



# Concise History of Western Music

5th edition

Barbara Russano Hanning

## CONCISE HISTORY OF WESTERN MUSIC

BARBARA RUSSANO HANNING

FIFTH EDITION

## Part Four

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# The Eighteenth Century







# CONCISE HISTORY OF WESTERN MUSIC

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## *Chapter*

15

## The Early Classic Period: Opera and Vocal Music



# Prelude

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- Musical life reflected international culture
  - intellectuals and artists traveled widely
  - importance of shared humanity and culture
  - music thought to be “natural,” emulated from speech
  - writers distinguished between learned and freer styles



# General Characteristics of the New Style

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## ■ Periodicity

- frequent resting points, segments relate to each other as parts of a larger whole
- two- or four-measure phrases
- two or more phrases form a period
- composition: two or more periods in succession

## ■ Musical rhetoric

- terminology of phrases and periods borrowed from rhetoric



# General Characteristics of the New Style (cont'd)

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## ■ Musical rhetoric (cont'd)

- principles written by Heinrich Christoph Koch (1749–1816)
  - treatise written for amateur composers
  - components of musical phrase likened to subject and predicate

## ■ Harmony

- melody, phrases, periods: supported by harmony
- hierarchy of cadences
- less frequent harmonic change



# General Characteristics of the New Style (cont'd)

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## ■ Alberti bass

- named for Italian composer Domenico Alberti (ca. 1710–1746)
- arpeggiated underlying chords in simple repeating pattern

## ■ Form

- coherence, differentiation of material according to its function
- beginning, middle, or ending gesture; levels of relative strength



# General Characteristics of the New Style (cont'd)

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## ■ Form (cont'd)

- distinctions clarify form

## ■ Emotional contrasts

- new view of psychology
- deeper knowledge of human physiology, feelings constantly in flux
- composers introduced contrasting moods





# Ex15-01





# Opera Buffa

## ■ Opera buffa (comic opera)

- full-length work with six or seven characters, sung throughout
  - plots entertained, served moral purpose
    - centered on ordinary people
    - caricatured foibles of aristocrats and commoners
    - main plot revolved around serious characters
  - stock characters resemble commedia dell'arte
  - dialogue set in rapidly delivered recitative with continuo
  - galant style arias



# F15-01





# Opera Buffa (cont'd)

## ■ Intermezzo

- two or three interludes performed between acts of a serious opera or spoken play
  - contrasted sharply with the principal drama
  - comic plots, two or three people
  - alternating recitatives and arias
- *La serva padrona* (The Maid as Mistress, 1733) by Giovanni Battista Pergolesi (1710–1736)
  - interlude to serious opera, 1733 Naples
  - lightly scored, strings and continuo



# Ex15-02

a.

Uberto

12 Son im-bro-glia-to i-o già, son im-bro-glia-to i-o già, son im-bro-glia-to i-o già!

15 Ho un cer-to che nel co-re, che dir per me non so,—

*I am all mixed up! I have a certain something in my heart. Truly, I cannot tell [whether it's love or pity].*

b.

31 U - ber - to, pen - sa a te, pen - sa a te!

*f*

*[I hear a voice that tells me:] Uberto, think of yourself!*





# Opera Buffa (cont'd)

## ■ Intermezzo (cont'd)

- opera in miniature, only three characters
  - Uberto (bass), rich bachelor
  - his maid, Serpina (soprano)
  - his mute valet, Vespone
- social hierarchy questioned
- Serpina declines Uberto's marriage proposal (NAWM 107)
  - dialogue in recitative, harpsichord accompaniment
  - Uberto's reactions: accompanied recitative (usually reserved for dramatic situations)
  - many melodic ideas, shifting thoughts and moods
  - stopping and starting in musical flow mimics indecision and confusion



# Opera Buffa (cont'd)

## ■ Opera in other languages

- comic-opera librettos written in the national tongue
- accentuated national musical idioms
- historical significance:
  - reflected demand for simple, clear, “natural” singing
  - anticipated trend toward musical nationalism

## ■ Opéra comique

- French version of opera with spoken dialogue
- popular entertainment at suburban fairs
- almost entirely popular tunes, vaudevilles



# Opera Buffa (cont'd)

## ■ Opéra comique (cont'd)

- presence of Italian comic opera in 1750s
  - opéra comiques with ariettes, mixed Italian-French styles
  - vaudevilles gradually replaced by ariettes
  - end of 1760s all music freshly composed
  - spoken dialogue instead of recitative
- serious plots
  - based on social issues before and during Revolution
  - Belgian-born André-Ernest-Modeste Grétry (1741–1813), leading French opera composer; inaugurated vogue for “rescue” operas



# Opera Buffa (cont'd)

## ■ English ballad opera

- satirizes fashionable Italian opera
- popular tunes set to new words
- *The Beggar's Opera* (1728, NAWM 109)

## ■ German *Singspiel*

- success of English ballad opera inspired its revival
- librettists adapted English ballad operas
- translated or arranged French comic operas; provided new music
- Singspiel tunes published in German song collections
- Johann Adam Hiller (1728–1804), principal composer



