

I. Vocal Music in the 18th CenturyA. Background to *opera seria*

1. the development of *opera seria* was essentially reform of or reaction against 17th century opera
 - a) Monteverdi is the most popular opera composer of the 17th century
 - (1) wrote smaller works such as arias and proto-*da capo* arias
 - (2) in work such as *Orfeo* or *L'Incorazione di Poppea*, the following traits and elements can be found
 - (a) monody
 - (b) text determines the flow of the music
 - (c) different groupings of instruments, voices, etc.
 - (d) sinfonie that accompany the opera
 - b) French opera and ballet played a very important role
 - c) mixture of comic and serious themes
 - d) mixture of “farstupire”
 - (1) to overwhelm the audience with its effects and spectacle
 - (2) most famous example, *Il Pomo d'Oro*
 - e) in the latter part of the century, a reform movement began
 - (1) this reform is the beginning of *opera seria*
 - (2) composers and poets involved
 - (a) Stampiglia (1664 – 1725)
 - (b) Apostolo Zeno (1685 – 1750)
 - (c) Pietro Metastasio (1695 – 1782)
 - (3) Rome was a very important center of reform
 - (a) reformers organized themselves into academies; the one in Rome was the Arcadian Academy (the root word *arcady* having the implication of oneness with nature)
 - (b) members would take contrived names to connect them with the academy
 - (c) discussions of art and literature took place
 - (d) simplicity was the catch word of the movement
 - (e) the elements of spectacle were greatly reduced, ushering in an era of a simpler style
2. Pietro Metastasio
 - a) his name is an example of the arcadian customs described above
 - b) name means the “changed” or “metamorphosed one”
 - c) became a very popular librettist during the era
 - (1) his librettos were very prestigious and were set multiple times
 - (2) as an example, his *L'Olimpiade* was set over 50 times
 - d) his goals
 - (1) elimination of comic characters
 - (a) were thought to lower the art form
 - (b) as a consequence, none of the musical styles associated with comic characters were retained
 - (2) rationalization of musical structure
 - (a) Metastasio and his followers revised the structure
 - (b) most of the music composed was
 - (i) dry recitative (*recitativo secco*, *semplice*, *simple*) characterized by much text in a short space of time, and lots of action,
 - (ii) followed by an aria, usually *da capo*
 - (3) development of character types, of which there are six

- (a) two sets of lovers
 - (b) the magnanimous tyrant (in Hasse's *Cleofide*, Alessandro [Alexander the Great] depicts this type of character)
 - (c) the helper figure
 - (i) often the tyrant's sidekick
 - (ii) often a bass
 - (iii) often serves a very simple musical role
 - (a) the typical way to end an act in *opera seria* is to interrupt the usual progression of recit/aria with a chorus (*coro*), an ensemble for all the characters
 - (b) the helper figure fills out the *coro*
- B. Text of the *opera seria*
1. plots in general
 - a) takes place in the ancient world (fits the pattern of using Classical history)
 - b) Alexander the Great is just about to cross the river into India
 - c) is challenged by Horus
 - d) Cleofide, Horus' wife, and Alexander begin to fall in love
 - e) as a result of her flirtations with Alexander, he is tempted to fall in love
 2. Metastasio's librettos were highly regarded
 - a) they were often performed as plays
 - b) admired for metrical structure (speaking of a specific example)
 - (1) four lines in first stanza
 - (2) each line has 8 syllables
 - (3) last line has 7 syllables and serves to stop the metrical foot
 - (4) rhythmically symmetrical and regular
 - (5) also regular is the turn from the first to the second stanza
 - (a) first stanza has one affect
 - (b) second is a revision, a change, something new
 - (6) in this example, the text's final form in the *da capo* is A B A; see next section for a further explanation of this concept
- C. Music of the *opera seria*
1. the text's final form in the *da capo* is A B A; Grout refers to this as the 5-part *da capo*
 - a) A
 - (1) R1
 - (2) ritornello presents the thematic material of the work
 - b) B
 - (1) V1 – harmonically, we depart from the tonic (usually hints at dominant) but does wind up there again
 - (2) R2 – is shorter, abbreviated
 - c) A¹
 - (1) V2 – section of A text returns
 - (2) R3 – often in the relative minor
 2. this music holds together
 - a) with germinal rhythmical and melodic elements
 - b) frequent cadences
 - c) V2 is especially interesting in the way it sets up expectation; an interplay between what we expect and what actually occurs (same technique is found in the Classic era)
 - d) John Smith around 1790s discusses a what he perceives as 5 types of arias
 - (1) *aria di bravura* – a concentration on technique
 - (2) love aria – very distinct techniques and affects

- (3) simile aria – main character compares his emotional state to something in the natural world
 - e) pasticcio
 - (1) sometimes librettos would be set by a number of librettists and then assembled together without any one of the composers really being aware of what the others were doing
 - (2) at other times several portions of different works would be assembled to form a larger work
 - (3) the works still stand because they rely on the larger structural elements that cause them to hold together
- 3. summary
 - a) convention, categorization, stylization
 - b) music is not just the smaller patterns mentioned above (expectation and reality), but the larger structure as well
- D. Sociology of *opera seria*
 - 1. sociologically, the *da capo* aria was an aristocratic form
 - 2. many times these productions were not ticketed events; they were attended by members of the nobility, civil servants, etc.
 - 3. function of this music
 - a) served as spectacle in the court, used by the monarch to overpower his subjects with his lavishness
 - b) reflected the order and power of the court
- E. Composers of the *opera seria*
 - 1. first generation
 - a) Handel
 - (1) was the most famous composer of *opera seria* in the 1720s
 - (2) his music contains many musical relics of the era
 - (a) most begin with a French overture
 - (b) rambling plot structure (not typical of operas in the next two decades)
 - b) Antonio Caldara, active in Vienna
 - 2. second generation
 - a) Hasse (1699 – 1783)
 - (1) biography
 - (a) from class handout
 - (i) 1699—Born in Bergedorf (near Hamburg) into a family of musicians
 - (ii) 1714-17—Studied in Hamburg
 - (iii) 1718-21—Hasse earns his living as a singer (a tenor), first in the opera at Hamburg, and then in Braunschweig
 - (iv) 1721—Hasse’s first opera, *Antioco* is performed in Braunschweig. Hasse leaves Germany for Italy.
 - (v) 1721-28—Hasse lives in Italy, mostly in Naples, where he becomes an extremely successful composer. Hasse also visits Venice, Bologna, Florence, and Rome. He is influenced by the music of A. Scarlatti and Porpora.
 - (vi) 1730—Hasse marries the famous soprano Faustina Bordoni and becomes the Kapellmeister to the Saxon, elector in Dresden

