

VIXEN, VIRGIN, AND GODDESS: PERFORMANCE PRACTICE  
AND THE BAROQUE HEROINE

by

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of the requirements for the degree of  
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## ABSTRACT

Title of Dissertation: VIXEN, VIRGIN, AND GODDESS: PERFORMANCE  
PRACTICE AND THE BAROQUE HEROINE

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This dissertation comprises performance of three soprano roles in Baroque musical theater pieces, recorded on compact disc. These roles are “Poppea” in *The Coronation of Poppea* (1642) of Claudio Monteverdi (a fully-produced staging of the 1989 Alan Curtis critical edition in English translation, with the Maryland Opera Studio at the Kay Theater, Clarice Smith Performing Arts Center, University of Maryland, College Park, Maryland, May 3 and 6, 2002; Ken Slowik, conductor); “Galatea” in *Acis and Galatea* (1718) of George Friederich Handel (a staged reading at Gildenhorn Recital Hall, Clarice Smith Performing Arts Center, University of Maryland, College Park, Maryland, May 29, 2003; Edward Maclary, conductor); and “Miecke” (Soprano Soloist) in *Mer hahn en neue Oberkeet* (Peasant Cantata), BWV 212 (1742) of Johann Sebastian Bach (a staged and costumed performance with the Washington Bach Consort at Rachel M. Schlesinger Concert Hall, Alexandria,

Virginia, February 2, 2003; J. Reilly Lewis, conductor). In addition to performing these three roles, I was the stage director for the reading of *Acis and Galatea*. Close readings of the *libretti*, examination of contemporary guides to ornamentation, and research into production histories inform the improvisatory ornamentation found in these compact disc recordings.