

## Music in European Court, Church, and Theater, 1600-1800

Teaching Assistants: Philippa Ovenden and Catherine Slowik

### REQUIRED TEXTS

- Richard Taruskin, *The Oxford History of Western Music*, vol. 2: *Music in the Seventeenth and Eighteenth Centuries*. (New York: Oxford University Press, 2005) [also available online from the Music Library website: Yale Music Library \ Music Databases \ Reference Tools]
- James Hepokoski, *Study Guides, Examples, and Synopses for Music 351* (photocopies: available at Tyco)

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The history of the European art-music tradition during this two-century span is a rich one, with hundreds of well-known pieces still in the active performing repertory. Its many composers, their main works and styles, and so on, cannot be adequately covered during the brief amount of class time provided. Inevitably, gaps abound. It is important to realize that much of the fundamental historical narrative (and many factual details, work-lists, important composers not dealt with in the lectures, and so on) must be provided by the textbooks, within which regular reading will be assigned. It will be the task of the lectures less to present basic material than to highlight central issues and problems, to provide interpretations of key historical factors, and to offer historical discussions of individual compositions.

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Mondays and Wednesdays are devoted to lectures. A supplementary section each week is required and is supervised by a teaching assistant.

Three of the sections will consist of an approximately fifty-minute “factual” exam on the lecture and reading material of the preceding weeks. (See p. 2.) There will also be three brief LISTENING I.D. QUIZZES given at the beginnings of certain indicated classes. ( See those marked \*\* on p. 2) (You will be asked to identify excerpts from the assigned listening: composer, piece, and date.)

**FINAL GRADING** is based on the results of **THREE FIFTY-MINUTE “FACTUAL” EXAMS** (40%, centering around “basic data” and key concepts from the textbooks and the lectures); **THREE SEPARATE LISTENING I.D. QUIZZES** (together, 30%); and **ONE ANALYTICAL COMPARISON** (of treatments of the “Late Baroque” in *A History of Western Music* (HWM) and in Richard Taruskin; 30%--see pp. 10-11 below). There is neither a midterm nor a final exam. **To pass the course each student must take at least two of the three factual exams and two of the three listening quizzes as well as prepare and hand in the HWM-Taruskin comparison. Failure to accomplish this minimum will result in an automatic failure for the course.**

**OFFICE HOURS:** by appointment (request via email or in person). Office: 102 Stoeckel (in the main Department office). E-mail james.hepokoski@yale.edu.

## SCHEDULE OF CLASS SESSIONS

(\*\* = these sessions begin with a brief **listening quiz** on the work since the last similar quiz/exam)

W	29 Aug	Introduction to the course; <i>seconda pratica</i> ; basso continuo and recitative
F	31 Aug	The origins of opera; Peri's <i>Euridice</i> (1600)
W	5 Sep	Monteverdi's <i>Orfeo</i> (Mantua, 1607); later madrigals
M	10 Sep	Oratorio, sacred concerto, cantata (Carissimi, Gabrieli, Schein, Schütz, Strozzi)
W	12 Sep	France in the mid- and late-17th century (Lully, etc.); 17th-c instrumental music (keyboard)
M	17 Sep	England at the end of the 17th century (Purcell)
W	19 Sep	Vivaldi, Handel: Italian-language opera seria; Handel: oratorio

**NO CLASS LECTURES THE WEEK OF 24, 26 SEP—BUT SECTIONS WILL BE HELD AS USUAL  
(FACTUAL EXAM 1 IN SECTION—17th-c material, through 17 Sep: England, Purcell)**

M	1 Oct	Bach: overview of career and works
W	**3 Oct	Bach: cantata
M	8 Oct	Bach: characteristics of the style: suites, preludes and fugues, late compendia and esoterica
W	10 Oct	Origins of the instrumental concerto: Corelli, Torelli
M	15 Oct	Concerto (continued): Vivaldi