# F15-02







# Opera Seria

## ■ Pietro Metastasio (1698–1782)

- dramas set to music hundreds of times; Gluck, Mozart
- court poet in Vienna, 1729
- heroic operas based on Greek or Latin tales
  - present conflicts of human passions
  - promote morality through entertainment
  - models of merciful and enlightened rulers
  - two pairs of lovers surrounded by other characters
  - resolution of drama, deed of heroism



# Opera Seria (cont'd)

- Alternating recitatives and arias
  - recitatives develop action through dialogue
  - aria: dramatic soliloquy by principal character
  - occasional duets, few larger ensembles
  - orchestra serves mainly to accompany
- Musical interest centered in the arias
  - singers made demands on poets and composers
    - added embellishments and cadenzas mere vocal displays
  - da capo arias
    - new features:
      - succession of moods, variety of musical material
      - ritornello may introduce material sung later



# F15-03

<b>Structure:</b>	<b>A</b>					<b>B</b>	<b>A (da capo)</b>				
<b>Music:</b>	Rit 1	Solo 1	Rit 2	Solo 2	Rit 3	Solo 3	Rit 1	Solo 1	Rit 2	Solo 2	Rit 3
<b>Text:</b>		stanza 1		stanza 1 developed		stanza 2		stanza 1		stanza 1 developed	
<b>Key:</b>	I	mod	V	mod	I	vi	I	mod	V	mod	I

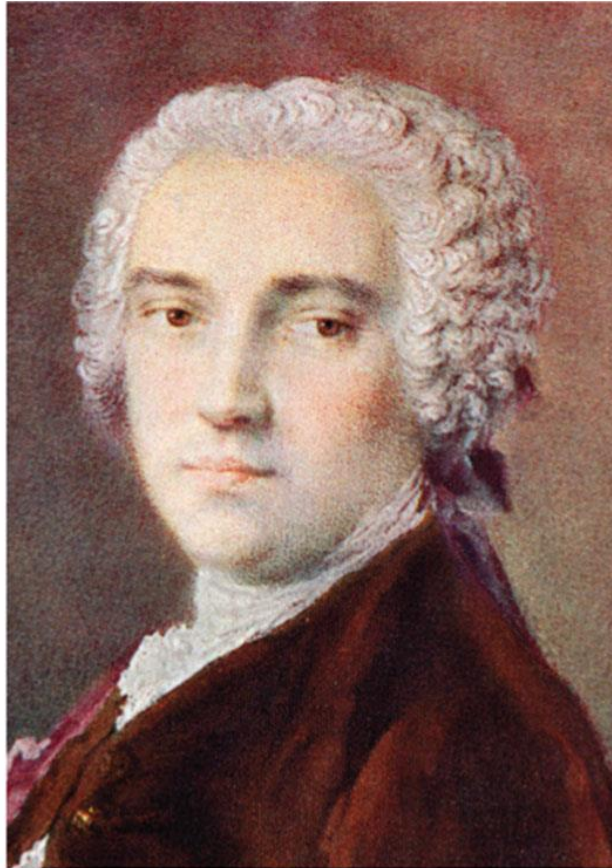


# F15-04





# F15-05







# Opera Seria (cont'd)

- Musical interest centered in the arias (cont'd)
  - vocal melody dominates, orchestra provides harmonic support
  - melodies in short units; antecedent and consequent phrases
- Johann Adolf Hasse (1699–1783)
  - great master of opera seria
  - music and opera director, court of the elector of Saxony in Dresden
  - majority of operas use Metastasio librettos
  - *Digli ch'io son fedele* (Tell him that I am faithful; NAWM 108) from *Cleofide* (1731)



# Opera Reform

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- Changes reflected Enlightenment thought
  - sought to make more “natural”
  - more flexible structure, more expressive, less ornamented, varied musical resources
  - modified da capo aria, introduced other forms
    - alternated recitatives and arias more flexibly
    - greater use of obbligato recitative and ensembles
    - orchestra more important
    - reinstated choruses
    - stiffened resistance to demands of solo singers



# F15-06





# Opera Reform (cont'd)

- Changes reflected Enlightenment thought (cont'd)
  - Niccolò Jommelli (1714–1774)
    - composed 100 stage works; enjoyed great popularity
    - cosmopolitan type of opera
  - Tommaso Traetta (1727–1779)
    - combined French *tragédie lyrique* and Italian opera seria; *Ippolito ed Aricia* (1759)
      - adapted Rameau's libretto
      - borrowed Rameau's dance music and descriptive symphonies
      - included a number of choruses



# Ex15-03

10 (a) (c)

Di - gli ch'io son fe - de - le, Di - gli ch'è il mio te - so - ro, Di - gli ch'è il mio te -

13 (b)

so - ro; Che m'a - mi che

15 (d)

m'a - mi, ch'io l'a - do - ro, Che non di - spe - rian - cor.

The musical score is for a piece in D major (two sharps) and 3/4 time. It consists of three systems of staves. The first system (measures 10-12) is marked with a piano (p) dynamic. The second system (measures 13-14) continues the melody. The third system (measures 15-16) concludes the phrase. The score includes various musical notations such as trills (tr), triplets (3), and a quintuplet (5). The lyrics are in Italian and are written below the vocal staff.





