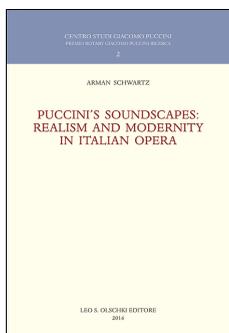


ARMAN SCHWARTZ

PUCCINI'S SOUNDSCAPES

REALISM AND MODERNITY IN ITALIAN OPERA

From the bells in *Tosca* and the birdcalls in *Madama Butterfly* to the horns and sirens in *Il tabarro* and the music box melodies that inspired *Turandot*, Puccini's operas rely to an unprecedented degree on realistic and seemingly unmediated acoustic objects. Focusing on this pervasive if little-discussed aspect of the composer's art, *Puccini's Soundscapes* uses the twin categories of sound and realism to rethink the shape of Puccini's career, and to offer new interpretations of many of his major works, as well as those of



his contemporaries. It asks how Italian composers responded to some of the fundamental transformations of auditory culture during the *fin-de-siècle*, and resituates their works within the discourses (aesthetic, political, and technological) of Italian modernity. Proposing a dialogue between musicology and sound studies, *Puccini's Soundscapes* offers new ways of listening to major artistic movements from *verismo* to futurism, and asks how «late Romantic» opera might contribute to a broader re-theorization of musical modernism.

Le opere di Puccini si basano sull'invenzione, senza precedenti, di oggetti sonori che sembrano tratti in modo immediato dalla realtà. Puccini's Soundscapes intende ripensare la carriera del compositore e reinterpretare molte delle sue opere maggiori attraverso l'esplorazione delle origini e dei confini del realismo sonoro. Più in generale, s'interroga sulle risposte dei compositori italiani ai mutamenti culturali dell'ascolto, propone un nuovo dialogo tra musicologia e studi sul suono, e un nuovo approccio alla modernità musicale.

ARMAN SCHWARTZ is the co-editor of *Giacomo Puccini and His World* (Princeton University Press) and editor of *Opera and the Avant-Garde*, a special issue of «Opera Quarterly», on whose editorial board he serves. He is currently a Birmingham Fellow in Music at the University of Birmingham (UK) and previously held postdoctoral fellowships at Columbia University and the University of Pennsylvania. Major awards and fellowships include a Rome Prize from the American Academy in Rome and the Royal Musical Association's Jerome Roche Prize.

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