- (vii) 1731—Premiere of Hasse’s *Celofide* his first opera for Dresden. The performance may have been attended by J. S. and C. P. E. Bach.
 - (viii) 1733—Hasse spends time in Vienna, Venice, and Bologna, where his opera *Siroc* was performed
 - (ix) 1734-40—The Elector of Saxony (also King of Poland) visits Warsaw. Hasse is free to spend more time in Italy, where he remains until 1737. After a brief stay in Dresden 1737-38, Hasse returns to Italy.
 - (x) 1740-63—Hasse is in Dresden, but is able to take frequent trips to Italy, Munich, Vienna, and once to Paris. He continues to compose operas, as well as church music. Hasse also makes the acquaintance of Algarotti, who is in Dresden from 1742 to 1747. Hasse’s relationship with Metastasio deepens.
 - (xi) 1745-46—Frederick the Great is in Dresden; his enthusiasm for Hasse’s operas knows no bounds.
 - (xii) 1756-63—The Seven Years’ war pits Prussia and England against France and Austria. Saxony is an important battleground for the warring powers, and the city of Dresden is repeatedly bombarded. The opera house is severely damaged, the court library of sacred music is largely destroyed, and Hasse’s home is devastated.
 - (xiii) 1763—A new version of *Siroc* is performed in Dresden shortly after the end of the war, but the new Elector is forced to economize. The elaborate operatic institutions of the court are largely dismantled and Hasse and Faustina leave Dresden.
 - (xiv) 1764-71—Hasse travels first to Vienna, and then on to Venice. In 1771 his opera *Ruggiero* is performed at a royal wedding along with Mozart’s *Ascanio in Alba*.
 - (xv) 1773-83 Hasse retires to Venice, where he turns his attention away from opera and towards sacred music. Faustina dies in 1781, and Hasse two years later.
- (b) note how much he traveled, mostly between Germany and Italy
 - (c) elector of Saxony agreed to Hasse’s travels
 - (i) to spread his fame and bring prestige
 - (ii) so that his composers would have the most up-to-date vocabulary for Italian opera
 - (iii) to hire singers, especially castrati
 - (d) Burney (writing after Bach and during Haydn and Mozart’s reign) asserts that Hasse was the best composer of his day
- (2) concerning style, the Italian “Scotch snap” or Lombard rhythm can be found in his music (sixteenth, dotted eighth, quarter)
- b) Leonardo Vinci (1690 – 1730)
 - c) Leonardo Lei (1694 – 1744)
 - d) Pergolesi (1710 – 1736)
 - (1) wrote *La Serva Padronna*, an opera buffa
 - (2) also wrote *opera seria*

F. Singers of the *opera seria*

1. Grout's *A Short History of Opera* includes text by a satirist of the day, Bernadetto Marcello, *Teatro alla moda* ("Contemporary Theatre")
 - a) satirizes how singers conducted themselves on stage
 - b) though an exaggeration, points out that the singers were more concerned with fame than with the importance of furthering the music or the plot
 - c) mentions the ornamentation of the return to A in the *da capo* aria
 - (1) mentions that those who would provide ornamentation often did so with no knowledge of what the bass line was doing; in other words, ornamented indiscriminately
 - (2) mentions that each performance's rendition should be unique

II. Sacred and Secular Music

A. Examples of baroque and rococo architecture

1. Palace Sans Soucie
 - a) built by Frederick the Great outside of Berlin
 - b) name "without worry" reflects the idea that the rulers wanted to escape the cities
 - c) looks like Versailles
 - d) themed areas
 - (1) a pleasure gazebo whose theme was a Chinese tea house
 - (2) the grotto
2. Palace of Schönbrunn
 - a) outside of Vienna
 - b) appears more austere than Sans Soucie
 - c) wealth of rococo ornaments: curves, spirals, coils, vines
3. Nymphenberg
 - a) outside of Munich
 - b) again reminiscent of Versailles
 - c) again, much rococo ornamentation in architecture, but still orderly and symmetrical
4. Dresden
 - a) Zwinger complex
 - (1) a part of Dresden; the whole city partakes of it
 - (2) bombing in February of 1945 destroyed many buildings
 - (3) ornamentation appears on the exterior of the building as well
 - b) Frauenkirche
 - (1) destroyed in February of 1945; is under reconstruction
 - (2) architectural style completely rejects the Gothic cathedral style
5. church at Wertheim
 - a) brilliant, effuse style
 - b) contains examples of *trompe d'oeil* that support Batteaux' ideas
6. Ottobäumen
 - a) more famous for its interior rather than its exterior
 - b) interior is almost overwhelmingly ornate
 - c) in a sense is a unification of the arts
 - (1) architecture
 - (2) sculpture
 - (3) painting
7. church at Diessen
8. the function of the building (of course) dictated its architecture

B. Question: is there a sacred style versus a secular style in the 18th century?

1. Riepel's treatise concerning composition

- a) asserted that there should not be a separation in style between sacred and secular pieces
 - b) was contrary to the older position of music that was appropriate to the occasion
2. Burney
- a) asserts that the heavily ornamented architectural style was inappropriate for church
 - b) extended this analogy to music
3. listening examples
- a) “Agnus Dei” from Mozart’s *Coronation Mass*
 - b) “Dove sono” from Mozart’s *Le Nozze di Figaro*
 - (1) different version of the same music
 - (2) is Burney right, then? Is it inappropriate to use this music in both sacred and secular locations?
 - c) listening list example: “Christe Eleison” from Hasse’s *Mass in G Minor*
 - (1) is the second part of the Kyrie
 - (2) we expect some kind of a return to the material used previously:
 - (a) A: Kyrie eleison
 - (i) formal ideas
 - (a) a
 - (b) b
 - (c) a
 - (ii) Classical era approach to texture
 - (a) choral
 - (b) big
 - (b) B: Christe eleison
 - (i) formal ideas
 - (a) c
 - (b) d
 - (c) c
 - (ii) Classical era approach to texture
 - (a) smaller
 - (b) more intimate
 - (c) A¹: Kyrie eleison
 - (i) formal ideas
 - (a) a
 - (b) b
 - (c) a
 - (ii) a return to earlier A material
 - (3) this is an example of a Neapolitan Mass, those masses that incorporate operatic elements into the music
 - (a) some operatic elements
 - (i) use of *da capo* form
 - (ii) use of operatic style elements
 - (iii) music seems to be more appropriate to the stage than to the church
 - (iv) use of castrato
 - (b) problems with this style
 - (i) for the high opera style, the text is very important (recit and aria); different types of meters and texts, some unrhymed, are used

- (ii) this style tends to highlight the showy rather than the reverent
 - (iii) traditionally, the chorus is used in the mass; in these Neapolitan Masses, the chorus is all but eliminated
 - (iv) a traditional approach to the ends of movements (especially longer movements) is the use of fugue
 - (4) *Kyrie* reflects an operatic style
 - (5) *Cum sancto spiritu* reflects an older style in use of fugue
 - (6) *Gloria* connects to
 - (a) symphony (though the texture and character are distinctive), probably the first movement
 - (b) opera overture
 - (c) Bach's *Magnificat* (reminds us that this style was also being used in the north, but in a different way)
- C. Scarlatti (12685 – 1757)
1. general comments
 - a) Scarlatti is best-known for his keyboard works; most often known as a Baroque composer
 - b) worked in Lisbon until 1728
 - c) eventually moved to the court in Madrid
 2. *Mass in G Minor* (1715)
 - a) date is uncertain
 - b) called the “Madrid Mass”
 - c) manuscript is interesting in that it contains other masses, but by 16th century composers (including Victoria)
 - d) is the only authentic surviving mass by Scarlatti
 - e) listening example: *Agnus Dei*
 - (1) sounds like Renaissance music
 - (a) in the *stile antico*
 - (b) use of polyphony
 - (c) pervasive use of imitative in the style of the late Renaissance
 - (d) in the style of Victoria or Palestrina
 - (2) this piece fits well into the style described in Fux' *Gradus Ad Parnassum* (1725)
 - (a) “steps up to Parnassum,” the mountaintop abode of the muses
 - (b) is a dialogue between student and teacher
 - (c) is a manual of counterpoint and more or less summarizes Palestrina's style
 - (i) imitation
 - (ii) clear text setting
 - (iii) melodic lines
 - (a) symmetrical
 - (b) adhere to rules (e. g., leaps are followed by motion in the opposite direction)
 - (c) contain no displays of virtuosity
 - (3) this mass is a reaction against the highly ornamented masses of the “Neapolitan” School
 - (a) a group of composers who specialized in *opera seria*
 - (b) active in Naples
 - (c) also composed sacred music in this same style

