

Thesis of DLA Dissertation

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The Development of Puccini's Unique Style and The Analysis of

Manon Lescaut

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I. Background of the research

The books published in Hungarian spoken about Puccini's life just run as general and a little detailed review. Tibor Fajth's book published in 1858 and András Pernye's book published in 1988 reviewed in long extend the life of the composer. András Pernye wrote with enthusiasm about Puccini's operas without any note-pattern, and he started his reviews with *Manon Lescaut*. Tibor Fajth analyzed yet the first two operas and gave note-pattern as well, but considering that both of them focused on the famous operas, they could not analyze each opera with more detail. Since Puccini's death till nowadays two books in foreign languages had only been translated in Hungarian. William Ashbrook's book edited in 1969 spoken about Puccini's operas had been published by Zeneműkiadó in 1974. Recently, Julian Budden's book edited in 2002 about Puccini, so far the most detailed, had been published by Európa Könyvkiadó in 2011. He wrote that book possessing much more information data through his research as the above mentioned authors. He could not be submerged in detailed analysis since his purpose was not that. Last year I obtained Michele Girardi's book published in 1995 in Italian which has been borrowed by Lajos Huszár composer. His note-pattern and details of reviews of each opera rival in Budden's book he also — as Budden as well — describes the life and operas of the composer with interest supplementing defect and clearer data. Also the foreign studies analyzed mostly Puccini's most famous operas. The most important policy was for me to make an analysis such as showing the way, the development of composing technique that leads until *Manon*

Lescaut. I could not find any work with same character in Hungarian or in foreign language either.

II. Source

It came to light from the manuscripts — as many as I was able to read out of Puccini's handwriting — he worked very fast if something had come to his mind. Many of cuts, corrections and the replaces of its some elements can conclude that he could work on his operas through length of his life and he could rarely have been satisfied with those. In series of my studies in Italy (2003-2007) I was able to possess oral history knowledge as well. I could study with Maestro Aldo Ceccato (1934—) who had been the former assistant of the conductor Francesco Molinari Pradelli (1911-1996) and Maestro Ceccato's father-in-law had been the famous Vittorio de Sabata (1892-1967). Maestro Donato Renzetti (1950—) was my teacher in Italy who had been a student and the former assistant of the famous Franco Ferrara (1911-1985). So, the tradition of the performances could be inherited by them this way from Puccini's era. I established reading the literature mentioned in bibliography and could being reached on internet that analysis possessing with enough note-patterns — regarding his first three operas and his early works — could not be born in Hungarian or in foreign language either. In series of the analysis of Puccini's each opera and the material of sheet of music reachable of the early works, I could find a lot of stylistic marks and thematical similarity, moreover correspondence which are shown in this dissertation with note-patterns.

III. Method

Considering Puccini worked with numerous, short-long themes and motivemosaics, one of my purpose of research was to find these and to review these illustrated with note-patterns. After searching all the thematical motives looks like mosaic, that presents starting from the first compositions until *Manon Lescaut*, I review their places presenting later. Regarding the development of his unique style I consider the first appearance of the typical stylistic marks as primacy. I searched those direct influence — namely musical experience — which had touched him in his childhood, furthermore those influences which have been obtained during his study and seeing theatrical performances. Besides I searched those trends of styles that had influenced his ancestors and his contemporary composers. In connection with this I tried to give anthologywise nearly full sight about the operatic styles in the 19th century and the spirit of the age in the century which had influenced heavily the development the trends of styles. I utilized in that my university course-books in art-history, in history, in philosophy, in music-history and the results of my research as well.

IV. Results

In the first chapter I tried to expound anthologywise concentrated — with enough details — the development of the French, German and Italian national styles in the 19th century and their influence. Regarding the development of the various trends of art and style I

looked on also the comprehensive demonstration of the spirit of age as natural. In progress of the chronological order I demonstrated the development of the French, German and Italian operas and their crossinfluences as well. I did not meet similar work or study during researches of mine. The other more focused direction of this dissertation was the analysis of Puccini's early works and his first three operas with well-illustrated note-patterns. The analysis covered the concrete appoint of the places of appearance of the themes and motivemosaic, additionally the demonstration and the formulation of the distinguishing marks of Puccini's unique style.

V. Activity connected to the topic of the thesis

As for my professional activity connected to the topic of the dissertation I would enhance that between 1998 and 2012 I have worked at the Hungarian State Opera as engaged korrepetitor. During that period I knew 65 different operas. In 1999 Miklós Szinetár appointed me the music director of the Operastudio of the Hungarian State Opera. In January of 2002 I was appointed the director of the choir of the Hungarian State Opera. In 2003 Emil Petrovics appointed me the music director of the Operastudio. My expertise passed in Hungarian State Opera — that means the playing piano, the conducting and the singing the parts of operas — had encouraged me to be able to become the expert of the Puccini's lifework. I worked in collaboration with Tibor Rudas, the producer of the production of the former „Three Tenors” in Beijing between 2002 and 2006 in preparation of the famous Turandot performance. I won the third prize in the International Competition for Opera-conductors in 2006 in Orvieto, conducted Puccini's La Bohème.

Since September of 2011 — for invitation of Prof. Em. KS Eva Marton — I have been appointed the korrepetitor of OperaMaster faculty at Liszt Ferenc Academy of Music.