### **OCTOBER RECESS**

M	22 Oct	Origins of the symphony (binary form, Sammartini, etc.)
W	24 Oct	Domenico Scarlatti and the emerging sonata (WEEK OF <b>FACTUAL EXAM 2</b> : IN SECTION: opera seria, Handel [19 Sep] through concerto [15 Oct])
M	29 Oct	<i>Empfindsamkeit</i> , C. P. E. Bach; the Viennese symphony ca. 1750
W	**31 Oct	The midcentury symphony expands: Stamitz, J. C. Bach, C. P. E. Bach
M	5 Nov	Post-1760 "reform" in opera: Gluck (1762), Mozart (1781); Singspiel (1781-82)
W	7 Nov	Mozart: opera (continued): <i>Die Zauberflöte</i> <b><u>TERM PAPER DUE IN SECTIONS</u></b>
M	12 Nov	Haydn through c. 1772 (op. 20 quartets); Esterházy; <i>Sturm und Drang</i>
W	14 Nov	Haydn, 1772-1783 (to the op. 33 quartets); Haydn's approach to sonata form

### **NOVEMBER RECESS**

M	26 Nov	Haydn, 1783ff (symphonies, etc.)
W	28 Nov	Mozart, 1756-73: The young prodigy
M	3 Dec	Mozart (continued)
W	** 5 Dec	Mozart (continued): WEEK OF <b>FACTUAL EXAM 3</b> : IN SECTION (from 22 October onward: origins of the symphony, Gluck, CPE Bach, Haydn, Mozart, etc.)

## LISTENING IDENTIFICATION

You are expected to be able to recognize and identify memorable or characteristic selections (main themes or musical ideas, special effects, and so on) from the pieces listed below. Each of the three listening quizzes involves identifications of ten short excerpts (45" to 1' in length), heard only once. How are you to identify these pieces?

1. **GENERAL IDENTIFICATION OF THE TITLE OF THE WHOLE OPERA, ORATORIO, OR MULTIMOVEMENT CANTATA** (not the individual selection from it: thus, *Euridice*, not “Nel pur ardor”; *Orfeo ed Euridice*, not “Che farò senza Euridice”; *Don Giovanni*, not “Finch’ han dal vino”). Ditto for multimovement instrumental works: **SUITE, SONATA, CONCERTO, SYMPHONY** (i.e., no need in any of these cases to identify the individual movement—thus, “Froberger, Suite No. 2 in D Minor” will suffice). This will also apply to Scarlatti Sonatas and to Bach’s *Well-Tempered Clavier* and *Goldberg Variations*.
2. **MORE PRECISE IDENTIFICATION OF BRIEF PIECES WITH INDIVIDUAL TITLES, EVEN WHEN THEY APPEAR IN TITLED COLLECTIONS.** This includes individual names of **MADRIGALS** (“Cruda Amarilli”), **SACRED CONCERTOS** (“Vater unser”), **CHORALE PRELUDES** (“Vater unser im Himmelreich” or simply “Vater unser”), **INDIVIDUALLY TITLED KEYBOARD WORKS** (“Toccatà nona,” “Les baricades mistérieuses”), and so on.
3. You also need to know the piece’s **composer** (first and last names) and **date** of composition, publication, or premiere within two years. Names and titles that are incorrectly spelled (including accents, umlauts, hyphens, and so on) will receive only half-credit. You are expected to cite pieces’ titles in the original languages (or, in a few cases, in the English translation provided on this syllabus).

Recordings for the assigned listening have been placed on a **Spotify playlist** (“Music 351—by marc ladd”) <https://open.spotify.com/user/marc.ladd/playlist/35BFKmn5kfbTPMimeyz45z?si=Lz6c9i9VTc2VKdYPsVzwdg>

Much of the listening below is vocal: it has a sung text, giving it a specific function or role within court, church, or theater. **Texts are very important. Try to avoid listening to any composition, especially on a first or second hearing, without following a translation of the words.** So much of this music is dependent on its words that not to know what the text is saying can miss the point altogether. Be sure, then, that you know the meaning of the words being sung, the plot of the opera or oratorio, and so on. **In most cases, having a text in front of you is more important than consulting a score while listening.**

### Listening List

Giulio Caccini, “Vedrò’l mio sol” from *Le nuove musiche* (1602).

