

fill in the harmonies, the organ or harpsichord was relied upon, for which figured basses (par. 72) were written; and to supply the parts suggested, succeeding writers, notably Mozart and Franz, composed additional accompaniments.

Handel's organ concertos are popular in style, while his *concerti grossi* and serenades for orchestra are of unequal merit. For the violin he wrote sonatas which are still played. Of his two sets of harpsichord suites, the first is by far the best. Both of them embrace vigorous movements, though the prevalence of a single key through each suite inclines toward monotony. The strict part-writing and the emotional significance of Bach's works in this style are lacking.

**106. Bach and Handel.** The two masters furnish interesting points of contrast, and perhaps for that reason exerted a wider influence, since they filled different spheres. Bach lived the quietest of family lives, while Handel was continually in the public eye; so that the works of the one are introspective and reflective, while those of the other are brilliant and popular. Bach, too, wrote from the organ bench, producing rugged counterpoint and characteristic expression; while Handel wrote for the singer, giving beauty of melodic form, and opportunities for vocal display. Even in recitative Bach maintained his elaborate and difficult interweavings, while Handel's recitative is Italian in its emptiness. Both were equally backward in instrumentation, relying on the organ for sonority.

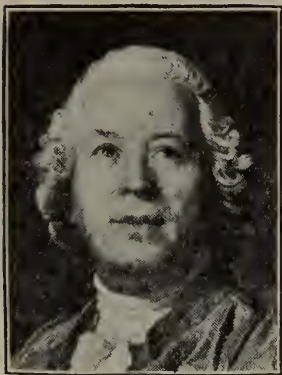
Handel thus appeals to a much larger public than Bach, while Bach demands more mentality for his comprehension. Although so closely related in their work, the two masters never met.

### *Section 3*

CHRISTOPHER WILLIBALD VON GLUCK, 1714-1787

**107. Early Life.** Though somewhat later in his work than the two preceding composers, Gluck demands a place with them, since he, too, attacked the frivolous tendencies of the

times, and was instrumental in attracting men's minds to better things. Born in Germany, of humble parents, he received a good education, studying instruments and sing-



GLUCK

ing. In 1736 a Viennese patron sent him to Italy, where he studied counterpoint and orchestration with *Sammartini*. Here several conventional Italian operas brought him into notice. Invited to London, he produced two operas at the Haymarket; but a subsequent failure, and Handel's scornful criticisms, determined him to study further. Visiting Paris, he was much affected by the dramatic character of Rameau's operas.

On returning to Vienna he studied æsthetics, sought the society of literary men, and wrote symphonies of a stereotyped character, and a more pretentious opera. His work brought the honor of the title of "chevalier" from the Pope, and he became director of the Vienna Court Opera.

**108. Later Life. Revolutionary Period.** His mind, however, had long been maturing plans for a reform in the opera which should bring back the dominance of dramatic sincerity. With this purpose he produced his "Orfeo" in 1762, in which he partly exploited these ideas. In "Alceste,"

PART OF ARIA FROM "ORPHEO."

*Andantino.*

I mourn my loved one dead, When each morn is

red, When day is dy - ing, when day is dy - ing, &c.

given in 1767, he proclaimed his principles in a polemical preface. This was followed by "Paris and Helen" in 1770. His boldness provoked severe criticism, and he became convinced by a member of the French legation that his proper field for action was in Paris. Proceeding thither, accordingly, he launched his theories, and, backed by influential friends, among them his former pupil at Vienna, Marie Antoinette, he produced "Iphigénie en Aulide" at the Opéra. This was so successful that he followed it by a revised version of "Orfeo," 1774; and by "Armide," 1777. But a strong opposition brought the talented Italian *Piccinni* to Paris, and for some time society was divided into two warring factions over the merits of the two composers. In a direct contest, in which each wrote a setting of "Iphigénie en Tauride," Gluck won an unquestioned victory.

