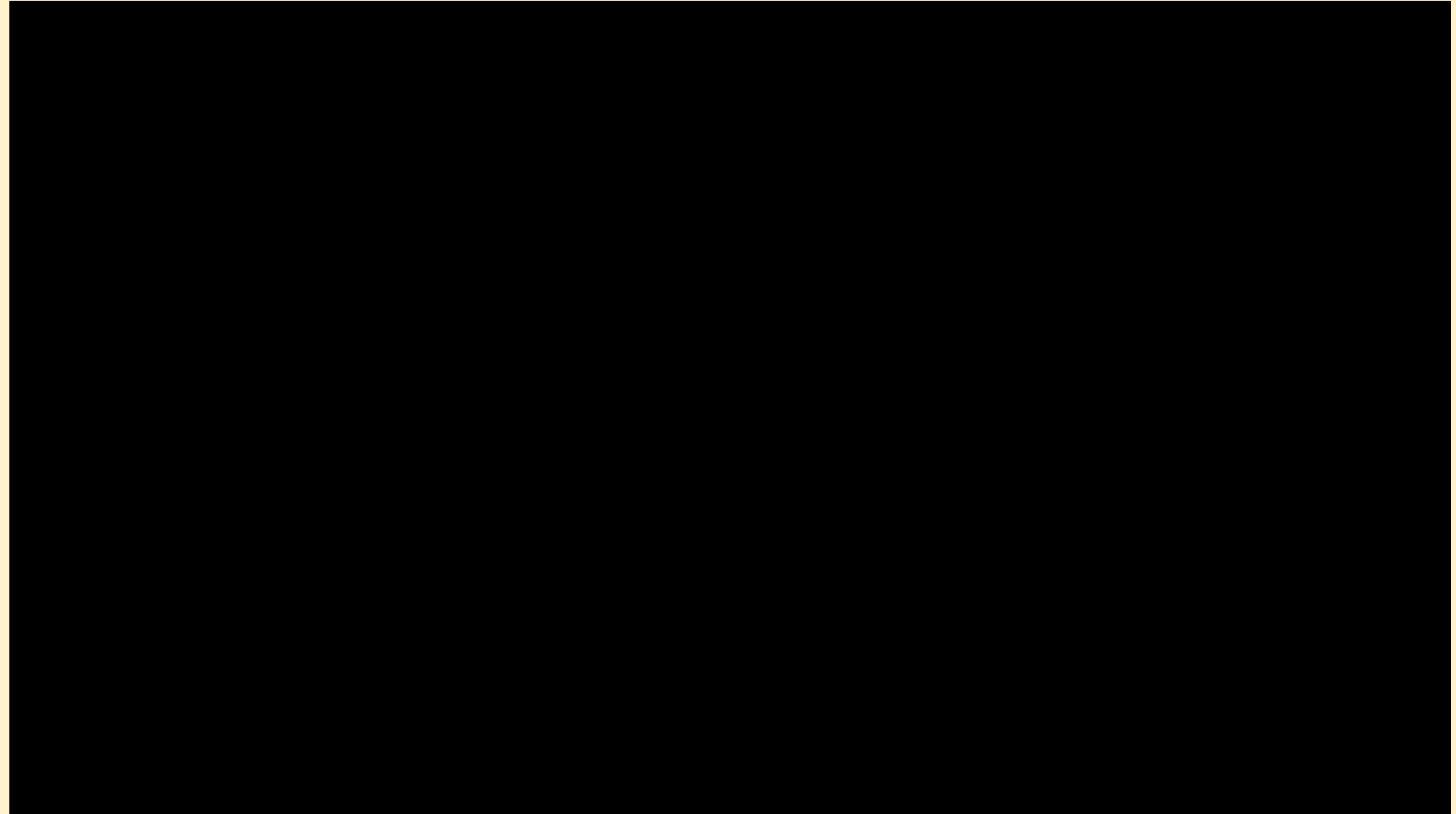


Week 2

Exoticism and National Stereotypes in Baroque Music

George Frideric Handel: *Giulio Cesare in Egitto* (1725)