Jacopo Peri, Scenes 1 and 2 (complete) from [*La musica sopra*] *Euridice* (1600). (Scores available in the Study Guides)

- a) Prologue, “Io, che d’alti sospir vaga e di pianti” (sung by Tragedy: opening of the opera)
- b) From Scene 2: Tirsi’s “Nel pur ardor”
- c) and (from later in the scene) Dafne, etc., “Per quel vago boschetto” (narration of the death of Euridice, followed by Orfeo’s Lament, “Non piango e non sospiro”)

Claudio Monteverdi, *Orfeo* (1607), Toccata, Prologue, Acts 1-2 (complete)

**Monteverdi madrigal sampler [trace the differences of dramatic style and ensemble as you proceed from one book to the next; texts in the Study Guides]:**

*Book 4, for five voices (1603: for us a “starting point” of the more “standard” unaccompanied madrigal ca. 1600)*

“Ah, dolente partita”  
“Sfoga con le stelle”

*Book 5, for five voices (1605), with the last six madrigals requiring a basso continuo*

“Cruda Amarilli”  
“O Mirtillo”

“T’amo, mia vita” [one of the last six: notice especially the alternation of continuo-madrigal style [solo voice] and the more traditional ensemble practice, all for added “dramatic” effect]

*Book 6 (1614)*

“Lamento d’Arianna” (celebrated continuo madrigal, though originally a lament aria from the now-lost opera *L’Arianna* [1608]; listen at least to the first four or five minutes)

*Book 7 (1619)*

“Chiome d’oro” (essentially a light song—concerted madrigal—with instrumental interpolations and refrains: notice especially the recurring, cyclic bass pattern: is it ever deviated from?)

*Book 8 (1638, Madrigali guerrieri et amorosi)*

“Il combattimento di Tancredi e Clorinda” (orig. performed Venice, 1624)

“Lamento della ninfa” (vocal ensemble introduction and the lament proper; notice the descending minor-mode tetrachord basso ostinato in the lament: that rhetorical figure would become a standard emblem of lament at least from this point onward)

“Hor che ‘l ciel, e la terra”

Giacomo Carissimi, *Historia di Jephte* (Rome, “before 16 June 1648” [New Grove dating]), complete (be sure to follow the text in translation)

Barbara Strozzi, Cantata, “Lagrima mie” (publ. 1659; discussed in Taruskin, pp. 75-78)

Giovanni Gabrieli, “In ecclesiis” (ca. 1605; published in *Symphoniae sacrae II* [1615, three years after Gabrieli’s death])

Johann Hermann Schein, “Vater unser” from *Opella nova*, Part 2 (1626) (compare with Schütz’s 1650 setting below)

Heinrich Schütz, “O quam tu pulchra es,” SWV 265 [prima pars] from *Symphoniae sacrae I* (1629) (See Taruskin’s discussion, pp. 59-65)

Heinrich Schütz, two selections from *Symphoniae sacrae III*, op. 12 (1650)

- a) “Vater unser,” SWV 411
- b) “Saul, Saul, was verfolgst du mich,” SWV 415

Girolamo Frescobaldi, two selections from *Il Secondo Libro di Toccate . . .* (1627) (see the discussions in Taruskin)

- a) “Toccata nona” (Toccata IX)
- b) “Cento partite sopra passacagli” (1637)

Johann Jakob Froberger, [Harpsichord] Suite No. 2 in D Minor (four movements: “Allemanda”; “Courant”; “Sarabanda”; “Gigue”) (1649)

Jean-Baptiste Lully, four excerpts from *Armide* (1686)

- a) Overture and Prologue
- b) Act 1, complete [some in Palisca],
- c) Act 2, Scene 5 (“Enfin il est en ma puissance,”)
- d) Act 5, Scene 1 (concluding with the *grande passacaille*)

Henry Purcell, “Fantasia 7” [or “Fantazia 7” (of a collection of nine)] for Four Viols, Z. 741 (1680) (More extreme chromaticism, cross-relations, etc.)

Henry Purcell, *Dido and Aeneas* (1689), complete

Antonio Vivaldi, two da capo arias (displaying maximal virtuosity, from the recording, *Vivaldi: Pyrotechnics*, Vivica Genaux, soprano; Europa Galante, Fabio Biondi; accessible also on Spotify; texts are provided in the Study Guides):

- a) “Come in vano il mare irato” from *Il Catone in Utica* (1737) (A “rage aria,” comparing unbridled emotion to the raging sea.)
- b) “Agitata da due venti” from *Griselda* (1735) (“agitated by two winds....”)

