

## Chapter 21

## Opera and Vocal Music in the Early Classic Period

1. [477] In what year did serious and comic opera separate?  
1700
2. (478) What are the terms for comic opera? Which one is the generic term?  
Opera buffa, *dramma giocoso* (jesting drama), *dramma comico*, *commedia per musica* (comedy in music); opera buffa
3. What are the traits of arias in comic operas? TQ: What does "unlike comic operas in other countries" mean?  
6+ characters, sung throughout; made fun of odd types; based on *commedia dell'arte*; had serious characters, *secco* recitative
4. What are the arias like?  
Galant style with simple harmonies and figuration.
5. Who is the pioneer in this area? What are the arias like in the example cited?  
Leonardo Vinci; *da capo* accompanied by 4-part strings or just a *continuo* aria
6. (480) How did the *intermezzo* come about?  
Comic scenes between the acts of serious opera
7. What are the traits of arias in comic operas?  
2-3 characters, contrasted sharply the serious opera with which it was paired; alternation between recitative and aria
8. What is the example cited? Who are the characters?  
Know the story.  
Giovanni Battista Pergolesi, *La serva padrona*, 1733; Uberto (bass), rich bachelor; Serpina (soprano), maid; Vespone, mute valet; Serpina tries to trick Uberto into marrying her.
9. (481) What are the features that demonstrate the comic?  
Accompanied recitative while in a state of confusion rather than it being reserved for the highest point of drama; no distinct melody because of confusion
10. (482) Who is the reformer of comic opera? What are the traits and the examples?  
Carlo Goldoni; serious, sentimental, woeful plots appear alongside traditional comic ones, Niccolò Piccinni, *La buona figliuola* 1760 (the good girl from Samuel Richardson's novel *Pamela*); ensemble finale (Nicola Logroscino, Baldassare Galuppi), a gradual addition of single characters until there is an ensemble at the end
11. What is the term for serious opera? Who is its reformer? What are the characteristics?  
Opera seria; Pietro Metastasio; heroic operas with conflicts of human passions (love vs. duty), ancient Greek or Latin stories, promote morality, models of merciful rulers, two pairs of lovers, various scenes, happy or at least not tragic endings
12. (483) Describe the serious opera.  
3 acts, recitative develops the action, arias express feelings or comment on what has just happened, occasional duets, a few larger ensembles, rare simple choruses, orchestra only accompanies but later becomes increasingly important
13. What is a *dal segno* aria?  
An abbreviated *da capo* aria
14. You should still be able to diagram the five-part *da capo* aria. (383)
15. Who was the leading composer? Who was his wife? Why was he called "il caro Sassone"? How many operas?  
Johann Adolf Hasse; Faustina Bordoni; adopted the Italian style though in Dresden; 80
16. (483) Singers often embellished the return of the A section in a *da capo* aria, and the top line of Example 21.3 shows the embellishments that were preserved. Know Lombard rhythm and Scotch snap.
17. Characters for comic operas were drawn from the \_\_\_\_\_ class. Whereas opera seria was performed in Italian throughout Europe, the language of comic opera was \_\_\_\_\_.  
Middle class; nationalistic
18. What are the two facts significant about comic opera after 1750?  
Need for simple, clear, natural singing; encouraged growth of separate national idioms
19. What was the war of the buffoons?  
Pamphlet war *Querelle des bouffons* (comic actors), 1752-54, Paris, argument about the relative merits of French and Italian opera
20. (485) Who championed the opera buffa? What were two reasons?  
Jean-Jacques Rousseau, *Le dévot du village*, 1752; emphasis on melody and ability to express any emotion through melody (SR)
21. (486) IP. Who was Faustina's rival? Who sang the embellished aria?  
Francesca Cuzzoni; Proporino (Antonio Uberti)
22. (487) What is the name of French comic opera? When?  
*Opéra comique*; 1710

