NOTES - CHAPTER IV

1. Thyagaraja Prabhāda Bhakti Vījāyana, put by S. Ramanathan, p. 6
   *Arumachalakavi, Ramanathan, pp. 6-7; Gopalaratnam Bharatiyar, Prabhanthār Chatur, p. 3.*

2. Thyagaraja, Prabhāda Bhakti Vījāyana, p. 6; Prabhāda Bhakti Vījāyana (Mata Paṭeṇa Gaṇarāṇa Saṅgāyana)

5. Arumachalakavi, Ramanathan, p. 6
7. Muthaia Bhagavatār, *Thyagaraja Vījāyana,* p. 16
9. Thyagaraja, Prabhāda Bhakti Vījāyana, p. 6
12. Kambar - Dr. Iyengar Vedaipadalan, p. 432 Kamba Ramayana
15. Prabhāda Bhakti Vījāyana, Vachanam Nos. 1 and 2.
   (Noukasharitram of Thyagaraja, Text only
   Manjurapattu Ramaananda Sastri (1873)).
26. Ibid. (Sriyeramamabhoji - Kshetra) by Sriyanga
   Kanganayaki Ammal (Tamil).
27. Ibid. (Panchal Charitra - Noukasharitram in song
   and verse in Sounsathra language).
28. Kavi Venkatasiri Sankraita Noukasharitram, Madurai,
   Soumsatra Sabha, 1947.
29. Srinivasa Iyengar, C.R., *The Spiritual Heritage of
   Thyagaraja*, p.33
31. Sambanda Madaliyar, *Kastaka Tanisuk*, p.60
32. Kalyanarama Iyer, S., Gopalakrishna Bharatiyar's
   *Tirumalakante Varanar Charitram and Iyarpagai
   Iyarpagai Bharatiyar*, Madras Law Journal Press,
   Madras, 1944.
33. Ibid, p.64
   Vol.II, Ch.XXIII, verse 47.
35. Ibid. Sanskrit Text, Vol.II, Ch.XXIII.
37. Sarangadeva, *Sangeitaratnakara*, Vol.II, Ch.2
PRODUCING OPERA FOR SOUTH INDIA

Production of Opera on the stage requires performers who can act and sing on the stage and a well-trained orchestra to provide the background music. In the South Indian Operas, the dialogues are set in verse forms and through songs known as Darus or Kaertanas. The intermittent prose passages serve as connecting link for the continuation of the story and sometimes they provide the information for scenic arrangements.

The form Sangeetanatake is highly conventional as the whole play runs through music. But the convention is overcome by the beauty and fascination of the music. No art is possible without some sort of convention. In an opera, the dramatic performance and music are in active alliance, enhancing and supplementing each other. The music in the Opera intensifies the dramatic force but eases the dramatic tension.

Producing opera for South India will not be an imitation of Western Opera. The South Indian Operas make use of classical Carnatic music. The performers will sing the Carnatic Music and the orchestra will be of melodic type. Orchestra which is based on harmonic music is known as Harmonic orchestra and the orchestra which is based on melody is known as melodic orchestra. Hence, the Western Orchestra is Harmonic Orchestra which consists of Harmonic music and the Indian one.
and the Indian Orchestra is melodic orchestra whether South Indian or North Indian because the music is based on the melodic type. Opera performers may be trained through a school. Melodic orchestra has not yet been developed fully and so efforts must be made to set up melodic orchestra. Vocal ensemble or chorus is again an undeveloped branch of Carnatic music. An attempt must be made to develop Carnatic singing of a Carnatic music to produce an opera. The opera composition have to be edited as there are songs of descriptive type and indirect speech is incorporated in South Indian Operas. Besides these technical matters, cooperation from many artists is very essential which is a difficult thing to obtain. The stage director and the music director and the music director should be very competent to manage the performers. Lastly, production of opera on the stage is a very expensive affair. The opera troupe consists of many performers and technicians and hence large sums of money is required to maintain an Opera troupe.