George Frideric Handel, *Giulio Cesare in Egitto* (1724), two da capo arias from Act 1:

- a) Sesto's "Svegliatevi nel core"
- b) Cleopatra's "Tutto può donna vezzosa"

George Frideric Handel, *Saul* (1738), introductory Sinfonia and excerpts from Acts 1 and 3 (ca. 30 minutes):

Sinfonia (four movements, ca. 12 minutes): Allegro; Larghetto; Allegro, Andante larghetto, followed immediately by:

Act 1, opening: Nos. 1-5 (together, ca. 10 minutes): "How Excellent Thy Name, O Lord" (chorus); "An infant raised" (air, soprano); "Along the Monster Atheist Strove" (trio); "The Youth Inspired by Thee" (chorus); "How Excellent Thy Name, o Lord" (chorus)

Excerpts from Act 3 (ca. 7 minutes)

- No. 77: Dead March
- No. 78: Chorus, ("Mourn, Israel")

Dieterich Buxtehude, *Passacaglia*, BuxWV 161 (ca. 1680)

Johann Sebastian Bach, *Passacaglia and Fugue in C Minor*, BWV 582 (c. 1708-13; compare with Buxtehude)

Johann Sebastian Bach, Toccata and Fugue in F Major, BWV 540 (New Grove dating: Toccata after 1712; Fugue before 1731) (Study the extended discussion of the Toccata in Taruskin, 208-16.)

Johann Sebastian Bach, Cantata No. 140, "Wachet auf, ruft uns die Stimme," complete (1731)

Johann Sebastian Bach, three chorale preludes:

- a) "Wachet auf, ruft uns die Stimme," BWV 645, from the "Schübler Chorales" (1746)
- b) "Vater unser im Himmelreich," BWV 682, from *Clavier-Übung*, Part 3 (1739)
- c) "Vater unser im Himmelreich," BWV 683, from *Clavier-Übung*, Part 3 (1739)

Johann Sebastian Bach, final "Choral[e]" (No. 64) from the Christmas Oratorio, BWV 248 (1733-34), "Nun seid ihr wohl gerochen"

Johann Sebastian Bach, three choral extracts from the Mass in B Minor (varying dates for the different sections [1710s, 20s, 30s, etc.], but assembled at the end of Bach's life, 1747-49)

- a) "Kyrie" (opening chorus only; not the "Christe" or second "Kyrie") [1733]
- b) "Gloria in excelsis Deo" (opening chorus of the "Gloria") [1733]
- c) "Crucifixus" (from the "Credo") [1714]

Johann Sebastian Bach, *The Well-Tempered Clavier*, Book 1, first six preludes and fugues (1722)

Johann Sebastian Bach, Partita No. 1 in B-flat, BWV 825 (1726; published also in *Clavier-Übung*, Part 1, 1731), six movements, complete

Johann Sebastian Bach, *Goldberg Variations* (1741; *Clavier-Übung* IV, BWV 988), nine tracks only: Aria; Variations 1-6; the last Variation, 30 (the Quodlibet); and the concluding “Aria da capo”

Arcangelo Corelli, Trio Sonata in D Major, op. 4 no 4 (1694)

Arcangelo Corelli, Concerto Grosso in D Major, op. 6 no. 4 (ca. 1690s, published 1714), complete

Giuseppe Torelli, Violin Concerto in C Minor, op. 8 no. 8 (published 1709)

Antonio Vivaldi: Concerto in A Minor for Two Violins, Op. 3, No. 8 (from *L'Estro Armonico* [1711]), complete.

Antonio Vivaldi, “Spring” from *The Four Seasons*, Op. 8, No. 1 (from the op. 8 collection, *Il cimento dell'armonia e dell'invenzione* [publ. 1725])

Johann Sebastian Bach, Violin Concerto No. 2 in E Major, BWV 1042 (before 1730)

François Couperin, three *pièces de clavecin*

- *Le carillon de Cythère* (“The Chimes of Cythera,” III, 14 [third book, 14th *ordre*]; 1722)
- *Passacaille* (II, 8; 1716-17) (Note the “rondo-like” returns of the minor-mode refrain.)
- *Les baricades mystérieuses* (II, 6; 1716-17) (The spelling here is as in New Grove.)