23. What is a vaudeville?  
Song based on popular tunes
24. What is an ariette? When?  
Original song that mixed Italian and French styles after 1750
25. (488) What happened to vaudevilles after 1760?  
They disappeared. All the music was new.
26. What type of recitative was preferred for opéra comique?  
Spoken dialogue
27. What was the plot of later opéra comique?  
Serious, sometimes social
28. Who was the leading composer? Cite an example. What is its classification? What's another example of this type?  
André Ernest Modeste Grétry, *Richard the Lion-Hearted*, 1784; rescue; Beethoven's *Fidelio*
29. What is the English form of comic opera? What were the traits? When did it peak? What change did it undergo?  
Ballad opera; spoken dialogue, folk songs and dances, popular songs, airs, arias) songs with new words, 1730; gradually to original music
30. (489) What famous example is cited?  
The Beggar's Opera, John Gay (libretto) and Johann Christoph Pepusch (composer)
31. Germany and Austria. What was serious German opera like?  
Mixture of Italian, French, and native styles
32. What was comic opera called and what was it like?  
Singspiel ("singing play"); spoken dialogue, musical numbers, comic plot
33. (490) How did they come about?  
Adaptations of English ballad opera
34. Who was the leading composer?  
Johann Adam Hiller
35. What increased the music's popularity?  
Included in song collections
36. Opera and the Public. Who determined the direction of comic opera? What did they want?  
The paying public; music that was simple, clear, direct, and had wide appeal
37. Opera Reform. What was "more natural"?  
More flexible structure, more expressive, less ornamented, more varied musical resources
38. What about the da capo aria?  
It continued but they added other forms
39. How about the action?  
Alternated aria and recitative to move the action forward rapidly and with more realism
40. (491) What did they do to increase the drama?  
More accompanied recitative and the use of ensembles
41. How did the orchestra help?  
Was more important (depicting scenes, evoking moods, addition color/depth)
42. What did they reinstitute?  
Choruses
43. What was the overall goal?  
Focus attention on the drama and music and lessen the importance of the solo singer
44. Who was the first proponent? TQ: What are you thinking?  
Francesco Algarotti, *An Essay on the Opera* (1755); another Italian taking up residence in England
45. Who were two composers who exemplified the change? What nationality influenced their writing? How many did each contribute?  
Niccolò Jommelli (Stuttgart) and Tommaso Traetta (Parma); French; 100, it doesn't say
46. Christoph Willibald Gluck. What were the two cities where he was a composer?  
Vienna, Paris
47. (492) Who was his librettist?  
Raniero de Calzabigi
48. Make a list of Gluck's operas. (See the next page too.)  
Orfeo ed Euridice, Alceste, Iphigénie en Aulide, Armide, Iphigénie en Tauride
49. What were his reforms. See SR (493)  
Music to serve the poetry and advance the plot; overture to be an integral part of the opera, adapt orchestra to dramatic role, lessen the contrast between aria and recitative.  
SR says not to repeat the A section of the da capo aria to allow the vocalist to ornament the passage at the expense of drama
50. What did Gluck expect of his singers concerning their operatic roles? TQ: How was it before Gluck?  
Singers were supposed to be actors. Singers, apparently, were just singers.
51. Who were Gluck's "Parisian descendants"?  
Piccinni, Luigi Cherubini, Gasparo Spontini, Hector Berlioz

52. (494) Secular songs were written for amateurs. What instruments accompanied these songs? What were the characteristics?  
Piano or (guitar); simple, syllabic, diatonic, strophic, easy accompaniments that could be played by the singer.
53. Some songs were religious in a hymnlike style. What was the French romance?  
Strophic song on a sentimental text (simple, expressive melody, w/o ornamentation but w/plain accompaniment)
54. What was the English ballad?  
Printed on large sheets (broadsides) and collected; text only about a recent events or sentimental theme to be sung to a familiar tune; 16th-19th centuries; new songs written for pleasure gardens
55. What are some other "English" songs?  
Scottish and Irish
56. What did Germany produce? How many collections between 1750 and 1800? What was the hypocrisy? What are the traits of lieder? What was the aesthetic goal? Who were the representative composers? Who is a late composer?  
Lied; 750; instrumental music should emulate the singing voice but lieder were to be simple; strophic, syllabic, easy to sing (best type of song); to please the singer and listener and not to impress/astound; CPE Bach, Carl Heinrich Graun; Johann Friedrich Reichardt
57. What about the affections in songs? Word painting?  
No. no.
58. (495) What's the situation with church music about 1750?  
Valued for its tradition than its innovations. Adopts styles of secular music.
59. What were the style options for Catholic composers?  
Stile antico (Palestrina), polychoral (Benevoli), opera (da capo arias, accompanied recitative)
60. What is the featured work of Catholic music for this period?  
Pergolesi, Stabat mater (1736)
61. If church music, what types would they write?  
Masses, motets, oratorios
62. (503) What replaced the cantata and chorale-based music?  
Congregational hymns
63. What was the nonliturgical composition?  
Oratorio; Carl Heinrich Graun, *Der Tod Jesu* (1755)

64. (496) What's happening in England? Who is the composers?  
Retained Baroque style longer; Anglican church music (service and anthems) and hymns for private devotions. William Boyce. ~~Maruice Greene, John Stanley, Charles Avison~~
65. What was religious music in America like?  
Like Europe
66. What two groups were "especially notable" in America?  
Puritans of New England and the Moravians of Pennsylvania and North Carolina
67. What religion were the Puritans? What did they sing?  
Calvinists; metrical psalms
68. What was their hymn book? (1640, 1698)  
Bay Psalm Book; first published; 13 melodies
69. What is a singing school?  
A short period of music instruction
70. Who is the composer? What did he write?  
William Billings; New-England Psalm-Singer (1770; 108 psalm and hymn settings and 15 anthems and canons); The Continental Harmony (1794)
71. Define a plain tune. Example?  
4-part homophony; Chester
72. What is a fusing tune?  
Syllabic, homophonic section followed by free imitation closing in homophony
73. What were the problems with Billings' music?  
Parallel fifths and octaves; chords without a third  
~~Who were the other composers?  
Daniel Reed, Andrew Law~~
74. (497) How were the Moravians different?  
They were well versed in European music
75. Who were their composers?  
Johann Friedrich Peter, John Antes (Johannes Herbst deleted)
76. Opera and the New Language. Write summary statements.  
1. Vocal music (opera and vernacular song) important  
2. Music to entertain and reach diverse audience led to simplification  
3. Vocal music inspired instrumental music  
4. Some vocal music survived but a lot of it didn't  
5. Mid-century is not transitional; composers were working. We should not compare their works to Bach/Handel or Haydn/Mozart but should weigh them by their own goals