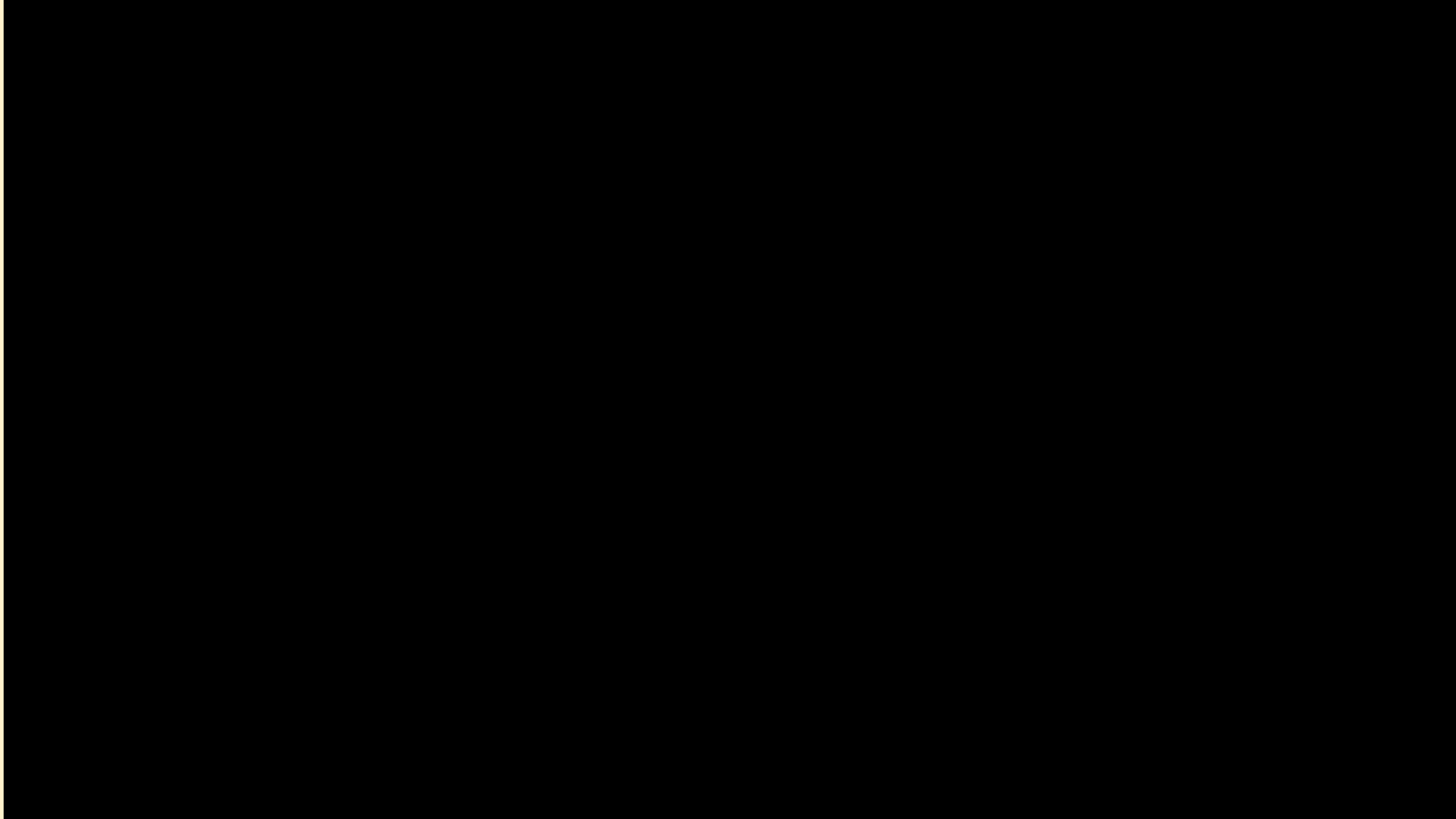
- Exoticism or Orientalism?
- Romans vs. Egyptians?



Ellen T. Harris, “With Eyes on the East and Ears in the West: Handel’s Orientalist Operas,”
Journal of Interdisciplinary History 2006

- Many Italian operas in London of the 1720s had exotic/orientalist plots
- Handel’s operas: 2/3=Eastern settings
- Opera companies in eighteenth-century London=commercial enterprise supported by venture capitalists who invest in East Indian trade
- Operas support colonial expansion by depicting the “Orient” in stereotypical ways
- Ralph Locke: *Music and the Exotic from Renaissance to Mozart* (Cambridge University Press, 2015), 261–262: these were complex works and probably meant many different things to many different people in eighteenth-century London...

Exoticism in *Serse* (Xerxes), 1738



Exoticism in *Serse* (Xerxes), 1738

- Ralph Locke: *Music and the Exotic from Renaissance to Mozart* (Cambridge University Press, 2015), 252.
- Xerxes is presented as both tyrannical and effeminate + ridiculous in his initial love for tree
- Sarabande features: slow triple meter (supposed origin: Latin America)
- ITAL. TEXT: Ombra mai fu / Di vegetabile, / Cara ed amabile, / Soave più
- 18c English TRANS.: “No, never vegetable made / A dearer and a lovelier shade.”

