
La Boheme: Vocal Score (Ricordi Opera Vocal Score) William

Puccini's great success with the bel canto style actually set him on course for more significant operatic work. He continued to work with the composer Amilcare Ponchielli (1854-1934) and the more vocal-centred composer Paolo Tosti (1854-1911). In the 1890s the two men created the ballet *Ballo in maschera*, which featured works by Puccini's great heroes, Victor Hugo, Hugo, Balzac, and Mussorgsky's *Rienzi*. He also wrote, for the world premiere in 1897 of *Isoldes* first act, a performance which was triumphant, containing the following aria: ... The 1900s saw the advent of an operatic style heavily influenced by Verdi. The composer Giuseppe Verdi's music was seen as revolutionary for its dark dramatic mood, and the harshness of its dramatic gestures. Mature artists like Puccini had to take on this more demanding style, developing it to a level which would be better received by an audience which had grown up with Verdi's earlier works. Three of Verdi's most important operas are among Puccini's major achievements: his only grand opera, *Otello* in 1904, the first opera with a continuous scene, the magnificent *La Bohème* in 1906, and then *Tosca* in 1908. Puccini respected the conventions of his predecessors and went on to develop the arias of the operas, gradually extending their melodic range. In the early 1900s, he experimented more and more with the use of the orchestra to support the voice, which was a trend that continued throughout his career. His commitment to the essence of Italian opera can be seen in his insistence that every aria should be sung in Italian. Many of the Italian songs and arias were written specifically for the score. The great aria in *Tosca* represents one of Puccini's best and most compelling creations. In it, the passionate Tatiana compares her fate to that of the heroine whose story she tells. The effect is in the type of musical drama which provides the main course for Puccini's work. Although *La Bohème* was an enormous hit and a great success with audiences and critics, its music was harshly criticized and Puccini was angry that not enough attention had been paid to it. He based his further operatic efforts mainly on the atmospheric world of *Otello*.



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The last time that we will hear Tosca's voice on-stage before her death, she is singing at the Baths of Caracalla; Bizet: the sight of the city and the noisy bathers became the source of the aria *Zun, dorment les feuilles*. The music is taken from one of the many Puccini sketches which he left behind, the unedited outline of an opera in three acts which he did not execute until several years after he wrote it. The first act has been drastically shortened, to keep the bath scene which he was pleased with. In this aria Tosca is maddened by the presence of Cavaradossi, who cannot dance with her at the seduction scene. Being a woman, Tosca cannot be happy when the man she loves is far away, and this music represents her suffering, her sense of abandonment. The aria is an outburst of emotion in which she admonishes Cavaradossi for neglecting her. While he whines away in a series of minor-key phrases, she makes her demands and then through the force of her words brings him to heel. The music builds and falls, finally reaching a climax in which Tosca threatens to kill Cavaradossi. From the second theme the orchestra quotes the male members of the cast as they anxiously wait to learn whether Tosca is really going to kill Cavaradossi. In the words of one of the Met's leading experts on the work, *La Boheme* is "a model of impassioned and lucid musical drama." Though Puccini was never able to match the brilliant and creative achievements of his operatic forebears such as Donizetti and Bellini, he has long been recognized as an important composer in the Italian tradition. Puccini's artistry as a composer and dramatist, rather than his later transformations as a musical reformer, has been his greatest artistic legacy, earned in part with the excellence of his early operas. 5ec8ef588b

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