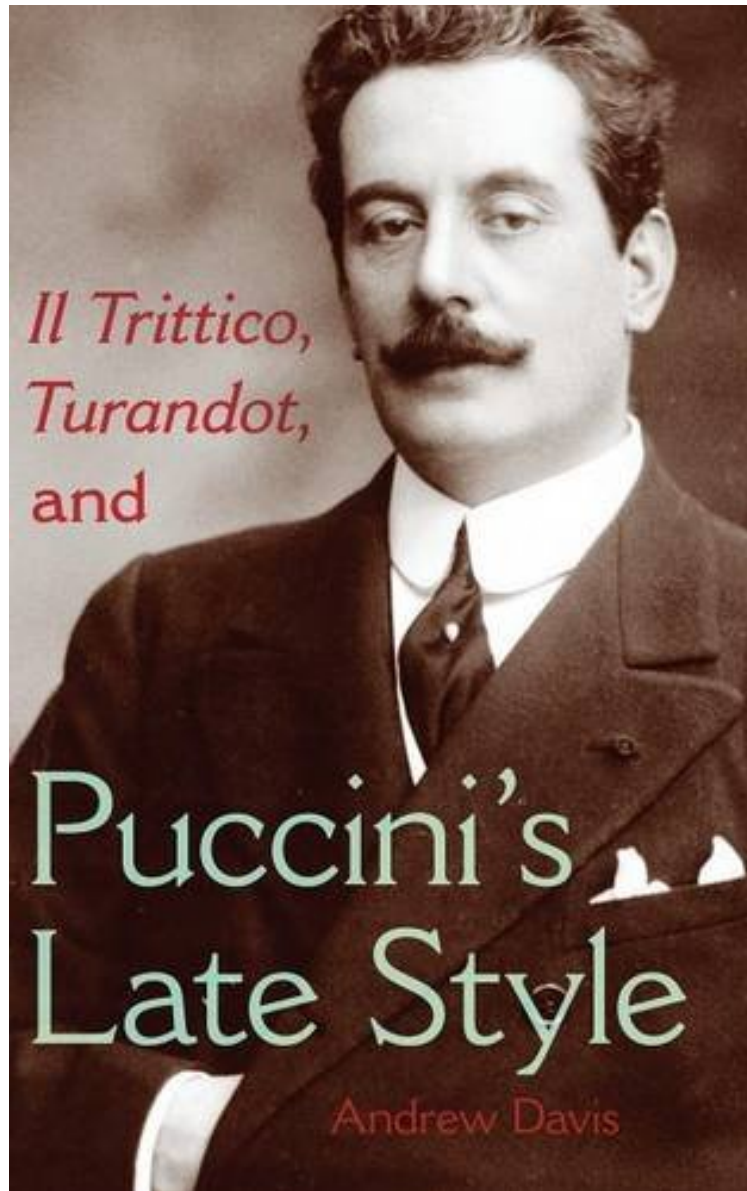


[Free download] Il Trittico, Turandot, and Puccini's Late Style (Musical Meaning and Interpretation)

Il Trittico, Turandot, and Puccini's Late Style (Musical Meaning and Interpretation)

Andrew Davis

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Andrew Davis : Il Trittico, Turandot, and Puccini's Late Style (Musical Meaning and Interpretation) before purchasing it in order to gage whether or not it would be worth my time, and all praised Il Trittico, Turandot, and Puccini's Late Style (Musical Meaning and Interpretation):

2 of 2 people found the following review helpful. Brilliant Explication of Puccini By Shaun Greenleaf Puccini's operas, especially the later ones, are often regarded as being composed with little attention to the "solita forma" or usual form, the basic structural pattern of ottocento operas. Mr. Davis demonstrates convincingly that close examination of *il Trittico* (*il Tabarro*, *Suor Angelica* and *Gianni Schicchi*) and *Turandot* reveals many remnants of the solita forma, and how our experience of these works is transformed by this insight. There are many beautifully made charts laying out where these remnants occur in the libretti, how they converge with the older forms and where and how Puccini fuses--and separates--them for his own purposes. There are many pages of musical examples. The writing is often dense (how could it be otherwise?) but amply rewards close reading. There are 36 pages of notes, a 22 page bibliography, and a 9 page index. Highly recommended to serious students of this much loved but often misunderstood composer.

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.

[I] applaud Davis for his close readings of this much-loved but insufficiently studied repertoire, and for the pluralism of his methodology, which is in keeping with Puccini's seemingly conscious exploration of multiple styles, formal traditions, and harmonic dialects. . . The book deserves a wide readership for the important questions it answers, and for the additional questions it raises that call for further research. Dec 2012 (*Nineteenth-Century Music*) [T]o undertake analyses of four operas in one book is no easy task, but [Davis] accomplishes it adeptly. Despite potential contradictions in the identification of his proposed style characteristics, his analyses are insightful, challenging the reader to hear these operas in new ways. He has made tangible aspects of Puccini's music dramas that we may take for granted as intuitive, illuminating how dramatic moments move us and interact with the work as a whole. (*Music Theory Online*) Conversant in a wide range of disciplines, Davis has contributed an important addition to the field of Puccini studies and 19th-century Italian opera literature. . . . Recommended. (Choice) About the Author Andrew Davis is Associate Professor of Music Theory and Director of Graduate Studies at the University of Houston Moores School of Music.