Mascagni's private and

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professional life after Cavalleria, examining a prolific yet controversial career that was forever overshadowed by the work that unexpectedly thrust him into the limelight. Mallach provides a full analysis of Mascagni's oeuvre and discusses his complex relationships with such Italian cultural and political figures as Edoardo Sonzogno, Giacomo Puccini, Gabriele D'Annunzio, Luigi Illica, and Benito Mussolini. He also thoroughly chronicles Mascagni's bouts with manic depression, his marriage to Lina and devotion to their three children, his grueling schedule of concert and operatic tours, his patriotism and bitter opposition to Italy's involvement in both world wars, and his passionate love affair with Anna Lolli. This richly textured biography will appeal to fans of the still beloved and popular Cavalleria, and it will introduce opera enthusiasts to the power, intensity, and melodic beauty of the brilliant composer's many other significant works.

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company. A new and original illustrated introduction to the life and operas of Giacomo Puccini, especially designed for the general reader. Covers all of Puccini's operas, from the early works to the masterpieces La Boheme, Tosca, Madame Butterfly, and Turandot. Discusses the composer's ability to entertain and enrapture his audiences.

This is a reproduction of a book published before 1923. This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process. We believe this work is culturally important, and despite the imperfections, have elected to bring it back into print as part of our continuing commitment to the preservation of printed works worldwide. We appreciate your understanding of the imperfections in the preservation process, and hope you

enjoy this valuable book.

While Puccini wrote only twelve operas during a long life—three of them one-acters designed to be performed together—he has to be ranked today as the world's most popular composer of opera. His *La Bohème* and *Tosca* are more frequently performed in the major opera houses than works by other composers, and *Madame Butterfly* and *Manon Lescaut* rank not far behind. What is the explanation for Puccini's enormous success? How do his operas work as music and drama? What was he like to contemporaries such as Verdi, Toscanini, and Caruso? Charles Osborne, author of highly successful *Complete Operas of Verdi* and *Complete Operas of Mozart*, here analyzes the entire Puccini oeuvre—from *Tosca* and *Turandot* to the less-often performed *Edgar*, *La Fanciulla del West*, and *La Rondine*. His fourfold approach—linking biography with musical, textual, and dramatic analysis—is especially valuable for Puccini, who revealed many of his personal contradictions in his music and whose sense of detail can be appreciated by close study of the scores and characters. For the legions of Puccini lovers everywhere, this guide to his life and work can serve as an ideal reference source and opera companion.

Looks at the life and career of the Italian composer in a work accompanied by two sound discs with excerpts of his best-known works.

PREFACE. THE Author of this very practical treatise on Scotch Loch - Fishing desires clearly that it may be of use to all who had it. He does not pretend to have written

anything new, but to have attempted to put what he has to say in as readable a form as possible. Everything in the way of the history and habits of fish has been studiously avoided, and technicalities have been used as sparingly as possible. The writing of this book has afforded him pleasure in his leisure moments, and that pleasure would be much increased if he knew that the perusal of it would create any bond of sympathy between himself and the angling community in general. This section is interleaved with blank sheets for the readers notes. The Author need hardly say that any suggestions addressed to the care of the publishers, will meet with consideration in a future edition. We do not pretend to write or enlarge upon a new subject. Much has been said and written-and well said and written too on the art of fishing but loch-fishing has been rather looked upon as a second-rate performance, and to dispel this idea is one of the objects for which this present treatise has been written. Far be it from us to say anything against fishing, lawfully practised in any form but many pent up in our large towns will bear us out when we say that, on the whole, a days loch-fishing is the most convenient. One great matter is, that the loch-fisher is depend-ent on nothing but enough wind to curl the water, -and on a large loch it is very seldom that a dead calm prevails all day, -and can make his arrangements for a day, weeks beforehand whereas the stream- fisher is dependent for a good take on the state of the water and however pleasant and easy it may be for one living near the banks of a good trout stream or river, it is quite another matter to arrange for a days river-fishing, if one is looking