- (d) Fux and Padre Martini (1706 – 1784) both condemned the use of the operatic style in church; they advocated the Palestrina style
 - (4) the *stile antico* of the 18th century
 - (a) was not just an imitation of Palestrina’s style
 - (b) composers made more or less free use of tonal harmony (this point is arguable)
 - (c) while the *stile antico* was not a dead musical language, it survived only in the church and owed its existence to being archaic
 - (i) this same idea held on in later centuries, including the 20th
 - (a) in the 19th century, this same trend is reflected in Cecilian movement
 - (i) begun by Thibaut
 - (ii) his treatise *Reinheit in der Tonkunst* (1825) (“on purity in composition”) reflects the views of Fux and Martini
 - (b) France’s Schola Cantorum
 - (ii) composers whose works evoke an older style
 - (a) Beethoven (*Missa Solemnis*)
 - (b) Schumann (*Requiem for Mignon*)
 - (c) some works of Liszt
 - (d) Gorecki
- D. C. P. E. Bach’s *Die Auferstehung um Himmelfahrt Jesu*
 - 1. general comments
 - a) in northern Europe, Bach was responsible for civic concerts; this work was composed for such an occasion
 - b) title translates to “the resurrection and ascension of Jesus”
 - c) an Easter work
 - d) text is by K. W. Ramler
 - (1) *Der Tod Jesu* written in 1755
 - (2) set by other composers (e. g., Graun and Telemann)
 - 2. wrote other cantatas
 - a) *Die Israeliten in der Wüste*
 - b) *Die letzten Leiden des Erlösers* (1769)
 - c) these works are some what reflective of Handel’s oratorios
 - (1) Handel turned to oratorio for economic reasons
 - (2) oratorio was essentially unstaged opera
 - (a) recits
 - (b) arias
 - (c) some use of chorus
 - (d) style and structure is more similar to opera than to the mass
 - 3. Sulzer
 - a) wrote a general theory of the fine arts in the 1770s; dealt with different tunings
 - b) his thoughts on oratorio
 - (1) no developing plot
 - (2) features various persons affected by a noble quality of religion
 - (3) each character expresses his religious sentiments
 - (4) purpose is to penetrate the hearts of the listeners with these same sentiments
 - (5) these attitudes reflect Batteaux’ proclamation that art imitates nature

- (a) in opera, certain events in the plot are imitated; in oratorio, emotion is imitated
 - (b) this distinction is a fuzzy one: is C. P. E. Bach depicting the earthquake (opera), or is he depicting the emotion that these events create (oratorio)?
 - c) in Bach's oratorio, emotion is imitated and there is the use of depictive elements
 - (1) use of timpani = shaking of the ground
 - (2) agitated strings
 - (3) vocal line
- 4. influences
 - a) leading toward Bach, the single most important influence was his father's music, J. S. Bach's cantatas and passions
 - (1) seen in the use of the halo of strings when Christ speaks (though the halo does not necessarily disappear when other characters appear or sing)
 - (2) use of the Evangelist appears in some works
 - b) leading away from Bach, Haydn was an important influence
 - (1) works
 - (a) *Creation*
 - (b) *Seasons*
 - (2) Baron von Swieten
 - (a) heard *Die Auferstehung um Himmelfahrt Jesu* and brought it back to Vienna with him in 1758; Mozart conducted
 - (b) we can see in the use of different textures, in pictorialism, and in the general mood, this work connects directly with Haydn's *Creation*

III. Challenges to the *Opera Seria*

- A. Handel and opera in London in the 1720s
 - 1. Handel's audience was primarily the upper class, the nobility
 - 2. his rival was the composer Bononcini and his Opera of the Nobility
 - 3. while he managed to make some money, *opera seria* was extremely expensive
 - a) elaborate sets
 - b) highly paid singers, especially the castrati
- B. The Beggar's Opera (1728)
 - 1. general comments
 - a) is a compilation of works termed a ballad opera
 - b) librettist was John Gay
 - c) had an initial run of more than 60 performances; was extremely successful
 - d) was essentially a new text by Gay into which selected songs were inserted
 - (1) pieces by Purcell and Handel
 - (2) popular songs
 - (3) other *opera seria* works
 - e) ballad opera is somewhat of a sub-category of the dialogue opera
 - (1) *opera comique*
 - (2) singspiel
 - (3) the forerunner of the modern-day musical
 - 2. listening example from the first act
 - a) is a duet between Polly and Macheath
 - b) borrows from "Over the Hills and Far Away"
 - c) Pepusch supplied some bass lines in early operas
 - 3. popularity due to

- a) the use of “lower class” characters as in Shakespeare
 - b) that all the pieces
 - (1) used familiar tunes
 - (2) were short and appealing
 - c) influence of the *vaudiville* style
 - d) element of satire
 - (1) “genre satire” show the ways in which Gay was making fun of Italian opera
 - (a) poked fun at the prime donne/primi uomini who were often rivals
 - (i) Faustina Bordoni and Francesca Cuzzoni actually got into a brawl on-stage at one point
 - (ii) this rivalry was used to great comic effect
 - (b) poked fun at the music as well
 - (i) Gay borrowed the march from Handel’s *Rinaldo*
 - (ii) the style of Italian *opera seria* was imitated and parodied as well
 - (a) the simile aria, for example in which the singer compares his situation to a natural phenomenon
 - (b) *lieto fine*: gods and goddesses solve the inextricable problems of the plot
 - (2) social satire
 - (a) listening example from the beginning of act two parodies the social structure at the time
 - (b) den of thieves; none of the main characters are on-stage
 - (i) “we are no worse than the rest of mankind; it’s just that the laws are aimed at us”
 - (ii) “the real robbers among us are the rich who horde their money”
 - (iii) the borrowed march from *Rinaldo* mentioned earlier is sung by these thieves, placing the noble into the mouths of the ignoble
4. the plot shows Macheath, the hero, a scoundrel
- a) married to two different women (later we find there to be even more)
 - (1) Polly, the daughter of Peachum
 - (2) Lucy, the daughter of Lockit
 - (3) both women are sellers of stolen goods but have higher aspirations for their daughters
 - b) winds up in prison
 - (1) all of Macheath’s wives eventually plead for Macheath’s release from prison but are unsuccessful and he is hauled off stage to end the opera (supposedly)
 - (2) the character called the player points out that an opera must end happily; he and another character poke fun at the *lieto fine* by decreeing that the opera should end happily
- C. Influences of the ballad opera
- 1. inside England
 - a) *Threepenny Opera* by Weil and Brecht in the 20th Century use these same ideas
 - b) other revisions by English composers have been done of this particular opera, such as Britten’s in 1948
 - 2. outside of England

- a) *The Devil to Pay* (1731) by Coffey
 - (1) translated into German in 1743, *Der Teufel ist lost*
 - (2) influenced the development of dialogue opera in Germany
 - b) Germany
 - (1) general comments
 - (a) music in Germany was different than that found elsewhere
 - (b) *opera seria* in Germany was, however, much the same in Germany as it was in Italy
 - (2) Hitchcock
 - (a) says that *opera seria* was foreign and exotic; that it was a corrupting influence on England
 - (i) Addison and Steele edited a very influential journal called *The Spectator*
 - (ii) a poem in *The Spectator* reflected this sentiment of corruption; says that Niccolini has debauched the British heart and lured it away from its native enjoyment of Shakespeare
 - (b) this reaction against foreign art is customary for the era
 - (c) our 20th century sentiments are the opposite
 - (i) Marxist view
 - (a) maintains that reality precedes ideals
 - (b) economic base precedes the artistic superstructure
 - (ii) “Platonic” view
 - (a) refers back to the belief that ideals precede reality
 - (b) maintains that art creates society
- D. Opera in Germany
- 1. ideological background
 - a) opera was a foreign art associated with the aristocracy
 - b) the concept of art and the damaging effect of Italian opera on the culture is a theme of this ideological background
 - c) the famous drama *Lottchen am Hofe*
 - (1) plot
 - (a) the heroine (bourgeois) is virtuous
 - (b) corrupted by a foreign nobleman
 - (2) reflects the idea that the simple was corrupted by the elite
 - d) *Male Fantasies* by Klaus Theweleit
 - (1) a discussion of representations of women in dramatic works
 - (2) that German operas were a sort of substitute for revolution
 - (3) these ideals were interesting not only to the commoners but also intelligentsia
 - e) German music philosophers
 - (1) Herder
 - (a) maintained that each nation had its own unique essence
 - (b) that these characteristics define a nation and are expressed in its language
 - (c) for him, the opera of the time was overshadowing the real essence of Germany
 - (2) Wieland
 - (a) poet

