

Abstract

Drawing cultural studies into musical analysis, I have paralleled musical *prosopopoeia* between Jacopo Peri's *L'Euridice* (1600) and Dieterich Buxtehude's *Fried und Freudenreiche Hinfahrt* BuxWV76 (1674). These compositions reveal new evidence to suggest connections between early Italian and North German music. *Prosopopoeia*, conveys the dead as living in both cultures. It is rarely studied, despite its bizarre intrigue.

Like much German funeral music of its time, Buxtehude's *Fried und Freudenreiche Hinfahrt* was composed for a singer to personify the deceased: the rhetorical figure *prosopopoeia*. With the only dissertation on this subject, Gregory Johnston is the sole researcher of this fascinating Lutheran practice. Preparing for one's own death, the *ars moriendi*, was one large influence on *prosopopoetic* music and provided context for analysis of *Fried und Freudenreiche Hinfahrt*. To give greater context to *prosopopoeia*, I examined *ars moriendi* through selected sermons on the subject by Martin Luther.

Also using *prosopopoeia*, the early Italian opera *L'Euridice* has comparable content and themes; it focuses on the revivification of the dead. Considering that the two works differ in cultural settings, they were an ideal juxtaposition of works for my purposes. The strong parallels of musical treatment of *prosopopoeia* in *Fried und Freudenreiche Hinfahrt* and *L'Euridice* evidence the power of musical messages to surpass boundaries of distant European cultures.

Figures used *prosopopoetically* such as *anabasis*: an ascending musical line that expresses elevated emotion; *catabasis*: a descending line that expresses sadness; *gradatio*: a sequence repeated at a higher pitch to denote intensity; and *interrogatio*: a leading tone sonority at the end of a question, concurred with textual affections in both works that were very similar. In many cases, the musical-rhetorical figures often occurred with the same words or even entire phrases common to both works. The temporal position of the musical figures within the works was even strikingly similar.

The correlations shed light on infrequently studied musical particulars of *prosopopoeia*. For example, the opening sections of both works make thorough practice of *catabasis*. The *catabasis* occurs alongside words that express pain and suffering. Words and word groups such as "death," "wrench," and "rend asunder" accompany *catabasis*. This research also confirms Gregory Johnston's theory that a dichotomy of affections exists within *prosopopoetic* musical works. Lament shifts to joy. This reflects life-after-death transformation in the text. Refining Johnston's observations, I have discovered that musical-rhetorical figures shift as well. While *catabasis* and *interrogatio* prevail in the mournful first half of the music, *anabasis* and *gradatio* dominate the blissful second half. *Anabasis* accompanies words such as "peace" and "joy."

In score study, I used a synthesis of techniques of Baroque theorists Joachim Burmeister (1566-1629) and Christoph Bernhard (1627-1692) as my method for musical/textual analysis. I found parallels between the composers' tactics to augment rhetorical *prosopopoeia*. Studying the similar function of *prosopopoeia* in the works provided insight into musically transcendent qualities of the figure. It also reveals a greater connection between early Italian and North German music cultures centered around the concerns of the *ars moriendi*.