

1. The seeds of the classical style began with the sonata, symphony and opera forms of the 18th century between c. 1730-1770. Style gallant and Empfindsamer Stil (“sensitive” or expressive style) were the two customary styles distinct within the pre-classical era. In both, the top voice held the most importance and melodic interest. By the middle of the 18th century, the two styles were often combined. Style gallant (c. 1730s-c. 1760) was primarily prevalent in Italy and France and derived from binary dances distinguished by their marked rhythms and symmetrical phrasing. G.B. Pergolesi’s 1733 opera “La Serva Padrona” is a prime example of style galant’s inclusion into Italian opera buffa. The opera features a homophonic style, with dominance of 2 measure phrases and is diatonic with recurrent phrasing and a light texture. Cadences are frequent, making key areas clear-cut and well defined. Absolute music forms including chamber music, symphonies, etc. adopted style gallant following opera buffa, most notably through such composers as J.C. Bach, Leopold Mozart and G.B. Sammartini. These were hallmark composers expressing the pure entertainment quality of style gallant. A marked move away from the Baroque practice is the “new, more flexible approach to harmonic rhythm” unlike the “Baroque practice of one affection conditioned by an unflagging harmonic rhythm” (Burnett, Lecture 16). This flexible approach allowed for new potential melodic contrasts with their different developments, beyond simply contradictory characteristic Baroque rhythmic patterns. The Empfindsamer Stil arose later around 1750-1765. Mainly associated with middle class or style bourgeois German composers, it featured a more emotional permutation of style gallant, hence the term “sensitive.” Its keyboard music is often more ornate and decorated (Baroque-like in this manner) but shares style galant’s simple melodic lines and homophonic style in its vocal music. Emanating from the

Baroque toccata's *Stylus Phantasticus*, the *Empfindsamer Stil* placed strong emphasis on sophisticated, light nuances and qualities, and "on the expression of a variety of sentiments often in rapid succession within one movement of a composition" (Burnett, Lecture 16). The *Stylus Phantasticus* style led to the *Sturm and Drang* movement present from 1765-1772 in Vienna. Carl Heinrich Graun and C.P.E. Bach are traditional *Sturm and Drang* composers.

There are many differences between the Baroque and Pre-Classical style. While Baroque style employed a combination of polyphonic and homophonic textures, pre-classical style had a homophonic texture with the melody in the top voice. A slower and more flexible rhythm was present in the pre-classical style. This involved the use of Alberti bass and Murky bass (or Trommel bass aka "drum bass," consisting of broken octaves). These accompaniment basses were needed to add rhythmic motion to the slower harmonic changes present in the pre-classical style. Baroque style, on the other hand, had a fast and stiff harmonic rhythm with fast-moving bass lines and one affection per movement. Further, its phrases were irregular and carried out through sequences, while pre-classical style featured symmetrical phrasing and periodically structured phrases with an antecedent and consequent. Baroque sequences are "replaced with motivic/melodic repetitions on the same pitch which give rise to 2 measure phrases with a strong downbeat at the end of each phrase" (Burnett, Lecture 16). Also, due to the repetition of motivic material on the same pitch, neo-classical style's harmony moves much more slowly than in the Baroque style. While the Baroque style uses 2 degrees of structure in progression (thematic and harmonic) in which all keys are equally dissonant in relation to the tonic and dissonance occurs intervallically and through phrases, pre-classical style

features 3 levels of structure and “I and V polarization with clear-cut cadences” (Burnett, Lecture 16). Lastly, in Baroque style, rhythmic patterns may change, but not their character, while melodic contrast within a movement can and often does occur in pre-classical style due to the flexible harmonic rhythm. There is a large amount of melodic activity in style gallant that occurs over slower-moving and traditional harmonies (in accordance with the melodic profile assigned most heavily to the top voice). Also, primary harmonic changes are generally in accordance with strong accents indicated by the barlines. However, a unifying factor of Baroque style and mid-late 18th century pre-classical style is the use of essentially the same tonal system and harmonic language.