- (b) in the 1770s wrote a dialog opera called *Alceste*; gave birth to a new genre called the *singspiel*, a “song play”
 - (c) maintains that there is a connection between opera to spoken dialog (there were a number of musical and dramatic forms in Germany at the time)
 - (3) Thomas Baumann
 - (a) an important authority on opera (especially German)
 - (b) says there were primarily 3 economic influences on German opera at the time
 - (i) patronage
 - (a) court sponsored operas such as those by Hasse and Graun
 - (b) theatre was owned by the court itself and the king or duke was directly involved
 - (ii) *prinzipalschaft*
 - (a) developed after the Seven Years’ War (1756 – 1763), important in music history because centers of music culture were impoverished
 - (b) the court gave a stipend to some entrepreneur who undertook theatrical performances
 - (c) entrepreneurs traveled around Germany promoting their works, disseminating the German musical culture
 - (iii) National Theater
 - (a) rose out of the desire to “defend” Germany against foreign art
 - (b) Mannheim
 - (c) Berlin
 - (d) Weimar
 - (e) Vienna
 - (i) Joseph II
 - (ii) Mozart’s *Die Entführung aus dem Serail*, his first great German opera, was produced there
 - (f) most of these theaters were not profitable; were temporary and transitory until the 19th century
2. Hiller (1728 – 1804)
- a) general comments
 - (1) composer from Saxony
 - (2) wrote primarily for *prinzipalschaft* theaters
 - (3) had to “make do” with actors who could also sing; his music tends to be more simple than Mozart’s
 - b) *Die Jagt* (1770)
 - (1) similar to ballad opera in that there are a number of short pieces joined together into a spoken drama
 - (2) 39 different pieces (Gay’s had 60)
 - (3) types of pieces found in this opera
 - (a) simple, strophic pieces
 - (b) pieces in which the accompaniment is much more involved with the vocal line; non-strophic, more expansive form
3. the Germans saw no delineation between dialog opera, *singspiele*, etc.

4. Germany had an ambivalent relationship to things foreign
 - a) German dialog opera was directly influenced by ballad opera
 - (1) *Der Teufel ist Lost*
 - (2) constant borrowing and adapting of other influences
 - b) National Theaters
 - (1) foreign works were forbidden
 - (2) depicts antagonism and resistance
- E. *Opera buffa* and related forms
 1. general comments
 - a) “comic opera”
 - b) developed out of two Italian theatrical traditions
 - (1) *commedia dell’atre*
 - (a) connects back to the late Renaissance
 - (b) means something like a “guild;” could be called “professional comedy”
 - (c) an ensemble of characters who played certain stereotypical roles who traveled around, thus disseminating the genre
 - (d) comedians became professionals at playing a certain kind of character
 - (i) Pantalone
 - (a) rich but foolish
 - (b) usually from Venice
 - (c) usually the standard plots involves Pantalone falling in love with some young girl; in the end, the girl falls in love with someone else and spurns him
 - (ii) Doctor
 - (a) sidekick to Pantalone
 - (b) usually from Bologna (first university city in Italy)
 - (c) a pompous academic who tried to help out Pantalone but always wound up falling on his face due to his lack of common sense
 - (d) tends to spill into long “standardized” tirades about his expertise and knowledge called *tirate*
 - (e) these patter songs or catalog arias find their way into later works
 - (i) *Don Pasquale*
 - (ii) *Marriage of Figaro*
 - (iii) *Don Giovanni*
 - (iii) pair of servants
 - (a) one stupid, one clever; one graceful, one clumsy; etc.
 - (b) e. g., Pulcinella and Arlecchino (French guise for Arlecchino is the Harlequin)
 - (c) often the pair was of two lovers
 - (e) these stock characters were usually in stock situations and spoke with stock accents
 - (2) intermezzo or *intermedio*
 - (a) again connects back to the late Renaissance
 - (b) words are connected to the English word “intermission”

- (c) history of the intermezzo
 - (i) these small dramatic productions were staged during the intermission of a larger work
 - (ii) evolved out of a tradition of mingling comic and tragic characters in a single work (*L'Incoronazione di Poppea* is an example of this mingling)
 - (iii) at first these comic acts were incorporated into the dramatic; it eventually became customary to separate the comic elements
 - (d) *La serva padrona* by Pergolesi (1725)
 - (i) exhibits many differences between this work and *opera seria*
 - (a) text is set almost entirely syllabically
 - (b) text painting used (“aspettare”)
 - (c) music itself (apart from the text) has comic elements
 - (d) the piece is built of germinal motives and has much rhythmic energy
 - (e) intimate connection between words and text
 - (f) Pergolesi takes advantage of the text rhythm
 - (i) repetition
 - (ii) rhymes
 - (ii) looks forward to Mozart, especially *Le Nozze di Figaro*
 - (e) characters are drawn from real life rather than from mythology
2. history of *opera buffa*
 - a) common theory maintains that
 - (1) the *commedia dell'arte* led to the intermezzo
 - (2) the intermezzi led to *opera buffa*
 - b) there are *opere buffe*, however, that predate intermezzi
 - c) these forms were very important in Naples, the birthplace of *opera buffa*
 - d) musical characteristics
 - (1) emphasis on rhythm and a rapid interchange between rhythmic motives
 - (2) fast-paced action (especially in the finales), both musical and dramatic
 3. first examples are not called *opera buffa* but rather *commedeja pe mmuseca* (Neapolitan dialect)
 - a) one in particular, *Patrò Calieno* (1709) performed in Tuscan dialect
 - b) this dichotomy of a lower or higher dialect is important later on in the development of the *opera buffa*
 4. most important development took place in the middle of the century in Venice
 - a) most important librettist at the time was Goldoni
 - (1) changed the nature of the plots and therefore changed the nature of the music
 - (2) was the one who is most credited with the introduction of “real” characters as opposed to stock characters
 - (a) more complex characters
 - (b) more unusual characters
 - (3) cooperated mostly with the composer Galuppi
 - (4) most important libretti come from the 1750s
 - (5) early stories were farces; comedy comes from making fun of the Pantoloni character
 - (a) Goldoni increases the importance of the serious characters’ roles

- (b) the opera progressed beyond a farce and more toward the nature of *Le Nozze di Figaro*
 - (i) moral element
 - (ii) “educational” (at least within the opera: the Count is educated about how to treat the Countess)
- F. Cimarosa
 - 1. Cimarosa and Paisiello
 - a) these composers were probably the most popular of their day
 - b) Paisiello’s *Barber of Seville* was extremely popular
 - c) both composers composed both serious and comic operas
 - 2. general comment
 - a) better known for his comic operas
 - b) active in Naples in the 1770s
 - c) 1787 active around the peninsula
 - d) later accepted a position at the court of St. Petersburg; left for Vienna when the court of St. Petersburg began cutting back
 - 3. *Il matrimonio segreto*
 - a) listening list example is intended to show that Mozart was using patterns (musical and dramatic) that were already firmly established
 - b) based on an English play
 - c) in-class listening example: Scene 13
 - (1) music moves extremely quickly
 - (2) differences between *opera seria* and *opera buffa* demonstrated by this work
 - (a) is based on an alternation between the recitativo *secco* with the *da capo* aria
 - (b) interaction of characters is key to the *opera seria*; the drama becomes a part of the music itself: as characters enter and leave, the music changes
 - (c) this style is based on tiny rhythmic motives as opposed to the spun-out arias of *opera seria*; closely linked to Haydn’s orchestral style
 - d) characters
 - (1) Geronimo
 - (2) Elisetta
 - (3) Carolina
 - (4) Fidalma
 - (5) Count Robinson
 - e) plot is based on the characters being in love with the wrong people
- G. Opera reform
 - 1. opera aesthetics
 - a) F. Algarotti
 - (1) served in Berlin in the court of Frederic the Great around 1740
 - (2) wrote a treatise, *Saggio sopra l’opera in musica* (1755)
 - (a) “an essay about the music in an opera”
 - (b) gives a brief history of the opera and in the process reflects the Florentine Camerata’s view that opera was the result of Greek drama
 - (c) proposes that opera needs to be a unified work of art; maintains that it was the poet who should serve as the chief engineer of an operatic production

