

Abstracts

Richard Erkens: Delayed Rehabilitation. Preliminary Results of New and Current Research Perspectives on Puccini

Historically, the research on Giacomo Puccini is a relatively recent phenomenon and, thus, in contrast to the worldwide reception of his operas, which has not seen any significant loss of interest by a broad audience for a very long time. The article reflects the current state of research on the opera composer by focusing on the general topics which have been treated in particular by a group of international scholars since the 1980s, while a predominant part of the German-speaking musicology still considered Puccini unworthy of critical investigation at the time. Here, a change and delayed rehabilitation was initiated only recently. After presenting ongoing long-term projects of editions and general problems related to them, such as Puccini's manner of composing as a permanent work in progress, the article's focus is aligned with an outlook for research desiderata which should be undertaken due to internal requirements as well as extrinsic trends of research approaches applied to Puccini without active intervention.

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Laurenz Lütteken: »Il tono della campana«. On the Technique of Non-Linear Narration in Puccini's Works

The layout of Puccini's *Tosca* is contradictory. There are close indicators for a strong realism. But on the other side one can remark subtle disturbances, concerning the plot (which is strictly imaginative) and significant details (i. e. the Cappella Attavanti is as fictitious as the idea that executions have taken place on the roof of Castel Sant'Angelo). This constellation forms the starting point for a closer examination of Puccini's realism. The idea of a ›broken‹ realism seems to be a main feature for his technique of splitting successive constructions, culminating in the idea of a triptych. The importance of these non-linear structures for Puccini's compositional syntax is demonstrated in selected examples.

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Clemens Risi: »La Tosca in teatro«. Puccini and the Art of the Performative

A major concern of Puccini's *Tosca* is the art form which it is itself: the opera, in the sense of an art of the performative. This essay uncovers facets of an art of the performative in three steps: First, in Puccini's own interest in all the

component parts of an opera that concern its performance; second, in both of the major tendencies that have characterized the staging of *Tosca* (historically informed performance and ›Regietheater‹); and third, in the discussion of *Tosca* in the context of a particular concept of the performative. This is one in which the always unique, real bodily and vocal presence of singers enters into a dialog with a live audience of listeners and spectators. Such a concept of the performative acquires particular significance in the case of *Tosca*, due to its background in bel canto culture and the ever-renewed affirmation of star and diva theatre.

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Anselm Gerhard: Seconds and Thirds. Puccini's *Gianni Schicchi* as an Extreme Case of Motivic Unification

The comedy *Gianni Schicchi*, first performed in New York City in 1918, is an extreme case of motivic concentration. A close reading of the two most important musical motifs in this score allows fundamental statements to be made about Puccini's reflective handling of musical »material«. At the same time, the handling of musical traditions and allusions to the works of other composers is shown to be both thoughtful and ironically broken.

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Panja Mücke: Realistic? Puccini's Late Work and the Expansion of the Expressive Spectrum

In terms of the dimension of realism, the late operas of Giacomo Puccini appear to display considerable differences: In *Il tabarro*, he employs quotations referring to the contemporary reality thus creating references between the theatre and real life experiences of the audience. Despite the drastic nature of the plot, the cantability of the singing voices is a predominant feature; vocal lines are broken up by transitions to speaking, rattling and shouting vocalizations only at the peaks of tension. In *Gianni Schicchi*, Puccini employs disillusioning techniques that place the focus on the constructed nature of art in general and identify singing performance on the opera stage as an artificial act. Finally, the fairy tale opera *Turandot* aims at musical »authenticity«. In contrast to everyday life experiences of the audience, this opera and its musical exoticism offer an opportunity for psychological projection.