

PASSION POLITICS PUCCINI



FIVE ASPECTS OF TOSCA

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Passion, Politics, Puccini; Five Aspects of *Tosca*

Tracks and clips

CD1

Prologue

1. Introduction

0:45

- a. Giacomo Puccini (GP), *Tosca* (T), Riccardo Muti, Philadelphia Orchestra, Philips 434 595, recorded 3/27/1991 (MT).

2. Dramatis Personae

3:19

- a-g. MT.

I. Locale & History

3. Rome as Canvas

9:58

- a. GP, T, Herbert von Karajan, Wiener Philharmoniker, London 421-670, recorded 9/1962 (KT).
- b. GP, T, Victor de Sabata, Orchestra del Teatro alla Scala (LS), Warner Classics 2564634103, recorded 8/10/1953 (ST).*
- c. MT.
- d-e. Piano illustration.
- f. MT.
- g. Claudio Monteverdi, *L'incoronazione di Poppea*, René Jacobs, Concerto Vocale, Harmonia Mundi 901330.32, released 1990.
- h. Hans Pfitzner, *Palestrina*, Rafael Kubelik, Symphonie-Orchester des Bayerisches Rundfunks, Deutsche Grammophon Gesellschaft (DGG) 427 417, released 1973.

4. Sardou, Puccini, & the Historical Background

14:14

- a. Sarah Bernhardt, FjyB18FVGNc, recorded 1903.[†]
- b. Umberto Giordano (UG), *Madame Sans-Gêne*, Stefano Ranzani, Orchestra Sinfonica dell'Emilia Romagna, Dynamic CDS 247, recorded 1/22/1999.
- c-e. MT.

II. Five Generations of Puccinis

5. A Musical Dynasty in Lucca

12:20

- a-b. Giacomo Puccini Sr. (PS), *Messa a 4*, Gianfranco Cosmi (GC), Teatro del Giglio, Bongiovanni GB2037, recorded 5/1986.[§]

- c. PS, *La confederazione dei Sabini con Roma*, Herbert Handt, Orchestra da Camera, Polifonica Lucchese, Bongiovanni GB2227, recorded 12/13/1997.*
- d. Antonio Puccini (AP), *Spartaco*, GC, Orchestra Città Lirica, Bongiovanni GB2349, recorded 6/6/2003.*
- e. AP, *Miserere*, GC, Teatro del Giglio (TG), Bongiovanni GB2037, recorded 5/1986.*
- f. Domenico Puccini (DP), *Piano Concerto in B-Major*, Hanni Schmid Wyss, Howard Griffiths, The Strings of Zurich, VDE-Gallo CD-0748, released 2/16/2010.*
- g. MT.
- h. DP, *Te Deum*, Herbert Handt, TG, Bongiovanni GB5631, recorded 4/20/2001.*
- i. DP, *L'omaggio a S. M. I. e R. Napoleone Primo*, Barbara Vignudelli, Bongiovanni GB5631, recorded, 4/20/2001.*
- j. Michele Puccini, *Concertone für Flöte, Klarinette, Klappentrompete, Horn und Orchester*, Reinhold Friedrich, Martin Haselböck, Wiener Akademie, Capriccio 10598, recorded 10/17/1994.

6. Giacomo Puccini, the Fifth Generation

25:10

- a. GP, *La bohème*, Georg Solti, London Philharmonic Orchestra (LPO), RCA ARL2-0371, recorded 7/25/1973 (SB).
- b. GP, *Sonata in G*, B. 16, Liuwe Taminga, Passacaille 1029, recorded 3/2017.
- c. *Ibid.*, but *Sonata su Questo e quella dal Rigoletto* (RS).
- d. Giuseppe Verdi, *Rigoletto*, Tullio Serafin (TS), LS, EMI 77774 74698 recorded 9/3/1955.
- e. RS.
- f. GP, *Motetto per San Paolino*, GC, TG, Bongiovanni GB2189, recorded 6/21/1997.*
- g. GP, *Capriccio sinfonico*, Andras Ligeti, Budapest Symphony Orchestra, Hungaraton HRD31399, released/15/2014. §
- h. GP, *Le Villi*, Lorin Maazel (LM), National Philharmonic Orchestra, Sony 88985333682, recorded 6/11/1979.*
- i. Gaetano Donizetti, *Lucia di Lammermoor*, Jesús López-Cobos, New Philharmonia Orchestra, Philips 446551, recorded 8/17/1976.
- j. GP, *Edgar*, Carlo Felice Cillario, Sinfonica di Torino della RAI, Opera d'Oro OPD1449, recorded 1971.*
- k. GP, *Manon Lescaut*, Orchestra del Teatro dell'Opera di Roma (OR), Jonel Perlea, RCA Victrola VIC-6027, recorded 7/1954.
- l. SB.