- (d) states that the current-day opera was degenerate; said that the composer was despotic and was undermining the whole of the opera
 - (e) advocates the use of *obbligato recitative* (“accompanied recitative”)
 - (i) recit accompanied by the whole orchestra
 - (ii) Algarotti maintained that it had the power to move the audience and that its use should be expanded
 - (f) advocates French music and *opera buffa*
- b) Querelle des Buffons (1751- 53)
- (1) “quarrel of the comedians”
 - (2) was a controversy over the merits of French opera *versus* that of other nations’
 - (a) on the one hand, *La serva padrona* (1725) was considered to be an ideal of all that was good about Italian opera and *opera buffa*
 - (b) on the other, the grand tradition of *tragedie lyrique* from Lully through Rameau was lauded as the highest form
 - (3) Rousseau
 - (a) wrote an opera *Le devin du village* (1753) (“the village soothsayer”)
 - (b) wrote a famous letter on the nature of the French language, stating that it was impossible to set the language decently
2. key musical figures: Gluck and Jomelli
- a) Jomelli
- (1) general comments
 - (a) born in Naples and played an important role in music there
 - (b) served at the court of Karl Eugen of Würthenberg at Stuttgart, close to Mannheim
 - (c) incorporated the French style into his operas through the use of ballets and dances
 - (d) much more interested in instrumental texture and techniques first developed in the Mannheim school
 - (2) ways he changed the style
 - (a) accompanied recitative rather than simple or *secco* recitative
 - (b) was interested in orchestral color
 - (c) interest in harmonic resources
 - (d) had more interest in chorus and ensemble scenes
 - (e) tried to change the form
 - (i) changed the *lieto fine*
 - (ii) last number on listening list, Act II, demonstrates how Armide stays on stage and completes the act with a complex scena
 - (f) texts; example from *Armide abbandonata* shown in class
 - (i) the poet gives the composer as many opportunities to depict the extremes of human emotion
 - (ii) closely connected to the aesthetic of the Romantic: from symmetry, balance and rationality to subjective emotion
 - (3) *Armide abbandonata* (1770)
 - (a) plot
 - (i) a classic story that served as the inspiration for many operas
 - (ii) Armide, a sorceress, falls in love with Rinaldo
 - (iii) Rinaldo leaves her and she seeks revenge

- (b) listening example 1
 - (i) scene from the end of the second act
 - (ii) Rinaldo tells Armide in heroic terms that he is leaving her to fight in the battle
 - (iii) Armide curses him
 - (iv) accompanied by full orchestra: accompanied recitative (*recitativo obbligato*)
 - (v) orchestra performs in a punctuating sort of way that comments on the vocalist's dramatic mood
 - (a) similar to the kind of connection between words and orchestral response found in the melodrama (a form that later died out)
 - (b) requires a high degree of orchestral discipline
- (c) listening example 2
 - (i) aria in the example demonstrates Jomelli's hanging on of the older 5 part *opera seria* form (the part we heard was the first two As)
 - (ii) Jomelli infuses a new spirit into this older style
- (4) summary
 - (a) principal contribution was his expansion of the accompanied recitative
 - (b) interest in the orchestral resources of the opera; orchestra becomes much more important
 - (c) showed an increased interest in expanded harmonic resources
 - (d) changes the structure of the opera
 - (i) includes a lot more accompanied recitatives
 - (ii) more choruses
 - (iii) more ensembles
 - (iv) disrupts the normal progression of recit | aria | exit
 - (v) disrupts the *lieto fine*, the "happy ending" by composing tragedies
- b) Christoph Gluck
 - (1) general information and biography
 - (a) was more famous as a reformer than was Jomelli
 - (b) while not born there, Gluck was born of Bohemian parents
 - (c) he was a truly cosmopolitan composer
 - (i) studied with Sammartini
 - (ii) traveled constantly across the Alps and forges connections between Italy, Germany and France in his music
 - (iii) was more active at the Hapsburg court in Vienna; while there, became acquainted with the librettist Calzabigi
 - (iv) also worked with the choreographer Angiolini
 - (d) his ballet Don Juan had been previously set by Boccherini in his *La Casa del Diavolo*
 - (e) information from class handout
 - (i) 1717 - born in the Upper Palatinate of Bohemian parents
 - (ii) 1734 or 35 - arrives in Vienna where he enters the service of Prince Melzi
 - (iii) 1737-41 - is in Milan where he falls under the influence of Sammartini
 - (iv) 1741 - makes his debut in Milan with the opera *Artaserse*

- (v) 1748 - *Semiramide* performed in Vienna, helping to establish his preeminence at the Hapsburg Court. Gluck leaves Vienna to join the Mingotti company in Hamburg
 - (vi) 1750 - in Prague, where he marries Marianne Perger
 - (vii) 1752 - travels. to Naples to compose, and produce *La clemenza di Tito*. He returns to Vienna later that year
 - (viii) 1761 - premiere of the ballet-pantomime *Don Juan*, with music by Gluck and choreography by Angiolini
 - (ix) 1762 - *Orfeo ed Euridice* with a libretto by Calzabigi, is performed in Vienna
 - (x) 1767 - Gluck and Calzabigi create *Alceste*
 - (xi) 1770 - The last of the Calzabigi/Gluck opera, *Paride ed Elena*, is premiered in Vienna
 - (xii) 1773 - arrives in Paris to supervise the production of his opera *Iphigénie en Aulid*, which premieres in April of the following year
 - (xiii) 1774 - revises his *Orfeo* for Paris, where it is performed as *Orphée ed Euridice*
 - (xiv) 1776-78 - The “War of the Gluckists and Piccinists” in Paris
 - (xv) 1779 - *Iphigénie en Tauride* is premiered in. Paris
 - (xvi) 1787 - dies in Vienna
- (2) Calzabigi
- (a) *Preface to Alceste*
 - (i) words by Calzabigi, music by Gluck
 - (ii) reform ideas demonstrated by Gluck in his dedication to the king at the beginning of this work
 - (a) music should serve the text (closely connected to Algarotti’s ideas)
 - (b) rejected the abuses that the singers forced on the music
 - (c) proposed an organic connection between the overture (in fact, all orchestral music) and the body of the opera
 - (i) early and mid-18th century composers music that was not especially connected with the remainder of the opera
 - (ii) later composers such as Rossini composed “nice pieces” that could be used in any opera
 - (d) Gluck and Calzabigi speak of “beautiful simplicity, order, classicism, clarity;” contrasts with earlier strivings for complex display
 - (e) proposed the abandoning of formal units in the *opera seria* (e. g., *da capo* aria)
 - (b) *Orfeo ed Euridice*
 - (i) Gluck and Calzabigi’s first reform opera
 - (ii) Peri, Caccini, and Monteverdi had all set this story earlier
 - (iii) this myth was, in some ways, responsible for the creation of opera