# Opera Reform (cont'd)

- Christoph Willibald Gluck (1714–1787)
  - synthesis of French and Italian opera
  - strongly affected by reform movement in 1750s
    - resolve to remove abuses that had deformed Italian opera
    - music serves the poetry, advances the plot
    - overture: integral part of the opera
    - lessen contrast between aria and recitative
  - chorus of Furies in Act II of *Orfeo* (NAWM 110)
    - music molded to the drama
    - integrated chorus into the action



# Opera Reform (cont'd)

## ■ Christoph Willibald Gluck (1714–1787) (cont'd)

- Paris productions
  - *Iphigénie en Aulide* (Iphigenia in Aulis, 1774); *Armide* (1777)
  - balance of dramatic and musical interest
  - models for immediate followers in Paris
  - influenced nineteenth-century composers: Piccinni, Cherubini, Berlioz



# The New World

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- Opera slow to gain foothold in the New World
  - little time for entertainment
  - resources scarce, population scattered
  - Puritans disdain for theater
- Spanish colonies
  - theatrical productions at court
  - *La púrpura de la rosa* (The Blood of the Rose; NAWM 90)
    - first opera produced in the New World; Lima, Peru
    - by Tomás de Torrejón y Velasco (1644–1728), most famous composer in the Americas



# TIMELINE

TIMELINE The Early Classic Period: Opera and Vocal Music		
Musical Events	1725 Concerts spirituels begins	
	1728 <i>The Beggar's Opera</i> (NAWM 109)	1762 Gluck, <i>Orfeo ed Euridice</i> (NAWM 110)
	1731 Hasse, <i>Cleofide</i> (NAWM 108)	1750 J. S. Bach dies
	1733 Pergolesi, <i>La serva padrona</i> (NAWM 107) in Naples; Rameau, <i>Hippolyte et Aricie</i> (NAWM 98)	1752 Pergolesi, <i>La serva padrona</i> in Paris
		1753 Outbreak of the <i>Querelle des bouffons</i>
	1776–89 Burney, <i>A General History of Music</i>	1794 William Billings, <i>Continental Harmony</i> (NAWM 112) published
Historical Events	1700	1800
	1717–18 Watteau, <i>The Music Party</i> (Figure IV.1)	1751 First volume of Denis Diderot's <i>Encyclopédie</i> published
	1740–86 Reign of Frederick the Great of Prussia	1759 Voltaire, <i>Candide</i>
	1740 Maria Theresa of Austria crowned Holy Roman empress	1760–1820 Reign of George III of England
		1762 Jean-Jacques Rousseau, <i>The Social Contract</i>
		1770 Gainsborough, <i>The Blue Boy</i> (Figure 16.9)
		1776 American Declaration of Independence
		1781 Kant, <i>Critique of Pure Reason</i>
		1789 The French Revolution begins



# The New World (cont'd)

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## ■ Puritans

- Calvinists' worship centered on metrical psalm singing
- *Bay Psalm Book* (1640), first book published in North America
  - ninth edition, thirteen melodies for singing psalms

## ■ William Billings (1746–1800)

- *New-England Psalm-Singer* (1770)
  - 108 psalm and hymn settings, fifteen anthems and canons for chorus



# The New World (cont'd)

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## ■ William Billings (1746–1800) (cont'd)

- *The Continental Harmony* (1794)
  - fusing tunes, *Creation* (NAWM 112)
  - independence from standard rules of counterpoint

## ■ Moravians

- German-speaking Protestants from Moravia, Bohemia, southern Germany
  - embellished church service: concerted arias, motets in current styles
  - collected substantial libraries of music, sacred and secular
  - regularly performed chamber music and symphonies





# F15-07





# Postlude

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## ■ Early Classic period

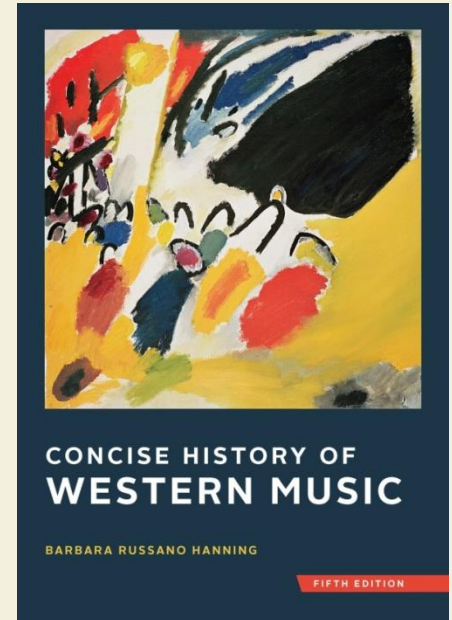
- wealth of new genres, forms, expressive means
- innovation in opera; reached diverse audience
- new Italian styles spread, stimulated new genres of opera
- growing taste for universally appealing music

## ■ New vocal styles inspired instrumental music



# Concise History of Western Music

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This concludes the Lecture Slide Set  
for Chapter 15

by

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