Classical Vocal Styles

Vocal Music Review

- **England**
  - Venetian Style
  - Ballad Opera
- **France**
  - Tragedy Lyrique
  - Rameau died 1764
- **Germany**
  - Venetian Style
  - Singspiel
- **Italy**
  - New changes concurrent with Enlightenment
  - Literary Classicism
  - Tragedy
  - Comedy
  - Two types of Opera resulted
    - Opera Seria
    - Opera Buffa

Opera Seria

- **Apostolo Zeno (1668-1750)**
- **Pietro Metastasio (1698-1782)**
  - Standardized Opera Seria
    - Primo Uomo (Castrato)
    - Secondo Uomo
    - Prima Donna
    - Seconda Donna
    - Tenor (father, king, mentor etc.)
    - Tyrant
    - Judiciously distributed Arias
    - 27 Three-Act Libretti
    - 800 Settings by different composers
    - Handel, Haydn, Mozart
- **Abuses by Singers**
- **Heroic Stories**
  - Greek or Roman
  - Affairs of State
  - Downfall of Rulers
  - Conflict of Passions
  - Happy Endings
- **Small Casts**
  - Economic reasons
  - 6 or 7 Characters
- **Three Acts**
  - Recitative
  - accompaniato/secco
  - Da Capo Arias
### Comic Opera

- **Intermezzo of Opera Seria**
  - Related to Subject of Opera
  - Bass voice exploited
  - NAWM 121
- **Opéra Buffa**
  - Naples at the center
  - Full length operas
  - Mixture of Serious and Comic Characters
  - Non-Tragic Drama
- **France: Opéra Comique**
  - Popular Tunes
  - Spoken Dialogue
  - Political and Social issues
  - Well into 1800’s
- **England: Ballad Opera**
  - Satarized Italian Opera
  - Popular Tunes
  - NAWM 90
- **Germany: Singspiel**
  - Merged with other styles
  - Native German Style

### Opera Reform

- **Some change by Importers of Opera Seria**
  - Vienna and Mannheim mainly
- **Christoph Willibald Gluck (1714-87)**
  - Bohemia, Italy, London, Germany, Vienna, Paris
  - Compositions
    - Italian style at first
    - Adapted Opéra Comique for Viennese
    - Opera Seria
  - Met Raniero Calzabigi in 1761
  - “Reform” Operas
    - *Orfeo ed Euridice*

Remove the abuses that had deformed Italian Opera and confine the music to its proper function of serving the poetry.

- **Reforms**
  - Tamed the Singers
  - Made the Overture more integral
  - Used the Orchestra in a more dramatic role
  - Lessened the contrast of the Recitative and Aria
  - Integrated orchestra, soloists, chorus, ballet, with the action
- **Traits**
  - International Style
  - Greater role to Orchestra
  - Influential for generations of composers
- **NAWM 88 (p. 32)**