- (a) connects in an interesting way to Gluck's desire to reform opera
- (b) Gluck and Calzabigi use the original language of opera to critique it
- (iv) Furies' scene
 - (a) from Act II
 - (b) plot
 - (i) Euridice dies and goes to Hades
 - (ii) Orfeo, refusing to believe that she is dead, himself descends to hell to rescue his wife
 - (c) text
 - (i) the rhythm of the Furies' text is closely connected to images of hell in Italian musical tradition
 - (ii) Orpheus sings in the traditional 7-syllables of *opera seria*
 - (d) music
 - (i) strong textural contrast between the music of the Furies and Orfeo
 - (ii) unresolved leading tone of B-natural at the end of the Furies' section is treated as a C-flat, leading into E-flat major: the harmonic depiction of the music is key to Gluck's style
 - (iii) the Furies' c minor eventually melts – as do the characters themselves – at Orfeo's singing
 - (iv) the “Che farò” sung by Orfeo exhibits a clearness and uncomplicated simplicity; no use of ornamentation; has much smaller dimensions than *da capo* arias of the day; introduces the new construction of the rondo aria: A B A C A
- (c) *Iphigénie en Tauride*
 - (i) Gluck wrote two *Iphigénies*; the one we're studying is his second
 - (ii) plot
 - (a) a king decrees that any visitors to his domain will die
 - (b) Iphigénie offers her life to save the lives of others who fall victim to the king's decree
 - (iii) aria
 - (a) a large part of its meaning depends on the orchestral treatment; black premonitions are depicted by:
 - (i) minor key
 - (ii) very low notes
 - (iii) dotted rhythms
 - (iv) rising arpeggios

- (v) these gestures, affects and motives hark back to an older style; are like *affektenlehre* transformed
 - (b) formally, this is not a *da capo* aria; there is a fusion between the recitative and the aria so that each resembles the other
 - (iv) overture
 - (a) begins as a pleasant pastoral
 - (b) orchestra depicts a storm rising up
 - (c) the first aria grows directly out of the overture
3. the French Revolution
- a) information from class handout, chronology (adapted from William Doyle, *The Oxford History of the French Revolution*. Oxford: Clarendon Press, 1989)
 - (1) period I: 1789 – 1794
 - (a) progressive radicalization of the revolution; this tendency reached its peak in the Reign of Terror in 1793-4
 - (b) in 1794 a reaction to this extremism, the “Thermidorian reaction”
 - (i) radical members wanted to do away with every vestige of the old order, including the calendar and the names of the months
 - (ii) Thermidore was the name of the month
 - (iii) the metric system grew out of this same movement of rationalization
 - (iv) a de-Christianization took place
 - (c) events
 - (i) 1756-1743 - Seven Years’ War between England and France
 - (ii) 1762 - Publication of Rousseau’s *Emile* and *Du contrat social*
 - (iii) 1774 - Louis XVI becomes king of France
 - (iv) 1776 - American Declaration of Independence
 - (v) 1778 - Franco-American alliance. War with Great Britain
 - (vi) 1789 - Estates General is convoked in Paris. The Third Estate, absorbing elements from the nobles and clergy, proclaims itself the National Assembly. Fall of the Bastille on the 14th of July. Abolition of feudal rights and privileges. Declaration of the Rights of Man (August)
 - (vii) 1791 - Louis attempts to flee Paris; his carriage is stopped at Varennes and he is returned to the custody of the republican regime
 - (viii) 1792 War declared between France and Austria (April). Storming of the Tuileries palace, and the overthrow of the monarchy (August). Prussian armies are turned back at the battle of Valmy (September)
 - (ix) 1793 - Louis XVI and Queen Marie Antoinette are executed. Committee of Public Safety is created. Beginning of the “Reign of Terror” under Robespierre
 - (x) 1794 - Festival of the Supreme Being (June). Fall of Robespierre (July, the “9-10th Thermidor”). Invasion of Holland

- (2) 1794 – 1799
 - (a) turbulent period
 - (b) Royalists wanted to re-instate the monarchy
 - (c) the radicals, the “Jacobins,” were headed by Robespierre
 - (d) events
 - (i) 1795 - Annexation of Belgium. The Directory is constituted.
 - (ii) 1796 - Bonaparte becomes commander in Italy
 - (iii) 1798 - Bonaparte lands in Egypt
 - (iv) 1799 - “Coups of Brumaire,” Bonaparte overthrows the Directory and becomes First Consul
- (3) 1799 – 1815
 - (a) last period
 - (b) events
 - (i) 1801 - Peace of Lunèville and the Concordat with the Papacy
 - (ii) 1804 - Bonaparte is proclaimed Emperor
 - (iii) 1805 - Bonaparte defeats the Austrians at the battle of Austerlitz
 - (iv) 1806 - Bonaparte defeats the Prussians at the battle of Jena and reorganizes most of Germany into client states of France
 - (v) 1812 - The march of the Grand Army into Russia. Bonaparte is forced to retreat
 - (vi) 1813 - The War of Liberation in which the various enemies of Bonaparte finally unite against their common enemy. The French are decisively defeated at the Battle of Leipzig (October)
 - (vii) 1814 - Allied armies invade France. Bonaparte abdicates, and is exiled to the Isle of Elba
 - (viii) 1815 - The Hundred Days. Bonaparte returns to France and raises an army once again. He is defeated by Wellington and Blücher at the battle of Waterloo
- b) other information
 - (1) writing in 1796 when France was ruled by The Directory before Napoleon, Le Clerc
 - (a) notes that art was creating social reality
 - (b) asserts that Gluck directly influenced the Revolution
 - (2) music was a very important influence upon politics and society
 - (3) France was teetering on the verge of bankruptcy after having helped American Colonies; they were not able to institute new taxes without calling on the Estates General and the three component parts
 - (a) clergy
 - (b) nobles
 - (c) general populace
 - (4) Louis XVI
- c) music during the revolution
 - (1) there is a reification in the effects of music on history and the effects of history on music
 - (2) the legacy of centralization was felt from Lully’s era

- (a) government control of the arts held over into the 18th century; only 3 theaters were allowed to stage productions
- (b) this centralization and regulation was thrown out during the upsurge and resulted in a breakdown of the barriers between art and life
- (c) art
 - (i) David: *The Oath of the Horatii*
 - (a) pictures a scene from Roman republic
 - (b) situation: Horatius and his three sons, at war with the Curiazi
 - (c) the three brothers pledge to either defeat the enemy or die in the attempt
 - (ii) painting, the *Tennis Court Oath* depicts representatives gathered in Paris reproducing the sentiments depicted in David's work
- (d) theater
 - (i) no distinguishing between the reaction of characters in a play and Royalist sentiments; actors were executed for playing their parts
 - (ii) other plays resulted in passionate revolutionary outbreaks that would cause the play to stop
 - (iii) the street was an extension of the theater
- (3) Gossec's *L'Offrande à la Liberté*
 - (a) patriotic opera
 - (b) was a theatrical distillation of actual events
- (4) *Le Triomphe de la République* ou *Le Camp de Grand-pré*
 - (a) takes place on the field of battle
 - (b) the general sings an inspirational theme to his troops
 - (c) a battle ensues that is allegorical for current events
- (5) gigantic festivals during the period 1790 – 94
 - (a) examples
 - (i) festivals of victories
 - (ii) “Festival of the Supreme Being”
 - (a) most famous
 - (b) thousands of attendees
 - (c) no distinction between performers and spectators; all would sing and participate
 - (d) music was homophonic, implying a oneness and a unity of mind
 - (e) Gossec
 - (i) wrote the music
 - (ii) taught the music to the populace ahead of time
 - (f) a huge artificial mountain was built for spectacle
 - (iii) festivals of justice
 - (b) most characteristic features were their huge size and gigantic sound
 - (c) in addition to Gossec, E. N. Mèhul was another composer involved in these festivals
- (6) orchestral and vocal music
 - (a) the revolution was basically hostile to orchestral music