Giovanna Battista Pergolesi’s 1733 “La Serva Padrona” Act I Finale illustrates style gallant in Italian opera buffa. The orchestral ritornello begins on G (I), the first key area, and remains there for Serpina (the servant)’s entrance. The bridge, as typical of style gallant, moves to the dominant in D, then to it’s dominant, A (or II# of G). The second key area is consummated in the dominant (D) through Uberto’s answer to Serpina (sung with the same melody as Serpina). The dominant area is extended for Serpina and Uberto’s ensuing dialogue. It vacillates between the major and minor V (dm) through introducing B-flat, but ends in the major V. The unarticulated recapitulation in which Serpina sings the opening theme begins on V and resolves in I (G). Uberto’s answer in G confirms the tonic. The tonic is then extended, repeating the previous dominant extension and vacillating between I and i (through transposing the dm area down a 5th) as the extended dominant area does before. Similarly, it resolves on a major G (I) in accordance with the previous extended dominant section. The coda begins in g minor but resolves in G Major. However, the 2-flat system remains throughout the end. “La Serva Padrona”

exemplifies the style gallant through its very simple, traditional and slow harmonic changes. It strictly travels to the dominant (including the V/V in the bridge) and retains a clear, close relationship to the tonic despite its brief shifts to the tonic and dominants' parallel minors. There is clear symmetry between the 2nd key area in D and the unarticulated recapitulation because they travel from D-d-D and G-g-G, respectively. Also, Uberto's answer in the second key area anchors the 2nd key area in D and his answer in the unarticulated recapitulation anchors the return to G, another example of symmetry true to style gallant. Another display of symmetry is illustrated through Uberto's answer in the 2nd key area, which is Serpina's melody in the first key area. Further, Serpina repeats this opening theme melody starting on V in the beginning of the unarticulated recapitulation. The harmonic rhythm is slow and conventional in its simple movement to V and parallel minors and the cadences are very clear and well defined. Pergolesi does not delay anchoring the V or I and the shifts to the parallel minor are emphatically resolved (as well as symmetrically resolved) in the dominant extended area, tonic extended area, and coda. Lastly, in addition to and in accordance with the symmetry of phrases, antecedent/consequent phrases with a periodic structure are shown through Uberto's answers to Serpina both in the 2nd key area and unarticulated recapitulation, as well as Serpina's restating of the opening theme at the start of the unarticulated recapitulation. These distinct characteristics of "La Serva Padrona" secure its place as a clear testament of the pre-classical style in opera buffa.

The Italian style gallant keyboard sonata as developed by Domenico Scarlatti (1685-1757) is a precursor of the Classical style. Son of Alessandro Scarlatti and composer of over 550 keyboard sonatas, Scarlatti exaggerated the binary form of the

dance suite by “creating a heightened sense of structural dissonance” (Burnett, Lecture 16). His sonatas, more than opera at the time, are distinct examples of this new articulate and powerful style. Born in Italy, Scarlatti moved to Madrid and remained there for the rest of his life in 1729 upon following his pupil, the Infanta of Portugal, upon her marriage to Spain’s Prince Ferdinand. In 1738, his earliest dated keyboard music collection was published under the name “Essercizi per Gravicembalo” and was dedicated to the King of Portugal. English composer Charles Avison rearranged the collection into concerti grossi for strings, as the works were so popular in England. The form of the Scarlatti sonata involves a beginning in the 1st key, or I, before moving to the 2nd key (1st period) in the dominant. Usually, no bridge acts as a smooth transition from one harmonic area to the other. A bifocal cadence may occur at the transition from the 1st key to the 2nd; that is, the 1st key area cadences in V, and simply resumes its course, in a sense, in V for the beginning and remainder of the 2nd key area. A new theme in the 2nd key of V voices the new harmonic area. A transition to the closing (2nd period) then occurs in V. Another transition leads to the Codetta, also in V, culminating in a closing cadence of the 2nd period. These 3 sections (1st key, 2nd key, closing) repeat. In accordance with its binary form, the second and last complete section occurs after the repeat of the first 3 sections, beginning with V. Similar to the 1st key section, this beginning of the 2nd half recalls the 1st key section, or any part of it, but in the dominant. The dominant then moves to a point of most extreme tension before moving back to I. This return to I is not an articulated recapitulation however. The closing period remains in I as does the closing cadence or codetta. These three sections of the 2nd half then repeat, in symmetry with the 1st half and true to binary form.