Alessandro Scarlatti, Sinfonia [opening instrumental “overture,”] from *La Griselda* (1721) (F-S-F format)

Giovanni Battista Pergolesi, Sinfonia [Overture] to *L'Olimpiade* (1735)

Giovanni Battista Sammartini, Symphony in D Major, J-C 14 (c. 1740). (Sammartini symphonies [*sinfonie*] have sometimes been recorded with different symphony numbers. J-C 14 is what you should be looking for. As you listen—and prepare for the listening quiz—be sure that this is the same piece for which the score of the first two movements are provided in the Study Guides (where it is labeled as “No. 3”). The correct piece is available on Spotify: search under “Sammartini complete symphonies.” A different performance of the first movement (only!) is also available on YouTube at [http://www.youtube.com/watch?v=3Bxs\\_0ODF9A](http://www.youtube.com/watch?v=3Bxs_0ODF9A).)

Domenico Scarlatti, five sonatas (recording on reserve: Colin Tilney, “Scarlatti Sonatas,” Dorian-90163 [1988])

- a) Presto, G Major, K. 2 [track 12]
- b) Presto, G Minor, K. 12 [track 13]
- c) Allegro, D Major, K. 21 [track 3]
- d) Allegro, C Major, K. 159 [track 18]
- e) Con velocità, D Major, K. 278 [track 10]

Carl Philipp Emanuel Bach, first movement only of the Keyboard Sonata in B Minor, W. 49/6; H. 36: the sixth and last of the “Württemberg Sonatas” (1742-43, publ. 1744)

Georg Christoph Wagenseil, Symphony in A Major, WV 432, complete (c. 1750; available on Spotify)

Johann Stamitz, Symphony in D Major, Op. 3, No. 2 (1757), complete

Carl Philipp Emanuel Bach, Symphony for Strings in C Major, H. 659 (Wq 182, No. 3) (1773), complete

Giovanni Battista Pergolesi, *La serva padrona*, Act I, complete (1733; total time, about 23 minutes)

This comprises four main pieces with intervening *recitativo secco*. The four pieces are: an aria (for Uberto), “Aspettare e non venire”; a second aria (again for Uberto), “Sempre in contrasti”; a third aria (this time for Serpina), “Stizzoso, mio stizzoso”; and a concluding duet (for Serpina and Uberto), “Lo conosco a quegl’ occhietti.”

Christoph Willibald Gluck, *Orfeo ed Euridice* (original, 1762 version), three excerpts:

- a) Act 2, Scene 1 (Underworld Scene with the Chorus of the Furies)
- b) the immediately following instrumental Dance (“of the Blessed Spirits”)
- c) Orpheus, aria: “Che farò senza Euridice?”

Wolfgang Amadeus Mozart, Chorus, “Placido è il mar” from *Idomeneo* (1781), Act 2, Scene 5

Wolfgang Amadeus Mozart, *Die Entführung aus dem Serail* (1781), four extracts:

- a) Overture, followed by two excerpts from Act I
- b) No. 3, Osmin’s “Rage Aria,” “Solche hergelaufne Laffen” (with preceding dialogue)
- c) No. 5, Janissary Chorus, “Singt dem großen Bassa Lieder”

Mozart, *Don Giovanni* (1787), five excerpts (total, c. 24 minutes), and precede excerpts b) and c) with generous extracts of their preceding *recitativo secco*

- a) Overture
- b) (From Act 1) Leporello, “Madamina, il catalogo è questo” (the “Catalogue Aria”)
- c) (From Act 1) Don Giovanni-Zerlina, duet, “Là ci darem la mano”
- d) (From Act 1) Don Giovanni, “Fin ch’han dal vino”
- e) (From Act 2, near the end) The entry of the statue of the Commendatore, “the stone guest,” invited to dinner by Don Giovanni: “Don Giovanni, a cenar teco / M’invitasti e son venuto” (c. 6’30”)—through the moment (and final minor cadence) when Don Giovanni is dragged down to hell.

Mozart, *Die Zauberflöte* [*The Magic Flute*] (1791), four excerpts—preceded, when relevant, with a sample of the spoken dialogue:

- a) Overture
- b) (From Act 1) Pamina and Papageno, Duet: “Bei Männern, welche Liebe fühlen”
- c) March of the Priests (instrumental opening, Act 2)
- d) (From Act 2) Queen of the Night’s Aria: “Der Hölle Rache kocht in meinem Herzen”



Franz Joseph Haydn, Symphony No. 6 in D Major, “Le Matin” (“Morning”), first movement only (1761)

Haydn, Symphony No. 45 in F-sharp Minor (“Farewell”), first movement only (1772)

Haydn, String Quartet in C Major, Op. 33, No. 3 (“Bird”), complete (1781).