- (i) they wanted music with words
- (ii) vocal music was more all-inclusive
- (iii) in 1794, the ruling Convention wanted to celebrate the second anniversary of the king's decapitation
 - (a) one of the delegates demanded to know if the instrumentalists played out of celebration of the anniversary or out of honor to the dead king
 - (b) the ambiguity of instrumental music ("crypto-royalist") made it suspect
- (b) Gluck's music was a powerful inciting force for the people
- (c) symphonic music was viewed as suspect
 - (i) the true meaning or nature of the music could not be discerned because it had no words
 - (ii) operatic music was therefore more popular
- (7) the legacy of the music of the revolution
 - (a) Beethoven's
 - (i) *Third, Fifth and Ninth Symphonies*
 - (ii) *Wellington's Victory*
 - (iii) gigantic proportions
 - (b) music that depicts the appearance of light from darkness
 - (c) Gossec
 - (i) brought the style of revolutionary music to his orchestral music
 - (ii) Institute for Music established in the 1790s remained after the revolution and became an important French conservatoire
 - (d) Berlioz' teacher was a disciple of this hugeness
 - (e) Cherubini's *Coronation Mass*
 - (f) why larger forces?
 - (i) it is an extension of the breakdown between art and life
 - (ii) the use of larger forces (especially choral) more effectively extend the experience to the audience as the choir becomes an extension of humanity

IV. Changes in Music as a Result of the French Revolution

A. Perspectives: Napoleon and the Revolution

1. in the revolution, French citizens thought of themselves as the creators of a new age
 - a) festivals
 - b) movement toward de-Christianization
 - c) political reorganization
 - d) new weights and measures
 - e) new calendar
2. a famous thesis on the Revolution, Simon Schama's *Citizens*
 - a) the most fundamental ideas of the Revolution were already in place in the 1770s and 80s (the *Oath of the Horatii*, for example, already existed)
 - b) causes us to ask "what elements of the Revolutionary style were already present at the time?"

B. Gossec, *Te Deum*

1. before Napoleon; not a Revolutionary piece
2. listening example from the *non confundar* (track 13)
 - a) musical elements that reflect an older style

- (1) usually the last line of text in a long movement of a mass is set as a fugue
 - (2) this piece has a fugal last movement (though the fugal entries break off and re-enter
 - b) musical elements that reflect a newer style
 - (1) harmonic vocabulary is more chromatic
 - (2) very prominent flute part; an example of an instrument used in a new way
 - 3. listening example from the *judex crederis* (track 8)
 - a) before Napoleon; not a Revolutionary piece
 - b) musical elements that reflect a newer style
 - (1) use of timpani to induce terror
 - (2) use of brass at the beginning
 - (3) declamatory vocal line that is practically monotone
 - (4) mighty, overwhelming crescendos (connects with the Mannheim School)
- C. Le Sueur, “March du Sacre” from *Messe di Te Deum*
- 1. Le Sueur was Berlioz’ teacher
 - 2. is an imaginative re-creation of the occasion when Napoleon was declared (or declared himself) Emperor
 - 3. musical traits
 - a) overwhelms the audience with sound
 - b) the composer makes use of the space
 - c) almost completely homophonic; use of large block chords
- D. Paisiello
- 1. spoken of earlier with his *opera, buffa Barber of Seville*
 - 2. was brought to Paris by Napoleon (somewhat forcibly)
- E. Paer
- 1. shares a commonality with Paisiello in that both were opera composer
 - 2. the *tragedie lyrique* tradition gave way to a new genre, *opéra comique*
 - a) is **not** a comic opera
 - b) *opéra comique* and *tragedie lyrique* share a similar connection as that which existed between *opera seria* and *opera buffa* in Italy: serious elements and comic elements both exist
 - c) the first kind of *opera comique* was the *mêlée d’ariettes*: dialogue with short arias added (much like *singspiel* in Germany)
 - (1) most important composer of this genre was Grétry who composed the historical drama *Richard Coeur de Lion* (1785)
 - (2) another important composer, Luigi Cherubini (1760 – 1842)
 - (a) worked in Italy and London from 1780 – 88
 - (b) settled in Paris in 1788 and was an influential composer there
 - (c) one of his most famous opera was *Les deux journées* (1800)
 - (i) extremely important as an example of the genre of Rescue Opera
 - (a) characters are almost always victim to a tyrant or trapped in some situation
 - (b) main thrust of the plot is how they are rescued
 - (ii) this opera was translated into German as *Der Wasserträger*
 - (iii) *Fidelio* is the most important rescue opera
 - (a) same story was set by Gaveaux in *Leonore, ou l’amour conjugale*
 - (b) Paer also composed an opera by this name

- (c) reflects the new ideas in people's minds concerning liberty and rescue
- F. E. N. Méhul
1. general comments
 - a) probably not as skilled a composer as Cherubini
 - b) was still very imaginative
 2. listening: *Joseph*
 - a) general comments
 - (1) original had dialogue; listening list example cuts out the dialogue
 - (2) tells the biblical story of Joseph and his brothers
 - b) the principal plot point of this opera is the brothers' recognition of Joseph as the Grand Vizier
 - c) listening example: *romance*
 - (1) a very important genre at this time
 - (2) often translated as "ballad"
 - (3) Joseph reminisces and recalls what happened to him
 - (4) characteristics of this *romance*
 - (a) completely symmetrical
 - (i) completely strophic (large level)
 - (ii) even phrases (small level)
 - (iii) this symmetry is important: Joseph is recalling the simplicity of his childhood
 - d) brothers' ensemble
 - (1) Simeone is the brother who bears the bulk of the guilt for having sold Joseph into slavery; he sings of how God will punish him by inscribing his guilt on his soul and on his forehead
 - (a) symmetrical form of the earlier *romance* is missing
 - (b) piece is pulled together by the recurring ascending chromatic motive in orchestra
 - (i) these same motives were used largely in French opera at this time
 - (ii) proto-*leitmotives*
 - (iii) exemplified psychological states; seen later in the styles of
 - (a) Webern
 - (b) Wagner
 - (2) a psychological portrait of Simeone is created when he recalls his childhood
 - (a) the simplicity seen in the *romance* returns
 - (b) modulates to a distant major key during the recollection
 - (c) when he returns to his present-day troubles, the more troubling music returns
 3. listening: *Symphony in G Minor*
 - a) premiered in France in 1808 or -9
 - b) was not a part of the French repertoire
 - c) was used more extensively in Germany
 - d) was compared to Beethoven's c minor symphony (though Méhul would never have heard Beethoven's work)
 - (1) more likely Méhul was influenced by Haydn or Mozart
 - (2) use of tiny motives used over and over is prescient of Beethoven; Méhul almost makes a symphony out of a minor third

- (3) almost the entire first movement—and the entire work—is infused with a pervasive rhythmic energy
- (4) also connects with the battle scene in *Lodoïska*
 - (a) very dramatic and operatic
 - (b) is intended to move the listeners
- (5) use of texture
 - (a) Beethoven’s change of the minuet in to a scherzo is also seen
 - (b) use of pizzicato
 - (c) followed by more lyrical section in which the winds almost take on a sense of character
- (6) motives in the fourth movement sounds remarkably like works from later in the Romantic era
 - (a) transformed opening motives from Mozart’s *Symphony in G Minor*
 - (b) *Symphony Fantastique*