Notable traits of Scarlatti sonata form include the dramatization of the traditional binary dance “by creating ‘events’ out of structural harmonic arrivals and thematic contrasts” (Burnett, Lecture 16). Employing the V area against the tonic, his sonatas are the first occurrence of an increased structural dissonance, which Scarlatti pioneered. His phrasing tends to occur in 2 to 4 measure phrases, expanding and staying true to the periodic phrasing style of style gallant. This periodic phrasing involves emphasizing changes in texture into a powerful event. Harmonic changes underneath serve to support the drama with equal importance. Lastly, Scarlatti’s sonatas were the first to incorporate contrasting themes with memorable individual traits, using “flamenco melodies, trumpet fanfares, castanets, bells, etc.” (Burnett, Lecture 16). Thus, Scarlatti’s keyboard sonatas are manifestations and expansions of style gallant. Staying true to its binary form, periodic phrasing and generally conventional harmonic changes, Scarlatti nonetheless vitalized the development of sonata form with his own trademark techniques of intense dramatization out of changes in texture and harmonic/thematic contrasts, as well as introducing themes distinguishable through unique characteristics and instrumentation.

2. The development of the classical symphony in Italy culminating in the Italian style gallant *sinfonia* of the 1730s-1760s led to the early German and Austrian symphonists who worked mostly in Mannheim and Vienna from the 1740s-1760s. These included Johann Stamitz of Mannheim and G.M. Monn and G.C. Wagenseil of Vienna. Mannheim is home to the first four-movement concert symphonies (as well as some in Vienna). Vienna’s Georg Christoph Wagenseil (1715-1777) was a student of J.J. Fux. As court composer to Vienna’s Emperor beginning in 1739, Wagenseil was crucial in developing symphonic sonata form from its foundation in the Italian keyboard sonata,

and an advocate of style galant. Highly influential on Haydn and Mozart, he is an emblem of early Viennese classicism and in Austria's development of the symphony.

Wagenseil's 1st movement of his Sinfonia in E (WV 393) in 3 movements for 2 oboes and strings, ca. 1760 is a prime example of the early Classical symphony's sonata form. Beginning with an Exposition in the 1st key area of E major lasting for 13 measures (divided roughly in half through a phrase of 7 measures, followed by a 6-measure phrase), the tonic is prolonged for the Bridge, lasting from measures 13-35. The prolonged tonic harmony lasts until measure 25, where an F# pedal is introduced, or a II# in E major. Measure 32 marks the end of tonic harmony when a G^b augmented 6th is introduced. The F# pedal is then articulated as a V/V harmony, leading to the 2nd key area (1st period) in the, typical, dominant of B Major from measures 35-45. The arrival is not rhythmically accentuated. The transition, prolonging B major, lasts from measures 39-45 and leads to the Codetta from measures 45-40. This signals the anchoring of B major, as it is rhythmically defined through a definitive downbeat in the dominant key. The Codetta is the 2nd key's cadential period, leading to a repeat of the entire exposition. The development section follows, starting in B (V), moving to E (I), and then a restatement of the opening theme in A (IV). Very fast harmonic motion commences here and IV moves into C# minor (vi) which is extended until the Recapitulation in m. 92, which returns to the 1st key area in E (I). There is no harmonic motion to V between the vi-I motion. The recapitulation is similar to the exposition in structure and general harmony. The difference lies mainly in the bridge, which contains much more rapid harmonic motion than the exposition's bridge. Commencing in E (I), the bridge shifts the harmony to A (IV)-B (V7)-C^b (bVI6)-F#7-B7 (V7), then finally to E (I) for the 2nd key area and 1st

period. This marks another difference between the exposition and recapitulation, as the 2nd key area in the recapitulation is in tonic harmony, while the 2nd in the exposition is in the dominant. The recapitulation ends with a Coda/2nd period in E (I), before repeating the development and recapitulation, leading to the final end of the movement.