**109. Gluck's Theories.** Fitted by education and experience as a writer, Gluck was the first great musician qualified to present his theories in such a way as to command the attention of the thinking men of the day. In these theories, and in his defence of them, he anticipated Wagner; and it was only his lack of musical resources which prevented his taking a similar place. He is sometimes called the father of the music drama, since he insisted on the necessity for making everything, including the overture, choruses, and dances, contribute directly to the dramatic situation. The orchestra acquired much more character, notably by his use of certain groups of instruments to enforce situations and in his repre-

sentation of moods by different tone-colors; indeed, this very emphasis of individual situations tended to destroy the unity of details. Recitatives become freer and more expressive, while arias appear only in the form of shorter songs. Sometimes the striving after intensity of expression produces an overplus of embellishments.

**110. Reformed Works.** These are comparatively few in number. In "Orfeo," the first of them, his treatment dif-

DANCE OF THE FURIES, FROM "ARMIDE."

*Andante.*

The image shows three systems of musical notation for a piano accompaniment. Each system consists of a treble and bass staff joined by a brace. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Andante.' The first system shows a melodic line in the treble with a rhythmic accompaniment in the bass. The second system continues the melody and accompaniment. The third system concludes with a double bar line and the notation '&c.' to the right.

fered from the hundred other settings which preceded him; notably in the grand scene introductory to the second act, in which the entreating Orpheus is repulsed by the furies, and the barking of the three-headed monster Cerberus is delineated in the orchestra. The rest of the work is Italian in character, though the characteristic recitative and the shortened arias point toward his later manner. In "Alceste" he

reached the climax of his dramatic style, while "Paris and Helen" has more subjective treatment, and is not so popular in character. "Iphigénie en Aulide" shows a union of classic conceptions with the more modern and warmer humanizing spirit, which is displayed in impressive climaxes. In "Iphigénie en Tauride" Gluck rose to his greatest heights, causing the text and music to correspond intimately. It is also free from the customary commonplaces, and has greater unity and consistency.

Gluck had no immediate followers, owing to the dominance of the Italian opera. The French *Méhul* was the first to carry on his theories, and in the realm of comic opera *Dittersdorf* also furthered them.

#### SUMMARY

J. S. Bach inherited the spirit of the German organ school, which had withstood Italian tendencies. The fugue form appealed especially to his genius for investing complicated details with coherency, and thus his organ, clavichord, and voice fugues attained an unsurpassable degree of perfection. His power of genuine expression extended also to other types of church music, and to dance forms; while, in addition, he wrote works in a freedom of style which pointed toward much later schools. Bach reached the climax of the instrumental polyphonic style, based on simple harmonic design.

Handel gained, through long experience as an opera composer, the technique of the stage. Thus, when he turned to the severe form of the oratorio, he applied to it stage methods, with such success that a formerly heavy style of music came within the grasp of the people, who were able to comprehend and enjoy it in its more sincere and elevated setting.

Gluck, a man of culture and power of thought, became disgusted with the triviality of Italian opera, in which he had himself gained success, and set himself the task of reviving dramatic truthfulness. In this he was seconded by many of

## Gluck

**Composer: Gluck**   **Opera: *Orpheus***   **Ballet Scene: “Dance of the Blessed Spirits”**

This movement of the opera is for dancers only who are dancing as Blessed Spirits. They are accompanied by orchestra and solo flute. Notice Frederick the Great playing the flute in the painting below. He is surrounded by a string orchestra. This painting is not of the “Dance of the Blessed Spirits” but it is contemporary to it.



**Composer: Gluck**   **Opera: *Orfeo ed Euridice***   **Aria: “Che Faro Senza Euridice”**

*Orfeo ed Euridice* (English: *Orpheus and Eurydice*) is an opera composed by Christoph Willibald Gluck, based on the myth of Orpheus. The opera is the most popular of Gluck’s compositions, and this aria is the most famous part of the opera.



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