- m-n. GP, *Gianni Schichi*, Antonio Pappano (AP), London Symphony Orchestra (LSO), EMI 56587, recorded 8/1997.
- o. GP, *Il tabarro*, Lorin Maazel (LM), Philharmonia Orchestra (PhO), Columbia M3 35912, recorded 5/25/1975.
- p. GP, *Suor Angelica*, LM, PhO, Columbia M34570, recorded 5/25/1975.
- q. GP, *Gianni Schichi*, LM, LPO, Columbia M34570, recorded 8/4/1976.
- r. Arnold Schoenberg, *Pierrot Lunaire*, Robert Craft, Washington Opera Society, Columbia M2S-679, recorded 1962.
- s-t. GP, *Turandot*, Zubin Mehta, LPO, London OSA 13108, released 1973.
- u. GP, *Madama Butterfly*, Orchestra dell'Accademia di Santa Cecilia (AS), TS, London 411 634, recorded 7/1958.
- u-v. GP, *La fanciulla del West*, Franco Capuana, AS, London 421 595, released 1958.
- w. GP, *La rondine*, AP, LSO, EMI 56338, recorded 8/1/1996.



Eugenio Giraldoni, the first Scarpia



Emilio de Marchi, the first Cavaradossi

CD2

III. The Operatic Background

7. Verismo

8:56

- a. Pietro Mascagni, *Cavalleria rusticana*, Pietro Mascagni, LS, Seraphim 1B-6008, recorded 4/1940.
- b. Domenico Monleone, *Cavalleria rusticana*, Daniel Pacitti, Radio Tirana Symphony Orchestra, Myto 012.H063, recorded 2002.
- c. Ruggero Leoncavallo, *I Pagliacci*, RM, PO, Philips G2 38132, recorded 2/1992.
- d. UG, *Mala vita*, Angelo Cavallaro, Orchestra Lirico Sinfonica della Capitanata, Bongiovanni GB2348, recorded 12/12/2002.*
- e. Jules Massenet, *La navarraise*, Antonio de Almeida, LSO, Sony 15075811262, recorded 3/14/1975.
- f. Ethel Smyth, *The Wreckers*, Odaline de la Martinez, BBC Philharmonic, Conifer 75605-51250, recorded 7/31/1994.
- g. Eugène d'Albert, *Tiefland*, Marek Janowski, Münchner Rundfunkorchester, RCA Victor RL-70038, recorded 6/1982.

8. Composer & Librettist

11:34

- a. GP, T, Oliviero de Fabritis (OF), Orchestra del Teatro dell'Opera di Roma (OR), EMI 63338, recorded 7/1938.
- b. GP, T, Gustave Cloëz, Odéon Studio Orchestra, Music Memoria 30376, recorded 6/9/1932.
- c. GP, T, Leopold Ludwig, Berlin Rundfunk-Sinfonie-Orchester, Preiser Records 90210, recorded 10/1944.
- d. GP, T, Peter Herman Adler, NBC Opera Theater Orchestra, Legato Classics LCD 233-1, recorded 1/23/1955.
- e-f. MT.
- g. Kevin Puts, *Silent Night*, Michael Christie, Minnesota Opera, 11/2011 (SN).
- h. KT.
- i. SN.
- j-k. MT.

IV. Tosca in Performance

9. Singing Tosca

14:40

- a. Ludwig van Beethoven, *Sonata No. 21 in C, Op. 53*, Richard Goode, Nonesuch 79391, released 1993.
- b. Wolfgang Amadeus Mozart, *Die Zauberflöte*, K. 620, Karl Böhm, Berliner Philharmoniker, DGG, 138 981/3, recorded 9/1960.
- c-e. GP, T, Dmitri Mitropoulos, Metropolitan Opera (MO), Cetra GDE 1003, recorded 1/7/1956.
- f. GP, T, Giuseppe Morelli, Orchestra del Teatro Regio di Parma, Bel Canto Society 5013, recorded 1/21/1967.*
- g. GP, T, Fulvio Vernizzi, Orchestra di Torino della RAI (OT), Melodram MEL 270125, recorded 3/7/1960.

10. Performing Tosca

11:59

- a. GP, T, Carlo Sabajno (CS), LS, VAIA 1076, recorded 11/1/1929 (1S).
- b. ST.
- c-e. GP, T, AP, Orchestra of the Royal Opera House, Covent Garden (CG), Warner Classics 5 04063 9.
- f-g. GP, T, CS, Grande Orchestra Sinfonica di Milano, recorded 10/26/1919, V6zjnSboR2I.[†]
- h-i. GP, T, OF, OR, Seraphim 1B-6027, recorded 7/1/1938.
- j-k. ST.
- l. GP, T, Francesco Molinari-Pradelli, AS, London 411 871-2, recorded 7/16/1959.