G. Spontini

- 1. composed for a short while in Italy (he was an Italian), 1796 – 1801
- 2. came to France 1804 – 1819
 - a) 1804 is also the year that Napoleon appointed himself emperor
 - b) Spontini was a Napoleonic composer and did not take part in the revolution
 - c) partook of the nationalism of France and the grand festivals
 - d) operas
 - (1) *La Vestale* (1807); Julia is one of the characters and is a Vestal virgin
 - (2) *Fernand Cortez* (1809)
 - (a) designed as a big state function
 - (b) long, grand, huge set designs, very much full of spectacle
 - (c) composed to glorify Napoleon
 - (i) Cortez was a thinly-disguised representation of the emperor
 - (ii) because of Napoleon’s recent conquest of and imbroglio with Spain, the premier was delayed as changes were made
- 3. in Germany 1820 – 1841
 - a) served there as court composer
 - b) had a difficult career there
 - (1) was the object of a lot of national criticism
 - (2) was viewed as the representation of all things foreign
 - (3) 1845 had an interview with Wagner in which he claimed that, since *La Vestale*, everything composed since had been stolen from him

H. Cherubini’s opera *Lodoïska*

- 1. this opera will serve to summarize our discussion of music in Revolutionary and Napoleonic France
- 2. plot and characters
 - a) overview
 - (1) Lodoïska is the main character, the soprano
 - (2) being held prisoner by the Baron Dourlinksa, baritone
 - (3) Floreski, the tenor is allied with the Tartars, headed by Titzikan
 - (4) Dourlinksa wants Lodoïska to marry him; thus the conflict ensues
 - (5) Floreski gets inside of the castle but both he and Lodoïska die before they can escape
 - b) is a rescue opera
 - (1) a standard plot convention of the era

- (2) creation of stock characters
- (3) characters migrate from opera to opera much in the same way as they did in the *commedia dell'arte*
- 3. ideologies demonstrated by this opera
 - a) ideology of liberation
 - (1) Dourlinska is an aristocrat
 - (2) Lodoiska and Floreski and both commoners
 - (3) even the score is marked as having been composed by “citizen Cherubini”
 - b) music and dramaturgy
 - (1) listening example: duet from Act III
 - (2) *opera buffa* characteristics
 - (a) characters stand aside and comment on action
 - (b) the drama generates the music
 - (c) drama gives way to dramatic moment
 - (3) “villain” and “hero” music each has their characteristic keys
 - c) extremist aesthetics
 - (1) within the *opera seria*, even the most extreme emotions are expressed within certain boundaries
 - (a) formal boundaries
 - (b) boundaries of good taste
 - (2) Cherubini’s response to this idea
 - (a) use of melodrama
 - (i) spoken dialogue interspersed with instrumental music
 - (ii) had a kind of vogue toward the end of the Classical era
 - (iii) Mozart wrote famous melodramas
 - (b) use of extended orchestral pieces illustrating the next point
 - d) abolishing genre boundaries
 - (1) most important characteristic of French opera at the time
 - (2) the orchestra in *opera seria* functions as an accompaniment to the voice
 - (3) Cherubini gives the orchestral voices individuality and almost a sense of personification
 - (4) Cherubini uses extended symphonic effects to depict emotion and action
 - (a) treats choirs of instruments at different physical points to heighten the effect
- 4. summary
 - a) the orchestral music of this era is intended to incite emotion and to move the audience
 - b) opera becomes absorbed and interested in music of the symphony
 - c) all of this music becomes a fountain for 19th century symphonic music

V. Reichart and The Berlin School

A. Rhetoric of simplicity

- 1. previously discussed with regard to Algarotti and Gluck
- 2. *opera seria* emerged out of the Arcadian reforms
 - a) named after the Arcadian Academy of Rome
 - b) Metastasio
 - c) rationalization or regularization of 17th century opera; simplification (“simplicita”)
- 3. in many ways, the same rhetoric that birthed *opera seria* was used to attack it by the middle of the 18th century

- (1) Algarotti/Gluck
 - (2) Goldoni and *opera buffa*
 4. the “Querelle des bouffons”
 - a) an argument over the merits of Italian *versus* French opera
 - b) Rousseau
 - (1) argued for the more natural Italian style and against the complex *tragedie lyrique*
 - (2) promoted the ideal of the “noble savage” and the *tabula rosa*
 5. song literature also partakes of this rhetoric of simplicity
- B. Rosemary Hughes
 1. the lied and its spiritual background
 - a) speaks of emotional and spiritual causes (essential but hard to characterize)
 - b) wrote an essay on the nature song literature saying that song literature in the middle and late 18th century was not as important as other genres; that it had been, in fact, pushed to the musical periphery
 - c) asserts that Northern Germany was the location of its renaissance
 - d) asserts that, as dogmatic religion lost its hold, poetry and its associated musical forms (i.e., the lied) served to fill the spiritual gap
 2. the lied and the bourgeoisie
 - a) poetry and music had a different role in 18th century life
 - (1) private or semi-public
 - (2) not for large audiences
 - (3) was associated with a certain class of people—those just below the aristocracy, the *bildungsbürgertum*
 - (a) the educated
 - (b) was a growing class at the time
 - b) *Singende Nuse an der Pleisse* (1736)
 - (1) first important publication of lied in Germany
 - (2) purpose: to provide agreeable keyboard practice and recreation
 3. the lied and theory
 - a) Schulz’ *Lieder im Volkston*
 - (1) 1782
 - (2) writes that only if the words and music are closely woven together can it truly succeed; reminiscent of the *Preface to Alceste*
 - b) J. N. Forkel’s *Musikalischen-kritische Bibliothek*
 - (1) 1778-79
 - (2) states that poems are set to music for the purpose of adumbrating the emotional qualities of the poetry, making the listener more receptive to the text’s message
- C. Johann Friedrich Reichardt
 1. biographical information
 - a) around 1771 began travelling around Germany and to other parts in Europe
 - (1) absorbed many different musical styles
 - (2) gave him information for his travelogue
 - b) in 1775 writes an opera in the style of Hasse or Graun, *Le feste galanti*
 - (1) submitted to the Berlin court and was hired as kapellmeister as a result
 - (2) note the connection to the galant style
 - c) set up a *Concert Spirituel* in Paris in 1783
 - (1) institutions that promoted instrumental music
 - (2) shows his interest in both instrumental and vocal music
 - d) collaborated with Goethe on *Claudine von Villa Bella*, a *singspiel*, in 1789

- e) was interested in politics but wanted to distance himself from the aristocracy
 - f) in 1792 wrote *Vertraute Briefe über Frankreich*
 - (1) “secret letters on France”
 - (2) written under the pseudonym “J. Frei”
 - (3) sympathetic notes on the French Revolution
 - (4) was denounced as a Republican by the Berlin court and was fired from his kapellmeister position which he never regained
 - g) 1774, *Briefe eines aufmerksamen Reisenden die Musik betreffend*
 - (1) were “observations on music by a traveller”
 - (2) in response to Charles Burney’s views on German music
 - h) 1805-06, was editor of the *Berliner musikalische Zeitung*
2. music
- a) listening examples are on this listening list for the purpose of correcting the impression that Reichard, Zelter, and other members of the Berlin School was almost always simple, strophic and extremely regular
 - b) his *Erkönig* shows a sharp contrast with the Schubert version
 - (1) strophic and completely regular
 - (2) rhythm of the poetry determines the rhythm of the music
 - (3) piano part is not independent of the vocal line
 - (4) is not highly modulatory
 - (5) text in this work is the most important entity
 - c) “Gott” from *Faust*
 - (1) much more complex harmonically; has several modulatory figures
 - (2) not strophic but through-composed
 - (3) text rhythm does not necessarily determine the rhythm of the music
 - (4) while not as complex as Schubert’s settings of Goethe, is more complex than the stereotypical First Berlin School style
 - (5) use of different meters
 - (6) quasi-declamatory sections
 - (7) shows a desire to make music more emotionally involved, even without all the overt musical effects of the *opera seria*