Molière/Jean-Baptiste Lully:

Le bourgeois gentilhomme (1670), *comédie-ballet*

Exoticism, pp. 2-20



Molière/Jean Baptiste Lully:

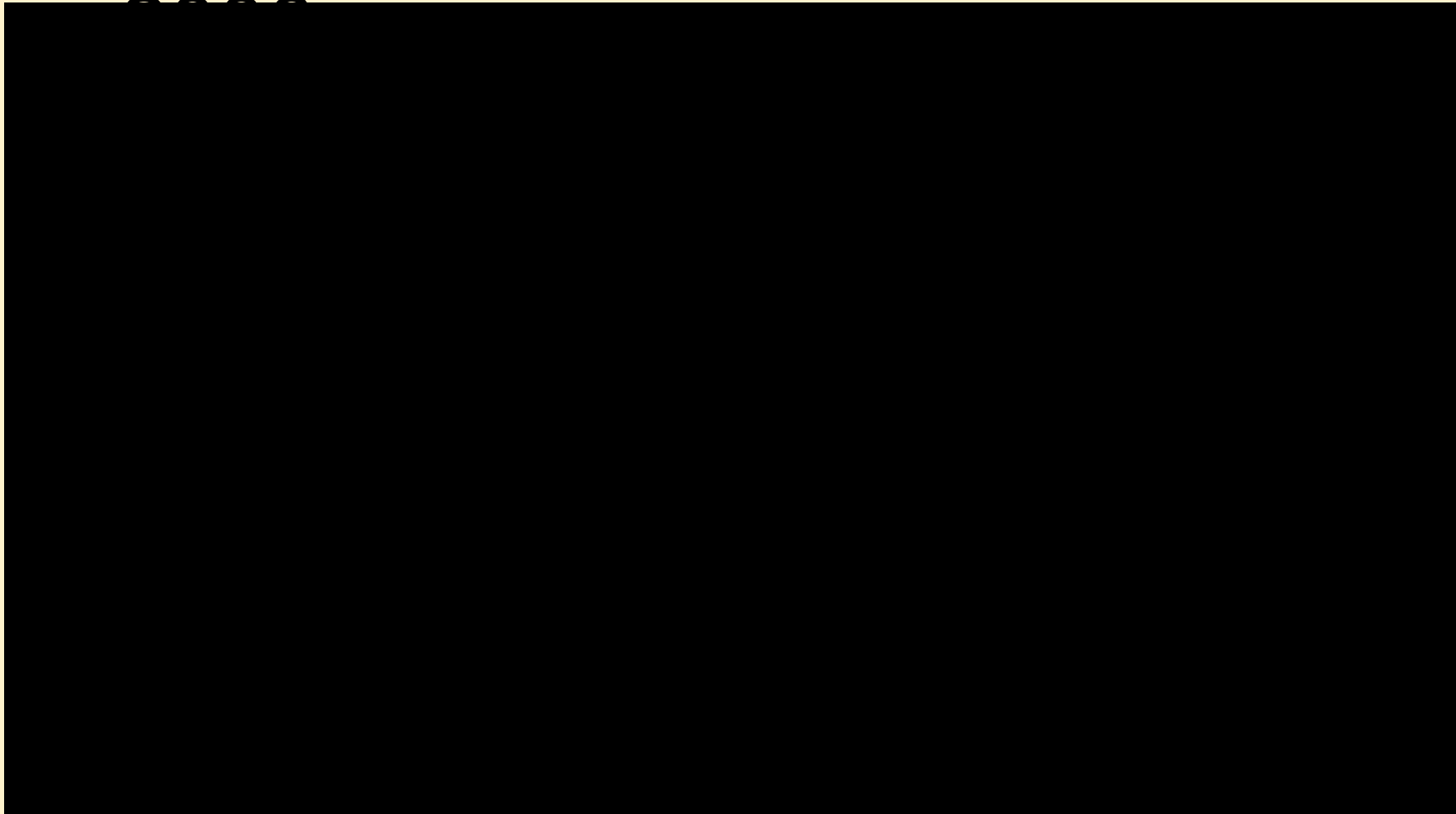
Le bourgeois gentilhomme (1670), *comédie-ballet*

National Stereotypes: Spanish, Italians,
French



Jean-Philippe Rameau: *Les Indes galantes*,
1729

Act IV, "Les Sauvages:" Paris National Opera,



Jean-Philippe Rameau: *Les Indes galantes*,
1729

Act IV, "Les Sauvages:" Paris National Opera,
2019