forward to a holiday at a date some weeks ahead. Providence may favour the expectant angler with a good day, and the water in order but experience has taught most of us that the good days are in the minority, and that, as is the case with our rapid running streams, -such as many of our northern streams are, -the water is either too large or too small, unless, as previously remarked, you live near at hand, and can catch it at its best. A common belief in regard to loch-fishing is, that the tyro and the experienced angler have nearly the same chance in fishing, -the one from the stern and the other from the bow of the same boat. Of all the absurd beliefs as to loch-fishing, this is one of the most absurd. Try it. Give the tyro either end of the boat he likes give him a cast of ally flies he may fancy, or even a cast similar to those which a crack may be using and if he catches one for every three the other has, he may consider himself very lucky. Of course there are lochs where the fish are not abundant, and a beginner may come across as many as an older fisher but we speak of lochs where there are fish to be caught, and where each has a fair chance. Again, it is said that the boatman has as much to do with catching trout in a loch as the angler. Well, we dont deny that. In an untried loch it is necessary to have the guidance of a good boatman but the same argument holds good as to stream-fishing...

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*

These five biographies provide the first complete survey of Italian opera from the early buffo operas of Rossini to Verdi's great masterpieces, *Otello* and *Falstaff*, and the verismo operas of Puccini. Andrew Porter has been highly praised for his original and enlightening account of Verdi, and Philip Gossett has received similar acclaim for his treatment of Rossini. Porter, Gossett, William Ashbrooke, Julian Budden, Mosco Carner, and Friedrich Lippmann, all acknowledged experts in the field of Italian opera, combine to offer insight into the traditions and workings of one of the most fascinating

periods in the history of opera. Book jacket.

"Through documentary-style vignettes and choreographed movements inspired by famous arias for the voice and piano, this DVD, *The End of the Voice* recounts the life story of Italian opera composer Giacomo Puccini while presenting his works - with the turn of the century as background." -- from container.

Evaluates some 700 books and articles related to the composer's life and works.

Entries are divided into 10 cross-referenced chapters, most with subheadings, with entries listed chronologically. Works in English, Italian, German, French, and Spanish are described. Appendices offer a guide to location of original manuscripts, and lists of organizations and museums, literary sources of Puccini's operas, and audio and video recordings. Annotation copyrighted by Book News, Inc., Portland, OR

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.

This is the first fully documented biography of the Italian composer Ruggiero Leoncavallo (1857-1919), the beloved and popular composer of the opera *Pagliacci*.

Franco Alfano: *Transcending Turandot* is the first fully documented biography in any language of Italy's last verismo composer, Franco Alfano (1875-1954), the composer chosen to complete Giacomo Puccini's swansong, *Turandot*, in 1924. Alfano remains one of the most undervalued composers, despite arguably representing the best of Puccini's contemporaries. His ability and prowess and his intimate friendship with Puccini, led to his selection for *Turandot*'s completion: a daunting, enervating, and ultimately thankless task, which nearly robbed him of sight. This biography finally sheds light on Alfano's view of the events, as opposed to the all-too-customary Toscanini/Puccini perspective, thereby revealing a largely unknown facet of one of the most important operatic works of the 20th-century. Konrad Dryden, a friend of the composer's late daughter, Nina Alfano, sets out to unravel and organize the facts of Alfano's life, offering a chronological presentation of the composer's *vita* as well as an examination of his major operas and their literary origins, providing the most complete portrait of the composer

to date. Based on unpublished correspondence from international archives freshly translated by Dryden, the book also sheds light on such colleagues and contemporaries as Puccini, Toscanini, Mary Garden, Edward Johnson, Giordano, Rostand, Mascagni, and Mussolini. A selection of previously unpublished photographs is included, as well as plot synopses of Alfano's operatic works. A foreword by the legendary soprano Magda Olivero-his preferred interpreter and Li_ in the world premiere recording of Turandot-and an appendix listing the composer's opus round out this important reference.

Julian Budden, one of the world's foremost scholars of Italian opera and author of a monumental three-volume study of Verdi's works, now offers music lovers a major new biography of one of the giants of Italian opera, Giacomo Puccini. Blending astute musical analysis with a colorful account of Puccini's life, here is an illuminating look at some of the most popular operas in the repertoire, including "Manon Lescaut," "La Boheme," "Tosca," "Madama Butterfly," and "Turandot." Budden provides an illuminating look at the process of putting an opera together, the cut-and-slash of nineteenth-century Italian opera - the struggle to find the right performers for the debut of La Boheme, Puccini's anxiety about completing "Turandot" (he in fact died of cancer before he did so), his animosity toward his rival Leoncavallo (whom he called Leonasino or "lion-ass"). Budden provides an informative analysis of the operas themselves, examining the music act by act.; He highlights, among other things, the influence of Wagner on Puccini - alone among his Italian contemporaries, Puccini followed Wagner's example in bringing the motif into the forefront of his narrative, sometimes voicing the singer's unexpressed thoughts, sometimes sending out a signal to the audience of which the character is unaware. And, Budden also paints an intriguing portrait of Puccini the man - talented but