The roots of the Italian keyboard sonata, as articulated by Scarlatti especially, are unmistakable here. Both are in binary form, with each half repeated once. The first half moves from I-V in essentially the same fashion, though Wagenseil introduces a Bridge between the 1st and 2nd key area of the exposition, which serves to prolong tonic harmony and introduce the augmented sixth chord, functioning as an obvious end of tonic harmony as the G# is replaced by a G-natural. The G natural is the root of the augmented 6th chord, and being a minor 3rd above E, undoubtedly ends tonic harmony. This shows a new, more sophisticated approach of traveling to the dominant key, as the G-natural aug. 6th moves chromatically down a half-step to F# (V/V) to smoothly cadence in V. Scarlatti's sonatas more simply articulated a new key in the dominant to express the 2nd key area without the use of a II# pedal or augmented 6th chords. Both composers, however, move to the dominant without a decisive rhythmic motive or cadence in the new key before the codetta/cadential period of the 2nd key. The second half of the binary form both employ a lot of tension, but Wagenseil, like in the exposition, utilizes more harmonic motion in his movement to vi, *b*VI6, and F#7 in the transition to the recapitulation and bridge of the recapitulation. Both have a closing period to a codetta following the opening theme in the dominant. Being in sonata form, however, this second half in V is labeled a development section as it elaborates and builds upon the dominant key through moving to IV-vi before the recapitulation back to tonic harmony. A typical Scarlatti sonata, on the other hand,

features the 2nd half solely in the dominant key, and returns to I for the final three sections. Wagenseil's phrases also tend to be longer and more drawn out, as the form itself is, while Scarlatti's tend to be 2 and 4 measures in length.

In Southwestern Germany's Mannheim, Johann Stamitz (the Mannheim School's founder), transformed the Italian overture into the concert symphony. Living from 1717-1757, Stamitz was Kapellmeister to the Elector and one of the first "to develop a 4-movement symphony by following the closing minuet (now with a trio in the French manner-Italian minuettos had no trio sections) with a final movement (rondo)" (Burnett, Lecture 17). Stamitz introduced many characteristics through his Mannheim School that shaped the concert symphony. A new development included reverse recapitulations, in which the second key's theme first appears at the start of the recapitulation and the first key theme ends the movement. His expositions were polythematic, including more than one distinct theme. He used bold and powerful opening chords, followed by long, elaborate crescendos, and "abrupt changes of dynamics (ff-pp) within 3 measures" (Burnett, Lecture 17). Composed in the 1740's, Stamitz's Overture Sinfonia in D, 1st movement is endowed with all these characteristics he pioneered in the emerging sonata form. The exposition in the 1st key area of D (I) quickly and briefly moves to V. It is an incomplete theme, marked Presto, and is a "fanfare" topic, what was formerly known as a Vordersatz. A "crescendo" topic follows, replacing the old Fortspinnung, and is in I, with a D pedal. An "orchestral tutti" topic follows, acting as an Epilog, and remains in tonic harmony. Already in the exposition, Stamitz's polythematic technique is apparent, as there are three separate themes, each functioning as a separate Vordersatz, Fortspinnung and Epilog. The Bridge in I follows, which leads, through harmonic sequences, to the

Medial Caesura in E or II# (V/V) acting as the “Middle” cadence dividing the exposition, leading to the 2nd key/1st period in A (V). This features an 8-measure antecedent/consequent phrase (as present in most Scarlatti sonatas) with a “Singing Allegro” topic. The 2nd period closing and codetta follows, also in V. The Development section begins with recalling the 2nd “Crescendo” topic theme introduced in the Exposition, but this time in the dominant instead of the tonic. This also recalls a typical Scarlatti keyboard sonata, in which the new key is articulated through a restatement of the first theme, but transposed to the dominant. Sequential movements move the V to a V7 with an A pedal for the retransition. The reverse recapitulation, as pioneered by Stamitz in the Mannheim school, follows and recalls the 2nd key theme with the “Singing Allegro” topic. However, rather than the dominant, it is in the tonic (as how the “Crescendo” topic theme is repeated in the dominant after first occurring in the tonic). Thus, Stamitz expounds this recalling of previous themes as Scarlatti does once in the first half of a typical sonata, and the reoccurrence of themes becomes almost its own theme unto itself. The closing period follows in I (D). Then, the “Crescendo” topic returns back in the tonic as in the beginning, and poses as a closing ritornello. The “Orchestral Tutti” theme returns for the 1st time to end the movement with an exciting finish, typical of the Mannheim school’s use of aggressive openings and endings.