First the methods of training the opera performers must be studied. The opera performer who wishes to take part in South Indian Classical operas must be good at singing as well as acting. An opera singer should have a good voice as all emotions are expressed through the songs. The operas in South India consists of songs in the style of Carnatic music. Hence, the performer should train his voice to sing the songs
and the Indian Orchestra is melodic orchestra whether South Indian or North Indian because the music is based on the melodic type. Opera performers may be trained through a school. Melodic orchestra has not yet been developed fully and so efforts must be made to set up melodic orchestra. Vocal ensemble or chorus is again an undeveloped branch of Carnatic music. An attempt must be made to develop choirs singing of Carnatic music to produce an opera. The opera composition have to be edited as there are songs of descriptive type and indirect speech is incorporated in South Indian Operas. Besides these technical matters, cooperation from many artists is very essential which is a difficult thing to obtain. The stage director and the music director and the music director should be very competent to manage the performers. Lastly, production of opera on the stage is a very expensive affair. The opera troupe consists of many performers and technicians and hence large sums of money is required to maintain an Opera troupe.

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of Carnatic music in a melodious tone. The voice must be capable of producing a wide range of controlled frequencies and must be able to sustain them for the necessary length of time at various intensities. The voice should be attractive and flexible to produce the various 'Ornaments' related to the Carnatic music.

To achieve these above-mentioned qualities, 'Voice Culture' which is the process of bringing the voice under control must be studied. The voice culture methods vary with the style or system of music. The thesis entitled 'Voice-Culture' with special reference to South Indian Music has been written by the present writer contains the methods of training was awarded the M.Litt. degree of the University of Madras, 1971.

The article entitled "Voice-Culture" with special reference to South Indian Music written by the present writer based on the M.Litt thesis has been attached with the present thesis which was published in the Bulletin of the Institute of Traditional Cultures, Madras, 1972 to have an idea of training the voice to sing South Indian Music.

Production of opera on the stage requires a well-trained orchestra. The field of orchestration has not been developed so far in South India. There are innumerable instruments which can be used in an orchestra. The orchestra in an opera helps to portray the different emotions such as sadness,
happiness, fear etc. through a colourful combinations of different sounds of various instruments. The tone colour of every instrument will bring out a specific emotion or idea. It provides the qualities which the voice of the singer or acting capacity of the performer lacks. The emotional fervour is either intensified or subdued through the help of the orchestra in an opera. Corresponding to the 'LeitMotifs' of the Western Opera, orchestra can provide music for the darus which describe the entrance of particular characters. Tunes which suggest the time of the day such as dawn or sunset can be played by the orchestra. Instrumental introduction can be provided by the orchestra before the play starts like the 'Overture' of Western Opera. The orchestra for South Indian operas will be of melodic type and harmony will not be introduced in the orchestra as the songs of South Indian Operas are composed in Carnatic music. The paper presented at the seminar held under the auspices of the Institute of Traditional Cultures, Madras entitled 'Orchestra with special reference to South Indian Music' by the present writer deals with the details of Orchestration of South Indian Music. The reprint of the published paper has been attached with this present thesis.

The Opera performer must be adept in acting besides singing. Acting or Abhinaya relies mainly
upon two things, movements and facial expression
of the performer. In the opera, the performer himself
sings the songs or sings the recitative type of music
wherein the verses occur. Hence the necessity for
modulation of the voice which is required for the
dramas wherein speaking is resorted does not occur
for opera performers. The expression through face
and body movements are necessary for the opera performer.
The performer must know the meaning of the songs thoroughly
and he must also feel and do the Abhinaya while singing.
Then only he can bring out the meaning of the songs
or verses in the opera composition.

Vocal ensemble or Gheeras is an important item
in Opera. Group singing has not been developed in
South India as singers take different basic note or
'Adharashadja' for their singing. In group singing
of Carnatic music the unisonal singing which is singing
in one shruti by the group of singers or the octave
singing which is singing in two different octaves are
adopted.