V. The Opera

11. Act I

9:32

- a. MT
- b. Piano illustration.
- c-e. MT.
- f. ST.
- g. GP, T, Gianandrea Gavazzeni, LS, Legato LCD 209-2, recorded 6/26/1958.
- h. GP, T, Kurt Adler, MO, Sony 904682, recorded 4/7/1962.
- i. KT.

12. Act II**11:29**

- a-b. GP, T, Paolo Carignani, Orchester des Opernhaus Zürich, Decca B0015483-09, released 1976.
- c. Giovanni Paisiello, *La Daunia felice*, Federico Guglielmo, Collegium Musicum del Conservatorio U. Giordano di Foggia, Dynamic CDS516, recorded 5/12/2004.*
- d. SN.
- e. GP, T, Bruno Bartoletti, PO, DGG B0004349, recorded 1976.
- f. GP, T, Arturo Basile, OT, Cetra 8573 87479-2, recorded 1956.
- g. GP, T, Alexander Gibson, CG, Standing Room Only SRO-511-2, recorded 1957.
- h. MT

13. Act III**5:08**

- a-b. MT.
- c. GP, T, Julius Rudel, New York City Opera, Legato LCD-200-2, recorded 11/13/1974.
- d. MT.
- e. 1T.

Epilogue**14. Summary****4:38**

- a-d. Piano illustration.
- e. ST.

Some recordings are available on-line as paid downloads: *prestoclassical.com,
§eclassical.com, or free †youtube.com (add the listed text to
<https://www.youtube.com/watch?v=> to get the URL).

A handwritten signature in black ink, reading "Giacomo Puccini". The signature is written in a cursive, flowing style with a long, sweeping underline that extends to the right.



Hericlée Darchlée

For whom the opera was written

Thanks, Bibliography, Comments

For EFC, 1911-1993

Will Berger, Jack LiVigni, Yannick Nézet-Séguin, Gerald Prince, and Kevin Puts made this possible. Their knowledge and articulate explanations motivate the program. Joe Patrych recorded the Berger and Puts interviews. Joe Hannigan did the Nézet-Séguin one. My deepest gratitude to them all. Emily Tepe and David Devan provided me with leads and introductions without which I would not have been able to make some of the contacts that I did. My review board, Al, Neal, and Stan, were critical to this work. Additionally, they had to work from an exceedingly rough draft and against a tight deadline, I need to thank them for their opinions, expertise, and grace.

Through a series of coincidences, I came into the CD collection of Albert F. Innaurato, playwright and commentator on opera. It's large and it's mostly vocal music. My collection has always been short in this area, so I was pleased to have it. As I explored his trove, I began to understand his motivation for collecting and his particular interests. They were different than mine. My focus has always been the text, his was the performance. This insight into another collector was extraordinarily valuable when writing 'IV. *Tosca* in Performance'. I regret that we never met.

Connie, whose husband I am, is always my listener of first resort. That's important, as it's the only way that I can gain perspective. It was arduous this time around, though. The program is so complex and its development was so extended that I think she must have gotten very tired of requests for her to "Lend me your ears!". For six and a half months it was all *Tosca* all the time in our household. After that, it's remarkable that she still consented to do the graphics!

Susan Vandiver Nicassio's wonderful book *Tosca's Rome, the Play and the Opera in Historical Perspective*, Univ. of Chicago Press, Chicago, 1999, propelled my thinking and made me realize that my misconceptions were even worse than my ignorance. She, Deborah Burton, and Agostino Ziino edited *Tosca's Prism, Three Moments of Western Cultural History*, Northeastern University Press, Boston, 2004, which was nearly as useful. My admittedly quite vague grasp of the details of Marengo were much improved by Owen Connelly, *Blundering to Glory, Napoleon's Military Campaigns*, Rowman & Littlefield, Lanham, MD, 2006. Julian Budden's thorough biography *Puccini, His Life and Works*, Oxford University Press, New York, 2002, provided background and details. Sardou's play, *La Tosca*, is available in French from CreateSpace Independent Book Publishers in Middletown, DE. Reading it gave me a much better idea of why he was so successful: it's so well written that the dialog just scintillates. It will be evident when you listen to this that I don't agree with all of his opinions but, nevertheless, Mosco Carner's *Tosca*, Cambridge University Press, Cambridge, UK, 1985, is required reading when undertaking a project on *Tosca*. The title of Deborah Burton's *Recondite Harmony, Essays on Puccini's Operas*, Pendragon Press, Hillsdale, NY, 2012, was what drew me to it in the first place, and I was glad that it had. Of course, I also had reference to the full score in its Dover reprint and the vocal

score, available from Ricordi. Many smaller questions were answered with wikipedia.com and “Groves”, both *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed., MacMillan, 1980 and *The New Grove Dictionary of Opera*, Stanley Sadie, ed., MacMillan, London, 1992. The second, sadly, has pretty much faded from view, but the first remains a standard.