3. Two important early German symphonists are Johann Christian Bach and Carl Philipp Emanuel Bach. Johann Christian Bach (1735-1782), youngest son of J.S. Bach, studied for 4 years with his half-brother Carl Philipp Emanuel Bach in Berlin after their father’s death in 1750. From 1755-1762, he lived in Italy to study and compose Italian opera seria and also worked there as a part-time organist. In 1762, he moved to London

where he distinguished himself as music master to Queen Charlotte, a German princess. In 1764, he met the Mozart family, and it is likely he gave the child Mozart composition lessons. In addition, he established the London Piano School of composition and performance and was the first to perform publicly on the fortepiano. Depending on the region, German symphonic production varied stylistically. J.C. Bach, Stamitz, and Mozart (whom J.C. Bach had a huge influence upon, especially in regards to his concerto style) all belonged to the regions of Mannheim, Southern Germany, or Southern Austria and preferred contrast of material or themes, otherwise known as “topics.” They enjoyed clarity of form, employed elements of Italian style gallant and opera buffa, and popularized overture and concert sinfonias, generally in 3 or 4 unstabilized movements. A uniting factor between these regions and others of Germany, however, is the expansion of Corelli’s harmonic progression of I-V-IV-vi-V7-I “due to a much different approach to periodic phrase construction and a much slower rate of harmonic rhythm” (Burnett, Lecture 18). This can be summarized by the following structure: an Exposition moving from I-V to a Development beginning in V then moving to IV (1st goal) to the climax at vi to a Retransition with a V7 harmony, leading to the Recapitulation in I, tonic harmony.

J.C. Bach’s 3 Movement Overture Sinfonia, Op. 9 #2 in E \flat features a first movement in key area form, aka sonata form. It involves a Tripartite Exposition in which 3 harmonic areas are each distinctly defined by a different topic or theme and each area is rendered by a cadence followed by a full harmonic period. The first key area in E (I) features 2 antecedent/consequent and even phrases, the first being 2+2 phrases, the 2nd a 3+3 phrase. An E-flat pedal is maintained throughout the first key area, and two topics are articulated: “Mannheim crescendo” topic and “Orchestral Tutti” topic, which features

a cadential motive to an epilog. The Bridge acts as a Fortspinnung and prolongs I. There is an increased harmonic rhythm pace as the harmony travels from I-V-vi-IV-V7/V-V7-I6-V. Then, the second key area of B-flat (V) is introduced with a clear, basic “Singing Style” topic of a melody built on 3rds over a B-flat pedal. The counterstatement continues in V, and the transition occurs with a V/V-V (B-flat), anchoring the dominant key. The 2nd period (closing section and most chromatically powerful) follows in V with a “Military style” topic to a transition to the Codetta, which consists of 3 measures of a cadence in V. The Development follows, in which the harmonic plan follows the 3-flat tonic hexachord. A new idea is expounded here over a B-flat pedal, leading to the 1st harmonic goal (E-flat or V/IV to A-flat or IV, and following the 3-flat tonic hexachord), which leads to the bridge material marked by a climax in vi (cm), as established by Corelli. The Development concludes with a 2nd key theme articulated by A-natural diminished 7th harmony leading to V (B-flat). The A-natural/A-flat dyad conflict is most clearly present at this point, though developed throughout the entire movement. The Retransition follows in V, leading to the final return to E-flat (I)/1st key area for the Recapitulation. The “Crescendo” topic is also revisited here, followed by a Bridge (IV) to V. V however, only serves to anchor the tonic harmony, as it is not again developed into a new key area. Rather, it cadences on I (E-flat) for the 2nd period (Closing Area) with the “Military style” topic repeated from the first 2nd period, followed by a transition and concluding Codetta all in tonic harmony.