In South Indian Operas, some of the songs are
of descriptive nature and indirect speech also occurs.
Hence before producing the opera on the stage, editing
must be done by the producer. The songs which describes
a particular place or narrates a particular incident
should be used in setting up the particular scene or must
be used to construct the background and atmosphere of
of the place described. For example, the first song in the Opera 'Nouka Charithram' of Saint Thyagaraja 'Srungārinchukoni' in the raga Suratti and Adi tala describes how the Gopees decorated themselves and started with Sri Krishna. This song must be used to set up the scene as to how beautifully Gopees have decorated themselves, as described in each line of the song and how they started their journey with Sri Krishna.

The indirect speeches which occur in an opera can be also used to set up scenic arrangements. It also provides the continuity of the play. An example for editing an original Opera for staging is described below:

Opera:  Nouka Charithram

Libretto and Music: Saint Thyagaraja

Characters: Sutradhara, Ten Gopees and Sri Krishna.

One Act Play

The play starts with the invocation to the Gods Vinavaka, Sarasvathi, Guru or preceptor, Poets and God Rama are worshipped. It is followed by a Phalasruti or Benediction. This should be performed behind the stage in the form of Chorus by the opera performers to create the musical atmosphere for the presentation of the musical play. This is the Melaprapthi of the Opera.
The following two verses which give the contents or summary of the play must be recited by the Sutrādhāra who should enter after the Melaprapthi. This will be the first scene of the play. The mention of Sutrādhāra is not in the original text.

The second scene will start with the appearance of Śrī Kṛṣṇa playing on the flute the notes 'Sa ri ga ma pa dha ni sa'. Then the Gopees hearing the melodious notes from Śrī Kṛṣṇa’s flute will begin to search for Him and at the time Śrī Kṛṣṇa will be coming with pearls in his hands to buy Jujube fruits. All these descriptions are given through verses. The Gopees joy on seeing Śrī Kṛṣṇa and how Śrī Kṛṣṇa appeared to the Gopees are again described through verses. The descriptions given through the verses must be expressed by the actors. The first Daru is set in indirect speech and it describes how the Gopees decorated themselves and happily started with Śrī Kṛṣṇa. The descriptive passages again must be portrayed by the performers by the gait, dress and action. The orchestra will play the tune of the Daru when the performers do the proper action. This play takes place on the banks of the river Yamuna and the time of the day is evening. The Second Daru 'Choodara' in rāga Pantuvarali. Chāpya tala is composed in conversational style. The Gopees converse with one another. The verses in between the second Daru and Third Daru are composed in indirect speech. Hence they must be
used to create the situation. The third Daru and the dvipadai which follows are composed in conversational style. The next Kandapadhyam and Sārdulam are again a dialogue between a Gopee and Sri Krishna. The song 'Emani Heranammu' in the raga Sourashtram and the following Daru 'Gmemo Teliyaka' are 'Uttarapratyuttara' type. cf. Daru in conversation style. The Gopees sing the first song while Srikrishna answers to them in the latter Daru proceeded by a Kandapadhyam.

The Third Scene begins on the boat. The song 'Vadanu Jaripe' in the raga Saranam which can be played by the orchestral group describes as to how the Gopees went on the boat with Sri Krishna. The scene must be set up as described in the Daru. The Seesapadhyam followed by a Daru, Kandapadhyam and champaakamala which follows the padyam are also of descriptive type s for which scenic arrangements should be made. The scene must be set up for the Devathas or heavenly beings to sprinkle flowers on Sri Krishna. The Gopees must act as if they are very proud of
'Joetha Narare' is composed in descriptive style for which the scene should be set to convey the idea that the divine ladies are witnessing the scene wherein Sri Krishna and Gopasee go on a boat journey. The song also describes the action of the Gopasee, who go on the boat journey with Sri Krishna. The Kandapaḍyam and the following Daru which is set in Devagandhari raga should be sung in chorus by the Gopasee. When the Gopasee sing the Seesapadyam exhibiting their proud Sri Krishna wanted to put down their pride and hence thought of bringing a storm and making the boat leak through a hole. The Sardulam which follows the Seesapadyam is written in indirect speech. Here the third scene will end and preparations for the fourth scene with thunder storm and a hole in the boat should be exhibited.