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modest, a man who had friends from every walk of life: shopkeepers, priests, wealthy landowners, fellow artists. Affable, well mannered, gifted with a broad sense of fun, he rarely failed to charm all who met him. A new volume in the esteemed "Master Musicians" series, Puccini offers a masterful portrait of this beloved Italian composer.

In this third edition of the classic Verdi, renowned authority Julian Budden offers a comprehensive overview of Verdi the man and the artist, tracing his ascent from humble beginnings to the status of a cultural patriarch of the new Italy, whose cause he had done much to promote, and demonstrating the gradual enlargement over the years of his artistic vision. This concise study is an accessible, insightful, and engaging summation of Verdi scholarship, acquainting the non-specialist with the personal details Verdi's life, with the operatic world in which he worked, and with his political ideas, his intellectual vision, and his powerful means of communicating them through his music. In his survey of the music itself, Budden emphasizes the unique character of each work as well as the developing sophistication of Verdi's style. He covers all of the operas, the late religious works, the songs, and the string quartet. A glossary explains even the most obscure operatic terms current in Verdi's time.

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contemporaries, Puccini followed Wagner's example in bringing the motif into the forefront of his narrative, sometimes voicing the singer's unexpressed thoughts, sometimes sending out a signal to the audience of which the character is unaware. And Budden also paints a portrait of Puccini the man--talented but modest, a man who had friends from every walk of life: shopkeepers, priests, wealthy landowners, fellow artists. --From publisher's description. Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

Born Giacomo Antonio Domenico Michele Secondo Maria Puccini, Italian composer Giacomo Puccini is considered one of the best operatic composers of all time. His life, career and works are detailed in this illustrated 1906 biography. Second to only Giuseppe Verdi during his career, Puccini composed great operas like La Boheme and Madame Butterfly, works that are still performed today. His later works are considered the best in his repertoire as they draw on

realistic styles using a form called verismo.

Giacomo Puccini's *La Bohème* is one of the most frequently performed operas in the world. But how did it come to be so adored? In this book, author Alexandra Wilson traces *La Bohème*'s rise to fame and demonstrates that its success grew steadily through stage performances, recordings, filmed versions and the endorsements of star singers. More recently, popular songs, film soundtracks and musicals that draw on the opera's music and themes added further to its immense cultural impact. This cultural history offers a fresh reading of a familiar work. Wilson argues that *La Bohème*'s approach to realism and its flouting of conventions of the Italian operatic tradition made it strikingly modern for the 1890s. She explores how Puccini and his librettists engaged with gender, urban poverty and nostalgia--themes that grew out of the work's own time and continue to resonate with audiences more than 120 years later. Her analysis of the opera's depiction of Paris reveals that *La Bohème* was not only influenced by the romantic mythologies surrounding the city to this day but also helped shape them. Wilson's consideration of how directors have reinvented this opera for a new age completes this fascinating history of *La Bohème*, making it essential reading for anyone interested in this opera and the works it inspired.

A critical analysis of the life and work of the popular operatic composer reassesses Puccini's role in the history of music and his enduring legacy, in a study that encompasses a biographical profile, detailed discussions of each of his operatic works, recommended recordings and videos, trivia and anecdotes, and a helpful glossary. Original. 15,000 first printing.

An exploration of the question of greatness from the chief classical music critic of The New York Times Anthony Tommasini has devoted particular attention to living composers and overlooked repertory. But, as with all classical music lovers, the canon has remained central for him. Tommasini resists the neat laws of canon formation—and yet, he can't help but admit that these exalted composers have guided him through his life, resonating with his deepest emotions and profoundly shaping how he sees the world. Now, in *The Indispensable Composers*, Tommasini offers his own personal guide to what the mercurial concept of greatness really means in classical music. As he argues for his particular pantheon of indispensable composers, Tommasini provides a masterclass in what to listen for and how to understand what music does to us.

