

Chapter 18

The Early Eighteenth Century in Italy and France

1. [407] T/F. The 18th century was a continuation of the previous century rather than changing course and developing new genres, styles, techniques.
True
2. [408] Statement: This is the same approach that existed in the sixth edition. Discuss the most prominent composers (Vivaldi, Rameau, Bach, Handel) to compare/contrast their contributions. It was chapter 12 in the sixth edition; it's two chapters in subsequent editions. Couperin has been added.
3. T/F. Changes will take place in this chapter making these composers the last of the Baroque period.
True
4. (409) Name the political powers and put a + if waxing or a - if waning. Do the same for the economic measures.
France (-), England (+), Austro-Hungarian (+), Prussia (+)
Population (+), agriculture (+), trade (+), manufacturing (+), middle class (+), nature (+)
5. Do the same for literacy. Name the authors and their works. What is the resulting intellectual movement?
Schools (+), newspapers (+), book publishing (+)
Daniel Defoe, Robinson Crusoe (1719); Henry Fielding, Tom Jones (1749); Voltaire; Enlightenment; add Jonathan Swift, Gulliver's Travels (1726)
6. (410) T/F. Demand for the old classics of the previous century was greater than for the works of contemporary composers.
False; there weren't any classics. It was all new and didn't last more than two or three seasons
7. (411) What are the two most important genres; three cities.
Opera, concerto; Naples, Rome, Venice
8. What is a conservatory? Naples had four of them.
Orphaned and poor boys that specialized in teaching music
9. Most students were _____, many of them _____, because _____.
Singers; castrati; leading male roles required them
10. Name the famous castrato.
Farinelli (Carlo Broschi)
11. Name the leading Neapolitan opera composer.
Alessandro Scarlatti
12. (412) Which librettist refined serious opera circa 1720?
Pietro Metastasio

13. SR. What induced boys to become castrati? How successful was the dream for most? What were Farinelli's feats?
Fame and fortune; low percentage; three-octave range, sing for a full minute without taking a breath
14. (413) How was Rome and opera? Name the two composers.
Not so good; more interested in academies (cantatas, serenatas, sonatas, concertos); Francesco Geminiani, Pietro Locatelli
15. (420) What about Venice?
Losing power, but still a glamorous city; famous for church music, chamber music, and opera (six opera companies, 34 weeks a year, 10 new operas a year)
16. Isn't that interesting about the "hospital" for girls and the role that music played for them? See also p. 416.
17. (414) SR: What were Vivaldi's two professions? What's his nickname? Where was his appointment? List his works.
Priest and composer; the red priest; Pio Ospedale della Pietà; 500 concertos, 16 sinfonias, 64 solo sonatas, 27 trio sonatas, 21 surviving operas, 38 cantatas, 60 sacred vocal works
18. (415) How large was Vivaldi's orchestra?
20-25 strings
19. (416) How many of Vivaldi's concertos are of the solo type? How many of those are for violin? What are the other solo instruments?
350; 2/3; bassoon, cello, oboe, flute, viola d'amore, recorder, mandolin
20. Describe the three-movement plan?
Fast first movement; slow movement in the same or closely related key; fast final movement in tonic shorter and more lively than the first
21. (417) What was the form for the fast movements? Be able to explain it.
Ritornello form
22. (418) What did Vivaldi do to the slow movement? What are the forms?
Made it as important as the other movements; through-composed, simplified ritornello, two-part form
23. (420) In Performance. A baroque bow is concave or convex? What are baroque strings made of? A baroque violin has a mellow or penetrating sound? T/F Baroque performance emphasized the beats. Was vibrato used in the baroque period? Why did vibrato appear in the 1930s?
Convex; gut; mellow; true; no; it sounded better on recordings