The fourth scene will start with the group singing of Gopasee. The twelfth Daru in ghanta, the Sardulam which follows the Daru, the Thirteenth Daru the Kandapadyam which follows the thirteenth Daru and the Seesapadyam are sung by the Gopasee in chorus. Sri Krishna will talk to the Gopasee through a dvipadaśī. The Gopasee will again start singing in group. The usthaha verse is composed as to have spoken by Sri Krishna. The Kandapadyam No.20 is written in indirect speech; Here the scene should be arranged as if the Gopasee hearing the words of Sri Krishna have placed,
their blouses in the hole to stop the inflow of the water. The Daru 'Krishna Makemi' which is set in Punnagavarali raga is sung by the Gopees in chorus. Sri Krishna answers through a Kandapadyam. The Kandapadyam No.22 is composed in indirect speech which requires scenic representation. The Daru 'Indukemisetthu' in the raga Varali is written as sung by Gopees and Sri Krishna in conversational style. The Kandapadyam which follows the Daru and the next Daru which is set in Mohanam are written in descriptive style which should be portrayed through scenic representation and action of the performers. The Gopees sing an Uthpalamala and Champakamala in chorus.

The fifth scene starts with the appearance of Sri Krishna with all His lustre and beauty. The Gopees sing in chorus the Daru 'Harihari' in Punnagavarali raga. The Sutradasara appears on the stage and says the verse Champakamala No.6. The original text here the character Sutrada, does not mention about/Sri Krishna sings a Kandapadyam. The Sessapadyam describes how the Gopees obeyed the words of Sri Krishna in indirect speech. The scene should be arranged as if all the storm and rain have subsided and their clothes have come back to the Gopees and the Gopees should be portrayed as if they are extremely happy as the calamities were over. The Sutradasara will sing the Champakamala No.5 which is written in indirect speech. Again there is no mention of Sutradasara in the original text. The Sutradasara sings the Uthpalamala
also which follows the Chempakamalai. The Daru Gandama Puyyuruga in the raga Punnagavarali is of descriptive type for which the characters should act according to the meaning of the song. The Seeapadiyan and the Daru 'Gunaagmayami' which is set in the raga Sourashtra should be used for scenic arrangements. The Gopesea and Srikrishna should be moving as if they have started their journey to reach their home as the Daru is written in direct speech the description of how Gopesea started with Sri Krishna. The Sutradya will sing the songs which are set in descriptive style or in indirect speech while the performers will be acting on the stage according to the meaning of the song. They left Sri Krishna into his house and sang the 'Mangalam' in the raga Surutti which should be sung in Chorus by Gopesea. The 'Phalasaruti' verse should be sung behind the stage by the actors.

If the play is staged in Tamil nadu, where the audience cannot follow Telugu, translation for the entire play must be made in Tamil and should be circulated to the audience to make the audience follow the story and enjoy the music presented by the performers.

Production of Opera on the stage needs co-operation from the music Director, Stage Director, Actors, Orchestra players, costume and make-up designers. The music Director must be capable of managing the actors-sang-singers and the orchestral group. Hence he must be proficient in conducting the orchestra as well as
training the singers. The stage Director should
look after the make-up and costume of the performers
which are suggested by the costume designers and
make-up man. He should also take care of scene setting
which is very important for the musical play. As too
many performers take part in the opera, a large sums of
money is required.

At present, vocal concerts and dramas are very
popular in South India. Therefore to experiment the
Opera Production on the stage which combines both vocal
music and drama needs very careful planning on the part
of the producers. Finally, there is no special Opera
Theatre in South India. Efforts should be made to
built opera theatres with proper care on acoustics of
the theatre.

Producing Opera for South India will not be
an unimaginative imitation of Western Opera, but will
be a new interesting Art form of South Indian musical
heritage.
OPERA IN THE WEST AND IN SOUTH INDIA
- A COMPARATIVE STUDY
distinct pronunciation of words. The story "Ugolino" by Guiliel was performed to the accompaniment of lute. This was a by-product of renaissance to the Greek style of solo singing.