Haydn, String Quartet in C Major, Op. 76, No. 3 (“Kaiser” [“Emperor”]), first two movements (1797)

Haydn, Symphony No. 100 in G Major, “Military” (1794), complete

Haydn, *The Creation*, opening “Representation of Chaos,” followed by recitative and chorus (1796-98)

Mozart: String Quartet in C Major, K. 465, “Dissonance,” first movement (1785)

Mozart, Piano Concerto (No. 21) in C major, K. 467 (1785), complete

Mozart, Symphony No. 41 in C Major, K. 551, “Jupiter” (1788), complete

**Essay: Analytical Comparison of Two Textbook Presentations  
of the European “Late Baroque”: Vivaldi, Bach, Handel, etc.  
(Burkholder, et al., *A History of Western Music* [HWM]  
and Taruskin, *Music in the Seventeenth and Eighteenth Centuries*)**

**Essay: 2800-3200 words, due in section Thursday or Friday, 8 or 9 November; provide a word-count below your name on the first page.**

Consider carefully the differences between HWM’s and Taruskin’s staging of this period, with particular reference to treatments of Vivaldi, Bach, and Handel.

Begin by posing to yourself such large questions as: What is the discursive context within which each author has these composers appear? How is that context devised to influence the reader’s perceptions of this music (especially within an “academic” or “assigned textbook” situation)? Do prose tone and choice of language matter? What is each’s view of the importance of these composers and this era to the broad sweep of music history? What does each author wish to emphasize? To what evidence does each author appeal? Are personal (or historical) evaluations of “greatness” (or not) made? If so, on what basis? On what grounds do you think that the author has chosen this or that piece to discuss—or to use as exemplary? Is analysis important? If so, how deeply thought through is the analysis? What sorts of things is the author looking for (and pointing out), and what is he omitting? How does each author’s personality—and historical agenda—channel the way in which this music is introduced?

If you like, once you’ve reflected on these broader contextual issues, you can zero in on a specific discussion or two to exemplify your point. You can consider each book’s treatment of individual works (not necessarily the same one for each author) to be exemplary of the pros and/or cons of the music-history text more generally.

These two books display differences in methodology and approach; selection process; evidential background; analytical discussions; evaluations and interpretations; format; ordering; prose style; and so on. Your essay is to be a considered analysis of how these textbooks differ with regard to their stagings of the Late Baroque—including your own view of why these authors chose such differing approaches.

The point of this exercise: there is no such thing as the (abstract) “history” of this period (or any period). All such histories are constructions, usually by individuals seeking to shape things in certain ways for certain purposes. Historians write and say things (and sometimes avoid writing and saying things) for specific reasons. Historians devise narratives, and they can devise them in different ways, selecting, ordering, and highlighting things in ways of their own choosing. No single approach to the problems of constructing the history of Western art music (even at the introductory level) is sufficient. It is preferable to interact with a constellation of differing approaches—confronting different minds passing through the same (or similar) “neutral data” (or is it?) to be sifted and organized. Your task is to seek to determine how and to what ends each of these two writers wrote and organized their discussions of this era. For whom? Under what assumptions and values? Which is more effective (as a “textbook”; as a broad introduction to the topic at hand)? Are biases evident? What are the strengths and weaknesses of each? Etc.

Again, we are not looking for a simple summary of mere, unprocessed data or an elementary comparison (“X says this but Y says that”). Rather, we expect a well-written essay, personalized thought. How might the level and quality of each’s discussion influence your thought about the processes of music history? This is an essay, not a research paper. Your essay must not be a mere list of contrasting statements but rather a thought-piece that takes a stand and says something—your own carefully considered reaction to the issues raised by reading Taruskin and HWM in the context of this course. It must be tied together with a strong central thesis, one that you develop throughout the essay.

**You are also assigned to read, from Taruskin, vol. 2:**

“Introduction: The History of What?”—pp. xi-xx. And HWM’s “Preface to the Ninth Edition.”

Your work on the paper itself will be guided, in part, by the teaching assistants inside and outside of sections. More information will be forthcoming as the semester proceeds.