J.C. Bach’s style contrasted greatly with that of his older half-brother, Carl Philipp Emanuel Bach. C.P.E. Bach (1714-1788) was taught directly by his father, J.S. Bach and spent the majority of his life in Berlin at the service of Frederick the Great of

Prussia (1740-1768). While endowed with security, this post “also caused him a great deal of anguish, as he was often forced to pander to the frivolous Italianate taste of his demanding royal patron” (Burnett, Lecture 18). In Berlin, he wrote his well-known 1752 keyboard treatise *On the True Art of Playing Keyboard Instruments*, and was an exponent of the *Empfindsamer Stil* or “Sensitive Style” of composition’s North German school, which put him at odds with the cheerful, homophonic Italian style gallant so popular throughout all of Europe at the time. In 1768, Frederick the Great allowed Bach to take a post in Hamburg due to the 7-Years War. Bach lived in Hamburg for the rest of his life, and there wrote the “Four Orchestra Symphonies” in 1775-6 and published in 1780. His symphonies are impossible to categorize or group with other composers as they lie outside the symphonic tradition. They are “radical in their form and harmonic relationships, which evidence a strong affinity with the earlier baroque concerto rather than the style gallant” (Burnett, Lecture 18), which dominated the music of the late 18th century. Nonetheless, Mozart, Haydn and Beethoven were heavily influenced by C.P.E. Bach’s works through their contact with Baron von SWEITEN, the court librarian of Austria/Hungary’s Emperor, Joseph II. Living almost entirely in Berlin and Hamburg, C.P.E. Bach’s symphonic style (though indisputably one-of-a-kind), shared characteristics among North Germanic composers of Berlin, Hamburg, Potsdam and Dresden. These included a preference for unity of material and 3 movement symphonies, an obscure form, and written in *Empfindsamer Stil*, heavily influenced by the Baroque concerto. Other composers roughly in this style include Karl Heinrich Graun, and later Joseph Haydn, despite his Austrian heritage.

C.P.E. Bach's 1775 Symphony #1 In D, a 3 movement Overture Sinfonia, showcases the Baroque influence often present in the North German style through his rapid harmonic rhythm that makes any melodic contrast impossible. The relative minor key of B minor is often within the framework of D major. Another notable feature of his 1st symphony is the development of an accelerating syncopated rhythmic motive initially introduced by the violins at the first movement's opening. Thus, J.C. Bach and C.P.E. Bach had many stylistic differences, essentially the big differences between Mannheim, Southern Germany and Southern Austria composers vs. Northern Germany composers. However, J.C. Bach sometimes wrote sinfonias in only 3 movements as did C.P.E. Bach, an example being his 3 movement Overture Sinfonia, Op. 9 #2 in E-flat. Though lacking in a harmonic rhythm quite as accelerated as C.P.E. Bach's, J.C. Bach does experiment with a rapid harmonic rhythm, shown most strongly in the Bridge of the first key area. J.C. Bach's features an A-natural/A-flat dyad conflict, while C.P.E. Bach uses a conflict of imbuing B minor within the context of D Major. C.P.E. Bach also employs syncopation and rhythm in general as its own motive, while J.C. Bach generally only uses phrasing and harmonic areas as a motive of sorts. Lastly, J.C. Bach's (and essentially any other composer of the time's) symphonic style is, on the whole, much more structured and comprehensible, albeit very full and detailed. It fits within the context of Southern Germany symphonic form at the time, favoring clarity of form, while C.P.E. Bach's has a very obscure and unique form.

4. Christoph Willibald Gluck (1714-1787) was Joseph II of Vienna's court composer beginning in 1750 (a position succeeded by Mozart upon Gluck's 1787 death). Son of a Bohemian forester, Gluck studied for 4 years with G.B. Sammartini in 1736 after briefly