In the history of Western Opera, the Florentine school is the earliest beginning of operatic school. The music consists of mostly recitative over a thorough bass, with small orchestra. Vocal line adheres to the natural rhythm and accent of the spoken language. Monteverdi took up the innovations of the Florentine school and made developments by retaining the old contrapuntal style and introducing new homophonic dramatic style. The harmony was richer and more varied and took a bold step in introducing instruments. Operatic overture was also introduced.

The opera travelled from Florence to Rome, which was the second city to develop Opera in the West. Special features of Roman opera are more extensive use of choruses and introduction of comic scenes called intermezzi related among the scenes of serious drama. This school also contributed to "aria".
Then the Venetian school followed the Roman school. This school began in 1637 and flourished around the middle of the 17th Cent. The first public opera was established in Venice, Teatro San Cassiano in 1637. As they had to cater to the public taste, Venetian opera was characterized by considerable use of canzonas and popular tunes. Orchestral instructions and interludes were used, and Chorus was much less prominent. Short overtures in the style of fanfares were introduced.

Naples was the last of the Italian cities to develop opera late in the 17th Cent. This school was called Neapolitan school. This school dominated everywhere in Europe. The principal musical form of the school is the "Da Capo Aria". Alessandro Scarlatti was the famous composer of this school (1659-1725) and he emphasised music much more, sometimes at the expense of drama and he is the first person to introduce the operatic musical form "Da Capo Aria" into the opera. Though this form was good musically, it was not suitable to all dramatic situations. But so great was its musical appeal, it came to be used largely. His operas came to be known as "Opera Seria" or (Serious Opera). The heroic or epic plots are put
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to music and staged in a grand scale with more
stress on orchestra than vocal calisthenics with
no spoken words. It becomes the fashion of the
following century: During 18th Cent., Opera
Serie became storic-typed. The play consisted
merely of a string of anthe arise and shallow and rapid
verse forms. Everything was set up so as to
display the technical skill of the singers. The
melodic style of this school was characterised by
vocal embellishments, florid writing and coloratura
much of which was improvised by the singer. Excess
of technique over dramatic form led to the decline
of this style.

Along with the Italian "Opera Serie", a
humorous counterpart namely "Opera Buffa" developed.
The comic opera is called "Opera Buffa" in Italy.
Its origin was in the comic intermezzi used between
the acts of "Opera Serie". It is characterised by
full chorus finales, popular tunes, lively action and
witty dialogue. Pergolesi's "La Serva Padrona" is
an example of "Opera Buffa". It consisted of spoken
dialogue in earlier times but later "Recitative Secco"
or 'Dry Recitativa' which is a lightly accompanied
form of recitative was adopted particularly to rapid
or humorous dialogue.
At the beginning of the 19th Cent., Italian opera was infused with a new breath of life through the work of Gioacchino Antonio Rossini (1792-1868) who wrote both serious and comic operas. In his operas prominence was given to vocal melody and orchestra. His school was followed by Donizetti (1797-1848) and Vincenzo Bellini (1801-1835). Giuseppe Verdi (1831-1901) followed Bellini and Donizetti in his style of writing operas such as "Oberto" (1839) and "Errani" (1844). Verdi had a very long career and his final works were remarkable for their depth and expression and richness of harmony and orchestration.

By the end of the 19th Cent., a new school paralleling the movement in literature was marked in the history of opera, by the appearance of a new school of operatic composition namely "Verismo". It appeared first in Pietro Mascagni's "Cavalleria Rusticana" (1890) and Ruggiero Leoncavolo's "Pagliacci". (1892) The aim here was to present dramas of real life, with all the interplay of violent passions and music with realistic power.

The greatest composer in Italian operas since Verdi was the most popular Giacomo Puccini (1858-1924). Later composers of opera such as Umberto Giordano, Franco Alfano and Italo Montemassi have been influenced by the style of Puccini and the methods of "Verismo", with addition to the musical elements traceable to
Meanwhile a new form namely "Opera Comique" evolved from the crude plays with interspersed songs which had been popular with the people of France in the early 18th Cent. Short satirical poems were sung to "Vendélítes" - existing popular airs namely opera paved the way for the "Opera Comique".