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.

While Puccini wrote only twelve operas during a long life--three of them one-acters designed to be performed together--he has to be ranked today as the world's most popular composer of opera. His *La Boh*

Puccini's operas are among the most popular and widely performed in the world, yet few books have examined his body of work from an analytical perspective. This volume remedies that lack in lively prose accessible to scholars and opera enthusiasts alike.

The author of *Verdi* turns her attention to the creator of *La Boh* and *Tosca*,

revealing Puccini to be a creative genius plagued by self-doubt and depression.
(Biography)

Giacomo Puccini (1858–1924) is the world's most frequently performed operatic composer, yet he is only beginning to receive serious scholarly attention. In *Giacomo Puccini and His World*, an international roster of music specialists, several writing on Puccini for the first time, offers a variety of new critical perspectives on the composer and his works. Containing discussions of all of Puccini's operas from *Manon Lescaut* (1893) to *Turandot* (1926), this volume aims to move beyond clichés of the composer as a Romantic epigone and to resituate him at the heart of early twentieth-century musical modernity. This collection's essays explore Puccini's engagement with spoken theater and operetta, and with new technologies like photography and cinema. Other essays consider the philosophical problems raised by "realist" opera, discuss the composer's place in a variety of cosmopolitan formations, and reevaluate Puccini's orientalism and his complex interactions with the Italian fascist state. A rich array of primary source material, including previously unpublished letters and documents, provides vital information on Puccini's interactions with singers, conductors, and stage directors, and on the early reception of the verismo movement. Excerpts from Fausto Torrefranca's notorious *Giacomo Puccini and International Opera*, perhaps the most vicious diatribe ever directed against the composer, appear here in English for the first time. The contributors are Micaela Baranello, Leon Botstein, Alessandra Campana,

Delia Casadei, Ben Earle, Elaine Fitz Gibbon, Walter Frisch, Michele Girardi, Arthur Groos, Steven Huebner, Ellen Lockhart, Christopher Morris, Arman Schwartz, Emanuele Senici, and Alexandra Wilson.

With works such as *La Bohème* and *Madame Butterfly* Giacomo Puccini (1858–1924) created some of the world's most popular and widely performed operas. His colourful orchestrations, beautiful melodies, rare theatrical sensibility and often daring choices of subject matter combined to produce timeless stage works that continue to appeal to a broad audience. In this powerful biography, Conrad Wilson examines this great composer's works and the ways in which they were influenced by his many relationships with women and his contradictory personality.

This Fascinating biography chronicles Puccini's life and times, with dozens of photographs and illustrations of the period. His Musical heritage, his scandalous elopement with Elvira, his relationship with Caruso and the dramas of his own life and unfolded in loving detail.

"The Great Operas of Giacomo Puccini" is a detailed account of the life and work of Giacomo Puccini by Gustav Kobbé, with a particular focus on his operatic compositions. Giacomo Puccini (1858 - 1924) was a famous Italian opera composer. He is often hailed as "the greatest composer of Italian opera after Verdi." His most notable compositions include: "*La Bohème*" (1896), "*Tosca*"

(1900), "Madama Butterfly" (1904), and "Turandot" (1924). This volume is highly recommended for opera lovers and is not to be missed by those with an interest in the life and work of one of its greatest figures. Gustav Kobbé (1857 - 1918) was an American author and music critic famous for his guide to the operas, "The Complete Opera Book," (1919). Other notable works by this author include: "The Ring of the Nibelung" (1887), "Wagner's Life and Works" (1890), and "New York and its Environs" (1891). Many vintage books such as this are becoming increasingly scarce and expensive. We are republishing this book now in an affordable, modern, high-quality edition complete with a specially-commissioned new introduction on the history of the theatre.

Puccini the Thinker traces Puccini's development as an opera composer and thinker, focusing on the composer's ideas as they appear in his operas. This book, written for the operagoer and the admirer of Puccini's operas in addition to the musicologist, has chapters on all of Puccini's operas and divides them into three general categories: myth and vision; God, religion, and the Roman Catholic Church; and economics, politics, and society. 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.

This text serves as a field guide to the principal choral-orchestral repertoire of the nineteenth century. It provides conductors with the information they will need to make programming decisions, and it provides scholars with a starting point for research on these works.

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.

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.

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