staying in Vienna. During this time, he composed opera seria. He returned to Vienna after failing to produce opera in a 1745 voyage to London (where he met Handel). Beyond his post for Joseph II, Gluck composed for Vienna's French opera comique. In Vienna, Gluck met Calzabigi, the Italian librettist who introduced Gluck to Rameau's French tragedies lyriques, which became the foundation of Gluck's Viennese reform operas. From 1774 on, Gluck produced his operas in both Vienna and Paris. Having studied with him, Sammartini was a large influence on Gluck, as was Italian opera seria in general. His introduction to Rameau's tragedie lyrique French opera also influenced him, as well as Handel's "nobility and grandeur of expression in his choral style" (Burnett, Lecture 19). Gluck began composing French opera comique in Vienna (such as 1764's *La Rencontre imprevue ou Les Pelerins de la Mecque*), involving a simple style of song and familiar recitation. These "comic" operas, however, included scenes portraying shipwrecks and demons, which, in time, proved necessary the style of *Sturm und Drang* pioneered by Gluck in order to do justice in fully encapsulating the literally stormy atmosphere of these scenes. These reforms by Gluck initiating the *Sturm und Drang* movement began with his 1761 *Don Juan* ballet. A strong departure from the previous emphasis on many separate dance movements, *Don Juan* mimes the action instead. Followed by his later reform operas, this ballet catalyzed the *Sturm und Drang* movement in Vienna. The movement is characterized by a "return to Baroque conventions in order to achieve a heightened sense of drama and emotion (anti-style gallant)" (Burnett, Lecture 19). This included the use of Fortspinnung sequences, asymmetrical phrasing, rapid harmonic rhythm and minor keys. Gluck's Viennese Reform Operas with Calzabigi as librettist include 1762's *Orfeo*, 1767's *Alceste*, and 1770's *Paride ed Elena*. Initially

composed to Italian librettos, these were later revised with French text for their Paris performances beginning with *Orpheus* in 1774. Due to the French's affinity and demand for ballet, Gluck was forced to include a lot more ballet movements than present in the Italian versions. In addition, because France did not use castratos, the original castrato leads were transposed for tenor voices.

Gluck's operatic innovations, initially manifested in his 1762 opera *Orfeo*, included a lessening of functional contrast between recitative and aria and chorus. Using orchestra throughout unified texture, and the many *accidenti* subplots formerly popular were cut out, leaving action reduced to the core conflicts. An emotional, accompanied recitative that thoroughly interpreted the content and prosody of the text replaced the drawn-out, narrative passages of secco recitative formerly favored. Complicated opening instrumental ritornellos and coloratura were also removed in favor of more speech-like and declamatory arias with unembellished, simple melodic lines. Likely inspired by Handel's masterful use of chorus in his oratorios, Gluck made choral scenes a larger part of the action than ever seen before. In accordance with the overall reduction and simplicity-favored innovations, the overture became only one movement, following the design of a symphony's first movement sonata form, with or without a slow opening. Without break, the overture is often run into the first scene. Gluck's sonata form movements are "experimental and anticipate such works in the 19th century" (Burnett, Lecture 19). Lastly, Gluck's arias are in compressed da capo ("cavatina") or rondo form consisting of an A section in I (tonic harmony), moving to V for the B section, which is extended though not via its own separate middle section, before concluding with a return to the A/I section.

Gluck's conception of Italian opera seria differed from the Baroque prototype established by Metastasio in many ways. Firstly, Gluck did away with the many subplots (accidenti) championed by Metastasio, who often dramatized many interrelated plots revolving around the most important plot of a monarch/hero and his love. Similarly to Metastasio, Gluck used castrati high voices to sing leads as was the Italian custom, but did transpose the high-voiced parts to tenor for French performances. A marked difference is Metastasio's heavy use of elaborate coloratura for lead parts, a technique Gluck abolished in favor of simple, unembellished melodic lines. Further, Metastasio carried out action in recitativo semplice, only orchestrally accompanied for extra emotional scenes, while Gluck favored a more Baroque-like unified texture through having the orchestra play throughout. Also, Gluck's larger use of chorus was definitely less pronounced in Metastasio's prototype. Lastly, Gluck mostly stayed away from grand da capo arias so favored by Metastasio and adopted instead a compressed da capo or cavatina form. Thus, Gluck's many operatic innovations not only established the *Sturm und Drang* movement in Vienna, but also set a new course of departure from Metastasio's principle in Italian opera seria. Beyond, Gluck can also be attributed with reinventing the form and treatment of opera overture, influencing later 18th century composers' interpretation of sonata form.