Nourished during the elaborate arias. The aim of though greater importance of drama were consis of a French Opera. Greater use of instrumental chorus and lavish scenes were also found. They also introduced the form known as "French Overture".

In France, opera had its rise in the ballet elaborate spectacles performed for the entertainment of the 17th Cent. Court. In 1645, an Italian opera troupe first appeared in Paris and it gave impetus to the musical phase of court performances. One of the first opera to be performed in Paris in 1647 was Luigi Rossi's "Orfeo". Jean Baptiste Lully
conception and taxing demand for brilliant singing and acting. Meyerbeer's (1791-1864) best works are truely "Grand Opera" in the picturesque sense of the term. There was a clear demarcation line between the "Comic Opera" and "Serious Opera" during 18th Cent.
The following were the characteristics of the "Opera Seria" of the 18th Cent.

1. There were normally six characters - three men and three women.

2. The plot of the Opera was overcomplex and unnatural centering around an intricate love affair with impossible situations.

3. Dramatic truth was not realised.

4. There was an overemphasis on arias by having chain of arias. They were classified into various types and there were very strict rules concerning where when and whom they should be sung.

Very little use of Chorus.
s alone were used exclusively and ladies nce to take part in leading roles

mean to rapid dialogue, half
In the second half of the 18th Cent. most of them were reformed by Gluck which are the following:

1. Music represented the classical spirit by a return to simplicity of style.

2. The libretto was improved by eliminating complex love intrigue and by returning to classical mythology for the basis of the libretto.

3. The dramatic truth was established by eliminating superfluous virtuosity and by introducing emotional music which follows the dramatic situation.

4. More emphasis was laid on Recitatives and the difference between the Arias and Recitatives was made less in style.

Chorus was used profusely.

Further delineation was also made. Effective was added for successful character-

opera in the reformed style which was produced in Vienna translated into French and in Paris. Gluck's followers such as Molin, Mehul and Spontini. The distinction between the Comic opera and opera evident during the beginning of
the 19th century and in the second of the 19th Cent. they merged with one another.

In the first half of the 19th Cent., new developments took place in French opera seria which made it a rival of Opera Comique. This is referred as "Grand Spectacle Opera" because of its grandiose schemes, heroic and historical subjects, extravagant heroes and situations, demons and men in conflict, and chorale juxtaposed with ballet tunes. The chief exponent of this style was Giacomo Meyerbeer (1791-1864). In the second half of the 19th Cent., the comic opera grew into the "Lyric Opera" retaining some aspects of the "Grand Spectacle Opera". Charles Gounod's "Faust" (1859) and George Bizet's "Carmen" (1875) replaced the heroic grand opera style of Meyerbeer. The French emphasis on the text was made by the democratic use of the accompanied recitative between the more formal vocal numbers. In the 20th Cent., Jules Massenet (1842-1912) was a prolific French composer. Gustave Charpentier came after him and presented an opera called "Louise" based on the study of modern sociological problems and a picture of contemporary life. The opera "Louise" has been known as the first "Prolletarian Opera".
Germany maintained the Italian or Italianized opera theatre during 17th and 18th Centuries. Then emerged in folk theatre, a native product known as "Singspiel" (song-play) a light burlesque play wherein speech was interspersed with singing. The first great German opera composer was Wolfgang Amadeus Mozart (1756-1791). His works "Le Nozze De Figaro" (1786) and "Don Giovanni" were written in Italian. They were the descendents of Italian "Opera Buffa". The other two works "Die Zauberflote" (1791) and "Die Entfuhrung aus dem Serail" (1782) were written with dialogue (Speech). The influence of 17th can be seen in the above two works.

The "Singspiel" type of opera included both comic operas. Later it came to be called opera. This style of opera was the forerunner of English Ballad opera.

Half of the 18th Cent., main developments and the notable composers of this operatic style are Johann Adam Miller (1738-1804) and Wolfgang Amadeus Mozart.

Mozart's operas fall into three categories: Singspiel, Opera Buffa and Opera Seria.