Finally, two additional books were invaluable and stand tied for first place on the list of books one must read to more fully comprehend Puccini’s great work. One is obvious, Carolyn Abbate & Roger Parker, *A History of Opera*, W.W. Norton & Co., New York, 2012. The scholarly sweep of this text reminds me of Paul Henry Lang’s *Music in Western Civilization*, enthralling, organized, magisterial. But Lang is not simultaneously a triumph of connoisseurship, which Abbate & Parker is. I’m not sure that I have ever read anything quite like it. They refer to Linda Nocklin’s famous critical text, *Realism*, Penguin Books, New York, 1990. I had never read it and so decided to do so. Every thought in this presentation is informed by her lucid critique. Had I read it late in my research, I would have had to start over.

Music has forms and opera is one of them. It’s an old form, too. The first opera was written before the initial settlement of Jamestown; last Fall, I attended the world premiere of Kevin Puts’s *Elizabeth Cree*. That’s quite a span, even for classical music and the art of opera shows few signs of stuttering to an end. Kevin Puts closes the narration: “But, still, I mean, things need to be said; and opera’s a good place to do it.” Opera composers have been saying things since it started. Monteverdi’s *L’Orfeo* is, among other things, a meditation on the power of music. When reincarnated by Offenbach as *Orphée aux enfers*, it becomes a sly satire on the Second Empire. *Così fan tutte* seems a light comedy, but look underneath the surface and find a disturbing essay on seduction and infidelity, not really very funny at all. Massenet’s *Cendrillon* is not just a lovely retelling of Perrault’s *Cinderella*, it also exists as an opera about opera: a nearly post-modern, ridiculously hilarious commentary on operatic forms and foibles. Puccini was so slickly capable that it is entirely possible to simply view *Tosca* as a melodrama, a “tawdry little shocker”. But take the trouble to observe and find a very tightly knit drama about power, lust and love.

I don't think that I thought of it that way when, in my teens, I saw it for the first time. John Reardon was a malevolent Scarpia. It was thrilling. As I got older I continued to admire the work. I went through a period of not liking Puccini very much, but I could not bring myself to dislike *Tosca*. It was just too alluring, she was just too real. The oppression seemed to speak directly to twentieth century police states, and the rape and her response fit right in with modern feminism. Tosca experiences an existential crisis and responds in the correct way. On the surface there is little moralizing about the actions in the drama, but the music comments in every bar. For me, that's what opera is: a deceptive surface explicated by a musical commentary. There is no better example than *Tosca*.

I hope that you've enjoyed this as much as I've enjoyed making it. My only disappointment is that there are so many neglected things. If you'd like to contact me to chastise me for my omissions or discuss any other part of this, or just opera and music in general, you can contact me through The Philadelphia Orchestra

Mike Cone



Love! Treachery! Death!

PROLOGUE

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|----------------------|----------|
| 1. INTRODUCTION | 00:00:45 |
| 2. DRAMATIS PERSONAE | 00:03:19 |

I. LOCALE & HISTORY

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| 3. ROME AS CANVAS | 00:09:58 |
| 4. SARDOU, PUCCINI & THE HISTORICAL BACKGROUND | 00:14:14 |

II. FIVE GENERATIONS OF PUCCINIS

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| 5. A MUSICAL DYNASTY IN LUCCA | 00:12:20 |
| 6. GIACOMO PUCCINI, THE FIFTH GENERATION | 00:25:10 |

DISC 1 TOTAL

01:05:46

III. THE OPERATIC BACKGROUND

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|--------------------------|----------|
| 7. VERISMO | 00:08:56 |
| 8. COMPOSER & LIBRETTIST | 00:11:34 |

IV. TOSCA IN PERFORMANCE

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|----------------------|----------|
| 9. SINGING TOSCA | 00:14:40 |
| 10. PERFORMING TOSCA | 00:11:59 |

V. THE OPERA

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|-------------|----------|
| 11. ACT I | 00:09:32 |
| 12. ACT II | 00:11:29 |
| 13. ACT III | 00:05:08 |

EPILOGUE

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|-------------|----------|
| 14. SUMMARY | 00:04:38 |
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DISC 2 TOTAL

01:17:56