

# Week 6

*Samson et Dalila*

(originally an oratorio)

Premiered in 1877 in Weimar

# Proto-Western Self: the Hebrews

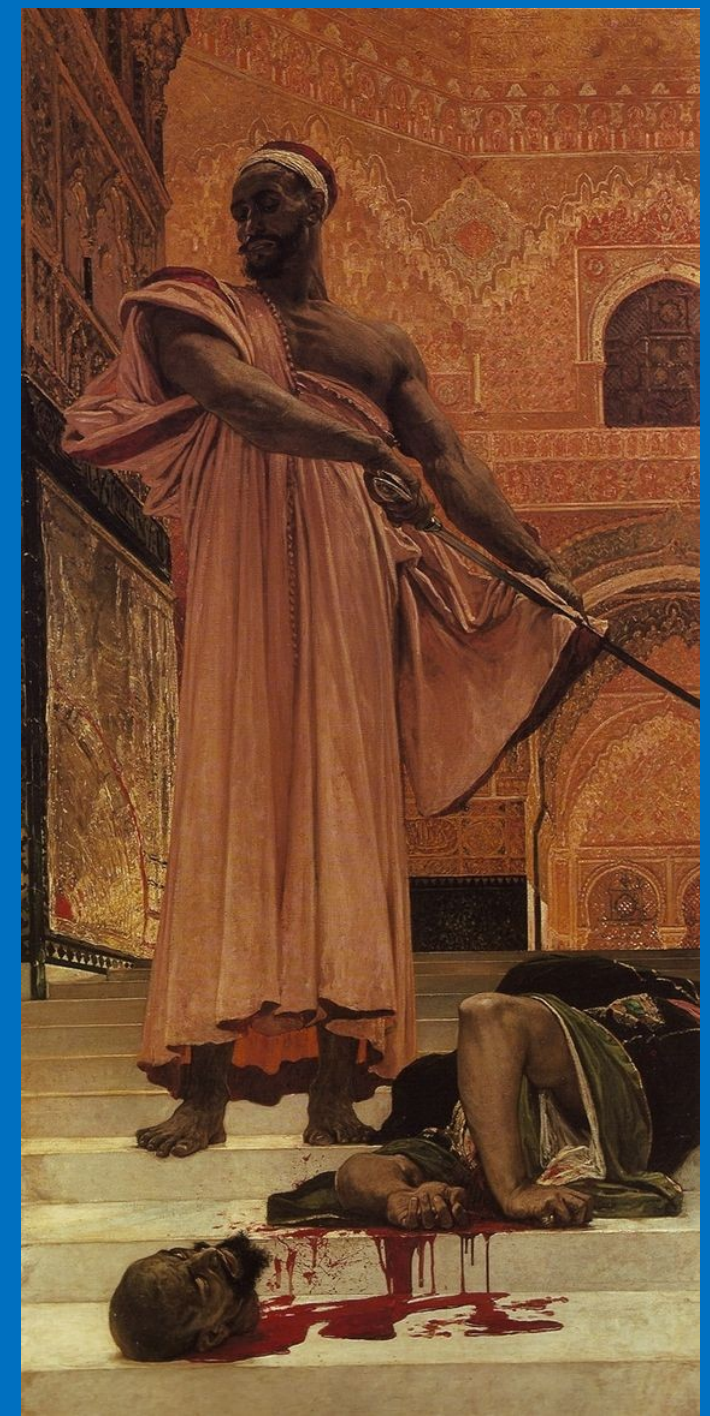
- Opening of the opera: style? (#4) + (#9—2:26)
- Serious, archaic style
- Counterpoint—fugue
- Chant-like, chorale-like

# Oriental “Other”: the Philistines (Palestinians)

- Priests
- Abimelech: completely negative + ridiculous (#6—1:30)
- High Priest: non-threatening curse (#8—1:50)
- Philistines’ religious music (#30)
- ENDOTIC READING: Philistines=morally corrupt authority (Catholic Church)
- Dance of Priestesses—SEX (#12)
- Bacchanale—SEX (#26)

# Henri Regnault (1843–1871)

- Friend of Saint-Saëns
- *Execution without Judgment under the Moorish Kings of Grenada* (1870)
- *Salome* (1870)



# Proto-Western Hero: Samson

- Heroic tenor—rousing music (#7—1:15)

# Oriental *femme fatale*: Dalila

- Act-1 Aria: “Printemps qui commence” (#13)
- Act-2 Aria: “Mon coeur s’ouvre à ta voix” (#21)
- Mocking version of the aria in Act 3: (#28)
- #35
- Redeeming Qualities?—Act 2 Dalila monologue and dialogue with the High Priest (#15 and #16, 4:20)