24. (421) Who usually paid for the publication of music?
The composer or a patron
25. Name the collections.
Op. 3, L'estro armonico (harmonic inspiration)
Op. 4, La stravaganza (Extravagance)
Op. 8, Il cimento dell'armonia e dell'invenzione (the test of harmony and invention) first four are the Four Seasons
Op. 9, La cetra (the kithara)
26. What are Vivaldi's conservative, mainstream, and progressive genres?
Conservative: solo and trio sonatas (Corelli), cantatas and serenatas (Scarlatti); mainstream are the concertos, operas, sacred music; progressive are the solo concerto finales, orchestral concertos, most of the 16 sinfonias.
27. What made the operas stand out? What influenced the sacred music?
Rhythmic vitality, thematic invention, individual style.
Current opera styles and his concertos.
28. (422) What did the next generation admire about Vivaldi's works?
Ritornello form; concise themes, clarity of form, rhythmic vitality, logical flow of musical ideas
29. Italy had many cities involved in music; France had _____.
One (Paris)
30. What is the Concert spirituel (1725)?
A public concert series
31. How was Italian music in France viewed in the 17th century? Who, in the 18th century, tried to blend the two styles?
A foreign influence, some for it, some against; Louis Nicolas Clérambault (5 books of cantatas that alternated recitatives and Italian-like arias), Jean-Marie Leclair, in his violin sonatas
32. (423) What compositional genres did Couperin pursue?
Organ music for St. Gervais, convents, and other churches; motets for the royal chapel; chamber music for Parisian salons; and harpsichord music for his students and publication
33. What is the name of Couperin's book? Why is it important?
L'art de toucher le clavecin (The Art of Playing the Harpsichord, 1716); performance practice in the French Baroque era
34. What is Couperin's position concerning Italian and French styles?
Both are fine and useful. They should be combined.
35. What instrumentation did he prefer in his chamber works? Name them.
Two violins and basso continuo; The Apotheosis of Corelli, Lully; Les nations (four orders, each a sonata da chiesa with a suite of dances); Concerts royaux; Les goûts-réunis (8 sonatas)
36. Couperin's keyboard suites, called _____, were/were not in the German ACSG order and used/did not use the German dance names.
Ordres; were not (random order); did not use (fanciful titles)
37. What are pièces de caractère?
Character pieces where the music illustrates the title
38. (425) What were Rameau's occupations?
Organist, theorist, composer
39. What was Rameau's theoretical work?
Traité de l'harmonie, 1722
40. Upon what did he base his theory?
Acoustics (Descartes)
41. What is *fundamental bass*?
Succession of roots
42. TQ: You know the stuff in the last paragraph, so what is the term for the second scale degree? Sixth (and why)?
Supertonic; submediant because it is a third (mediant) below tonic
43. What is *modulation*?
Changing keys
44. (426) SR: By the way (again), have you noticed how often (recently) that the person mentioned comes from a family of musicians? That changes in the 19th century. Can you spell "dirty old man"? Who was his rich employer? List his works. (Keep adding to your list on p. 428.)
Yes; yes, but he's not the only one!; Alexandre-Jean-Joseph Le Riche de la Pouplinière; 5 tragédies en musique (Hippolyte et Aricie, Castor et Pollux*, Dardanus, Zoroastre*, and Les Boréades), 6 other operas (comic Platée); Les Indes galantes and 6 other opera-ballets, 7 ballets, harpsichord pieces, trio sonatas, cantatas, and motets
45. (428) TQ: By the way, have you ever heard of *common-period practice*?
That's 18th- and 19th-century music theory, which is freshman and sophomore years, respectively.
46. Approximately how many suites in his four published harpsichord collections? The first two consist of _____ pieces; the third, _____ pieces.
10; dance; character

47. (428) What prevented Rameau from succeeding in opera?

The Académie Royale de Musique

48. (429) Rameau's melodies were based on _____.

The harmonic structure

49. What are the instrumental sections of his operas? How did he enhance the depiction of dramatic scenes?

Overtures, dances, descriptive symphonies; novel orchestration, especially solo winds

50. T/F. Rameau continues the distinction between recitative and aria. T/F. Rameau continued to use choruses even though Italy no longer did.

False; True

51. (430) What were the two camps? List the complaints against Rameau.

Lullistes and Ramistes; music was difficult, forced, grotesque, thick, mechanical, unnatural—baroque

52. What controversy ensued in the 1750s? What was the point of contention?

War of the Buffoons; relative merits of French and Italian opera

53. (435) Briefly summarize the composers of this chapter.

Vivaldi – forgotten, resurrected through his instrumental music but not vocal; Couperin – famous at the time but fell out of fashion; Rameau – fell out of fashion except theory. Vivaldi most important. All had collected editions of their works published.