His operas "The Seraglio" (1782), "die entfuhrung" and "Die Zauberflote" (The Magic Flute) fall in the Singspiel type. His Italian operas...
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The "Singspiel" type of opera included both the Serious and Comic operas. Later it came to be used only to denote Comic opera. This style of opera began as an offshoot of English Ballad opera. In the second half of the 18th Cent., main developments took place and the notable composers of this operatic style are Johann Adam Miller (1738-1804) and Wolfgang Amadeus Mozart.

Mozart's operas fall into three categories namely, Singspiel, Opera Buffa and Opera Seria. The German operas "The Seraglio" (1782), "die entfuhrung aus dem Serail" and "Die Zauberflote" (The Magic Flute) 1791) belong to Singspiel type. His Italian operas "Idameneo" (1781) and "La Clemenza di Tito"(1791)
belong to Opera Seria type. Mozart’s famous operas “La Finta Giardiniera” (1775), “Le Nozze di Figaro” {The marriage of Figaro} (1786) “Don Giovanni” - {Don Juan} 1787 and “Cosifan Tutte” (1790) belong to the Opera buffa type.

Then came the great Ludwig Van Beethoven (1770-1828) who contributed the exquisite and only opera “Fidelio” with profound originality. Spoken dialogues were used but the orchestral score was magnificent to evoke the required atmosphere and to depict the emotional turmoil of the characters.

The Romantic movement reached its operatic peak in the music of Carl Maria Von Weber (1786-1826). The romantic period of opera included an interest in the beauties of nature a fascination for supernatural element of terror, a fanatic love for exotic things and a keen enthusiasm for national folklore. The famous works of Weber’s are “Der Freischutz” a romantic opera, (1821) “Euryanthe” (1823) and “Oberon”.

During Ex 19th Cent., two significant developments took place (1) the rise of German Romantic Opera in the first half of the century (2) is the musical drama of Richard Wagner. The German Romantic opera evolved from the German “Singspiel” of the late 16th Cent. and early 17th Centuries. The fundamental characteristics are the subjects which were taken from German legend or folklore, romantic treatment of natural
phenomenon, use of supernatural agencies to heighten dramatic interest and use of German folksong with conventional Operatic Arias. The musical drama of Richard Wagner showed a marked departure in general concept, style and form from all other operatic production. Wagner conceived the musical drama as a work in which music, poetry and stagecraft are fused to form a new dramatic whole. Wagner wrote his own libretti and one of the most notable features of Wagnerian musical play is its continuity. The continuous melodic line, the non-perodic rhythm and the constant use of the orchestra contribute to the overall aspect of continuity. He tried to avoid the essential artificiality of Opera. He thought music should be close to the natural rhythms and inflections of the ordinary speaking voice which will be close to the Recitative of the earlier operas. But he combined this with an expressive web of orchestral music which reflected the emotions and thoughts of the characters with a superb sense of theatrical drama. This ideal he called "GESAMTKUNSTWERK" - a union of all the arts of the theatre.

Richard Wagner (1813-1883) again recalled the ideals of the early Italian Opera. For him, the essence of opera is Drama. Music is a powerful vehicle to intensify the dramatic action. Music and Libretto became one with each other in a single unity of expression.
Music was no longer an accompaniment but a cause every feeling expressed through a wonderful scheme of "Leitmotif" or leading themes. These "Leitmotifs" are thematic ideas which are connected with a particular character, situation or idea and they are variable according to the dramatic requirement of the moment. They are developed symphonically throughout the opera. The orchestra in Wagnerian opera was lively to every suggestion of past and future and throughout this complex web of tone, one caught ominous strains of prophecy often giving the entire score something of the tension and fatalism of Greek Tragedy.

Engelbert Humperdinck (1854-1921) followed the style of Wagner in his works. The past Wagnerian opera period was dominated by Richard Strauss. He too enriched the colour of the orchestra and moreover created a wholly emotional and pictorial language of his own.

There was very little indigenous opera in England in the Baroque period similar to the situation in Germany. The English operas grew out of Masque and more or less followed French style of opera. The first genuine opera in English was John Blow's "Venus and Adonis" (1685). In addition to Italian opera which were flourishing before the indigenous English opera, l
the Masques were performed. It is a dramatic form of entertainment produced for the nobility based upon an allegorical or mythological subject consisting of poetry, vocal, instrumental music, scenery, stage machinery, costume and dancing.

