

Music 242: Proseminar in Baroque Music
Dramatic Representation in Baroque Opera and Cantata (Fall 1997)

Instructor: David Schulenberg (Hill Annex, Rm. 1; office hours M 1-2, W 10-11)

Meetings: Mondays 2-5 (Hill 205)

This course will investigate how ideas, characters, and action are represented in various Baroque dramatic musical forms. We will consider operatic works (*drammi per musica*) by Monteverdi, Rameau, Handel, and J.S. Bach. Our goals will be: to gain an intimate knowledge of the works mentioned; to become familiar with recent scholarly writing relevant to the topic of dramatic representation in these works; to develop and apply various methods of analyzing and interpreting these works; and to consider how (or whether) music in fact contributes to drama and the representation of ideas in Baroque stage works.

Plan of work. Each week, seminar members will be expected to report on and discuss assigned reading and listening selections; they will also be asked to formulate questions and to investigate them by pursuing additional reading and listening as well as independent analysis. Findings will be regularly presented in short written reports (3-5 pages) also delivered orally to the group, which will also serve as the basis of further discussion; topics will range from sources and editions to criticism and analysis.

In addition, participants will submit a term paper at least 15 pages long (exclusive of notes, examples, and tables). This paper may be on any aspect of the works studied in the course, or on some aspect of criticism or interpretation suggested by them or the reading. It may incorporate portions of presentations previously prepared for the seminar. A twenty-minute aural presentation of this paper to the group will serve as the final examination. A 150-word abstract of each paper, stating the proposed topic and general approach, is due four weeks before the final meeting; attached to this abstract should be a bibliography. A rough draft is due at the second to last meeting of the semester.

During the first two weeks of the semester, I will meet with each member of the class to discuss his or her expectations of the course and particular interests. Students should come prepared to indicate any special topics, readings, or other matter that they would like to pursue, and we will try to find ways of incorporating these into their work for the course. I will also meet on a regular basis with each member to discuss their work and contributions to the course and, especially, the final paper.

Grades will be based on attendance and participation (approximately 25%), short written reports (25%), and term paper (50%). Acceptable work will receive a P; work significantly above average will receive an H. Attendance is mandatory; failure to attend meetings or to contribute constructively to discussions, as well as late or inadequate written work, will be grounds for an L.

Works to be studied (recordings and scores on reserve):

Monteverdi, *L'incoronazione di Poppea*

Rameau, *Hippolyte et Aricie*

Handel, *Giulio Cesare in Egitto*

J.S. Bach, *Coffee Cantata*

Comparative material (for Handel):

Carl Heinrich Graun, *Cleopatra*

Johann Mattheson, *Cleopatra*

Antonio Sartorio, *Giulio Cesare in Egitto*

Basic bibliography (on reserve)

MONTEVERDI

Chafe, Eric Thomas. *Monteverdi's Tonal Language*. New York: Schirmer Books, 1992

Fenlon, Iain, and Peter N. Miller. *The Song of the Soul: Understanding Poppea*. London: Royal Musical Association, 1992.

McClary, Susan. *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991.

Rosand, Ellen. *Opera in Seventeenth-Century Venice: The Creation of a Genre*. Berkeley: University of California Press, 1991.

Tomlinson, Gary. *Monteverdi and the End of the Renaissance*. Berkeley: University of California Press, 1985.

HANDEL

Dean, Winton. *Handel and the Opera Seria*. Berkeley, University of California Press, 1969.

Dean, Winton, and John Merrill Knapp. *Handel's Operas, 1704-1726*. Rev. ed. Oxford: Clarendon Press, 1995.

RAMEAU

La Gorce, Jérôme de, ed., *Jean-Philippe Rameau: Colloque International...1983*. Paris: Champion, 1987.

Lang-Becker, Elke. *Szenentypus und Musik in Rameaus Tragödie Lyrique*. Munich: Katzbichler, 1978.

L'opéra au XVIIIe siècle: Actes du colloque...1977> Aix-en-Provence: Laffitte, 1982.