

Grout, Chapter 18
Opera and Music Drama in the Nineteenth Century

Italy

1. (603) Until 1750 French and Italian serious opera were _____ but then began to _____ with the Parisian works of _____ (composer) and continued with _____ (composer) and _____ (composer).
2. The relationship of 18th-century serious and comic opera was _____.
3. Who was the founder of 19th-century serious opera?

Rossini

4. (604) Keep a list of Rossini operas by classification.
5. Was he more successful in opera seria or opera buffa?
6. What was his masterpiece?
7. Be able to diagram and explain Rossini's new structure for an act.
8. (605) TQ: What does the adjective *spare* mean? What key relationship were 19th-century composers fond of?
9. (605) What's the recipe of a Rossini crescendo?
10. (632) What kinds of compositions did Rossini write after *William Tell*?

11. (606) The William Tell overture is in _____ sections: _____, _____, _____, and _____.

12. Rossini abandoned _____ recitative in favor of accompanied.

Bellini

13. What did Bellini look for in a libretto?
14. How many operas did he write? What type? Name them.
15. What an *opera semiseria*? Cite examples.

Donizetti

16. (607) What kinds of works did Donizetti compose? How many operas?
17. List his operas and classify them by type.
18. (608) What was Donizetti's method in serious opera?
19. TQ: What does *gran pausa* mean?

France

20. What three factors made Paris the operatic capital of Europe?
21. *La vestale* (The Vestal Virgin) is cited as an example of the type of opera favored at the beginning of the century. Who is the composer? What three factors did the composer combine in this work that made it successful?

22. Who were Spontini's colleagues? What did one write that influenced Beethoven?

23. Spontini was conductor at the Théâtre italien in 1810, followed by _____ and then _____.

Grand Opera

24. Grand opera was created for whom? Why?

25. Who were the leaders of the grand opera school? What operas did Meyerbeer write?

26. (610) Who are among the most productive composers of grand opera around 1830? Be sure to list the opera that made them famous.

27. What are examples of foreign composers of grand opera?

28. What are examples of grand opera in the twentieth century?

Opéra Comique

29. What are the differences between grand opera and opéra comique?

30. What are the two kinds of opéra comique?

31. Who are the composers and what are their works?

32. (611) The new kind of comic opera which emphasized witty and satirical elements is known as _____ and came into existence about _____.

33. Who are the composers and what are their works? (List composers and works not in Paris.)

34. What are these comic operas called in England or Austria?

Berlioz

35. Why isn't *Damnation of Faust* an opera? How did Berlioz classify it? [Can you hum the melody of Rákóczy March?]

36. What are characteristics of *Benvenuto Cellini*?

37. What five-act opera is the crowning achievement for Berlioz?

Lyric Opera

38. (612) How did lyric opera come about and what are its features?

39. Which one was a favorite? What is the most famous example of this style? Why was it first classified as opéra comique? Name other examples.

40. (613) Which opera was a landmark in the history of French opera? [Notice the date. Where are we in the century?] TQ: Why was it a landmark?

Giuseppe Verdi

41. (614) “The first of Verdi’s _____ operas—two are comic—was produced in _____, the last in _____.” So that’s about 50 years between 1840 and 1890.

42. What was Verdi’s concept of opera and how did that differ with Germany and France?

43. Start a list of Verdi operas.

49. There used to be a description of a typical Verdi opera. It works for *Otello* and a couple of others, but maybe it's not universal.

Four divisions: four acts or three acts with a prologue.
2d and 3d have ensemble finales

3d - big duet

4th - *preghiera* (prayer scene) or meditation for soloist (heroine) accompanied by chorus

50. (617) What was Verdi’s position on nationalism? What is *risorgimento*?

Germany

51. (618) One of the distinguishing marks of the nineteenth century was the strong mutual influence between _____ and _____.

_____ was the country in which Romanticism flourished most intensely.

52. Who is the composer and what’s the name of the work that established German Romantic opera? [It’s usually translated as *The Free Shooter*.] Name the two predecessors.

53. Give some bio stuff about Weber.

Early Works

44. (635) Many of Verdi's early operas are notable for what?

45. What change is made beginning with *Luisa Miller*?

46. What compositional technique did Verdi employ in *Rigoletto*, *A Masked Ball* and *The Power of Destiny*? What's the term?

47. (615) What are the dividing lines in Verdi’s creative life?

54. Name two more Weber operas.

55. What’s the story of *The Free Shooter*. Be sure to mention the characters.

56. (619) Describe the overture.

57. What's melodrama?

Late Works

48. Do you understand why *Otello* begins his third period? [I thought you would just yes, so explain why you answered that way.]

58. (620) Euryanthe has no _____. It is unified by what three elements?

64. What job did Wagner obtain in Dresden?

65. Who wrote librettos for Wagner?

66. How is story of *The Flying Dutchman* resolved?

67. (624) Why did Wagner leave Dresden, where did he go, and how long will he be there?

68. What essays did he publish in 1851?

69. Where did Wagner build his theater?

70. Who are Alberich, Wotan, Loge, Fafner, Fasolt, Valhalla?

71. (625) What does *Gesamtkunstwerk* mean and how does that apply to Wagner?

Other German Opera Composers

59. (621) How many operas did Schubert write? How many Singspiels? TQ: Do you remember what a Singspiel is and how it is different from an opera? Do you also remember the total Grout gave on page 547?

60. Who are the two composers after Weber and what did they write?

61. Besides national opera, what else was popular in Germany 1830-50?

Richard Wagner and the Music Drama

62. What are the four (three plus one) factors that make Wagner important?

63. (622) Here's another opportunity to create a list of works, translated title, date, type, and place.

The Leitmotif

72. Define *Leitmotif*.

73. (626) How does Wagner's use of the leitmotif differ from that of Verdi?

Wagner's Influence

74. (628) How did Wagner arrive at chromatic harmony?

75. What are the characteristics? Answer: chromatically altered chords, constant key shifts, telescoping resolutions, blurring progressions by NCTs. TQ: What does "telescoping resolutions" mean?

76. TQ: Here are a couple of chapter summary questions: Do you know who composed what? Could you answer questions from the opera's original title or its English translation?