In England, the operas have been largely dominated by foreign influences. Henry Purcell (1658-1695) produced his opera in 1689 namely "Dido and Aeneas". But with the death of Purcell, English opera fell into stagnation. Then George Frederico Handel came to London in 1710 and produced the opera "Rinaldo" which acquired great success; his operas were not strictly of Italian style but combines elements from several schools.

During the early 18th century, a new type of opera began to appear in various forms in Europe and in England. This type was generally known as Comic opera, although humourous elements were not necessarily prominent. It used a light, frivolous often humourous subjects. Exalted personages of serious opera were replaced by common place characters. Spoken dialogues were introduced instead of lengthy recitatives of "Serious Opera". Its characteristic feature was that light popular music was written instead of heavy dramatic Arias. Choral finales were usually employed and prominence was given to chorus in Comic Opera."
Then came a type of Comic Opera burlesquing the manmarias of Italian Grand Opera in the second quarter of the 18th century. The words were composed for the already existing tunes or folk songs. Beggars, thieves, pickpockets etc. were heroes instead of grand and good heroic characters, which figured in Grand Opera. This type of Opera was known as "Ballad Opera". Gay and Pepusch's "The Beggars' Opera" (1728) is one of the best known Ballad Operas of Rockingham England.

In the 20th Cent. Gustav Holst, Ralph Vaughan Williams and Eugens Goossens composed good operas. Recently Benjamin Britten has shown exceptional talent in the operatic forms. His opera "Peter Grimes" has won international distinction.

In Russia, the Italian tradition prevailed until the period of Mikhail Ivanovich Glinka (1804-1857) who first paved the way for Russian Nationalism in music. His successor Alexander Sergeivich Dargomijasky (1813-1869) is notable for his skill in declamatory style in operas. Significant contributions to the modern Russian operatic style have been made by the famous nationalist group of "The Five" consisting of Balakinev, Rimsky Kosakov, Mussorsky Borodin, Cui and Tchaikorsky.
Recently, Russia has got two more noteworthy composers of opera known as Sergei Prokofiev and Dmitri Shostakovich. The former’s "The Love of Three Oranges" is rich in its musical subtlety and the latter’s "Lady Macbeth of Mzensk" is a forceful ironic opera. This opera is very successful elsewhere except in Russia as it lost the Soviet hierarchy’s favour.

In the United States of America, the opera became popular only from 19th Cent. by the establishment of permanent opera houses. There have been also travelling companies. American opera had a strenuous career. Gian Carlo Menotti’s famous operas “The Telephone” “The Medium” and Deems Taylor’s “The King, Henchman” and Peter Ibbetson” are popular in America. The latter’s above two operas are Metropolitan productions. Besides him, Reginald De Kovan, Howard Hanson, Walter Damrosch and Bernard Rogers may claim productions at the Metropolitan.

The full potentialities of Television as an inspiration for opera production in America have not yet been fully realised. However, the first Television opera in America was Gian Carlo Menotti’s "Amahl and the Night Visitors".

The recent trend in American opera is the "Folk Opera" or "Grass Root" opera based on regional legends and tunes. Examples of this type are Kurt Weill’s "Down in the Valley", Gershvin’s "Porgy and Bess"
A significant movement in the United States is the "Opera Workshop" in American Colleges and Universities where young singers are trained to become Opera performers.

A study on the operas of different nations in the West wherein Opera is flourishing today, reveals that the Western countries give importance more for the dramatic aspect as opposed to that of Indian Operas which give prominence to music. Western operas do not make use of any of the literary forms in their operas whereas Operas of South India make use of literary forms such as Seema Padhyam, Choornikai, Venba etc. in their operas. The Western operas started in Italy and from Italy they spread to different countries but it is not so in India. In India, each province had its own traditional folk plays and the provincial traditional theatres of South India paved the way for South Indian Operas. This study also reveals clearly that evaluation and structure of Indian Operas are completely different from Western Operas.