

Chapter 12 Parisians and Their Music in the Eighteenth Century

Anthology Repertory:

- No. 18: François Couperin, Order (Order) 3, *La ténébreuse*; Order 6, *Les moissonneurs*
- No. 19: Jean-Philippe Rameau, *Platée*, Act 2, scene 3: *A l'aspect de ce nuage*

Repertory Discussed:

- Ex. 12.1 André Campra, "Accourez, hâtez-vous," from *Les fêtes vénitienes* (1710)
- Fig. 12.2 François Couperin, *Leçons de ténèbres*, Wednesday, Lesson 1 (1714)
- Ex. 12.2 François Couperin, *Le tic-toc-choc, ou Les maillotins*, from *Pièces de claveçin*, Book 3, Order 18
- Fig. 12.3 François Couperin, *Lully Plays the Subject and Correlli Accompanies Him; Corelli Plays the Subject in his Turn, While Lully Accompanies*. From *Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomparable Monsieur de Lully* (1725)
- Ex. 12.3 and 12.4 Elisabeth Jacquet de la Guerre, *Le sommeil d'Ulysse* (1715), tempest aria and sleep aria
- Ex. 12.5 Jean-Philippe Rameau, Trio of the Fates from *Hippolyte et Aricie* (1733)

General

- Latter part of the reign of Louis XIV
- Increasingly pious king, influenced by the devout Madame de Maintenon, less interested in entertainments and opera
- Some nobles react against the piety and austerity of Versailles, look to Paris, musical entertainments at other noble châteaux, salons, and fairground theater.
- Tension between and merging of French and Italian styles

Resisting the Monarchy: The Politics of the Italian Style

- Enclaves and supporters of Italian music and musicians in Paris in the late 17th- and early 18th-centuries (music of Cavalli, Rossi, Stradella, Bononcini, etc)
 - Church of St. André des Arts
 - Court of the exiled James II (Stuart) at Château of Saint-Germain-en-Laye
 - Philippe II d'Orléans, regent of Louis XV, nephew of Louis XIV
 - Louis de Bourbon, the grand dauphin

Pleasures in Paris

- Théâtres de la foire (fair theaters)- musical plays
 - Transformation of high drama into low comedy, sometimes parodies of opera or tragic theater
 - Vaudeville—new words fitted to familiar songs
 - Later – Opéra comique
- Opéra-ballets

- Somewhat lighter than *tragédie en musique*, including prologue and several *entrées*, usually without a continuous plot
- Examples: André Campra's *Le carnaval de Venise* (1699) and *Les fêtes vénitiennes* (1710)
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- After the death of Queen Christina in 1689, the exiled Queen Maria Casimira of Poland supported Alessandro and Domenico Scarlatti

François Couperin and *Les Goûts Réunis*

- Composer of harpsichord, church, and chamber music
- Served at the court of Louis XIV in the latter part of his career, but maintained connections outside of court
- Organist at the Church of St. Gervas in Paris, where other members of illustrious family had served
- *Leçons de ténèbres*, example of his sacred music
- Published four books of harpsichord works, *Pièces de claveçin*, between 1713-1730
 - Contain 27 suites or *ordres* (orders)
 - Standard dance movements and character pieces, dedicatory works, with titles that allude to their extra-musical significance
 - French ornamentation, carefully notated and described in the preface, obligatory, not optional
- Endorsed blending of Italian and French styles
 - Particularly apparent in chamber music, such as *Le Parnasse, ou L'apothéose de Corelli* and *Concert instrumental sous le titre d'Apothéose composé à la mémoire immortelle de l'incomprable Monsieur de Lully*

French Cantata

- Also showed melding of French and Italian styles
- Unlike Italian cantatas, French cantatas are typically feature a single singer, from whose perspective the entire drama unfolds
- Elisabeth Jacquet de la Guerre, composer of harpsichord music, cantatas and an opera, child prodigy who played for Louis XIV as a young girl
 - Sleep and tempest scenes from her *Le sommeil d'Ulysse* (1709) show how the instruments as well as the voice helped create the drama.

Paris During the Regency

- After the death of Louis XIV in 1715, court moves back to Paris under Philippe II D'Orléans
 - Masked balls at the Opéra
 - Founding of the Concert Spirituel, influential concert series which provided music (initially mostly sacred, later more secular) during Lent when the theaters were closed

- Jean-Philippe Rameau (1683-1764), influential theorist and composer
 - Author of influential harmony treatise (*Traité de l'harmonie*, 1722)
 - Early career as keyboard composer
 - Wrote his first opera at the age of 50, a tragédie en musique (also called tragédie lyrique in the mid-eighteenth century) *Hippolyte et Aricie* (1733)
 - Of his 28 other theatrical works are opéras-ballets, pastorales héroïques, comédies lyriques
 - Richer orchestration and more complex harmonies than Lully
 - Caught up in the various Parisian aesthetic debates — the lullistes, who objected to Rameau's innovations and those who supported Italian opera over French, in the aftermath of the performance of Pergolesi's *La serva padrona* in Paris in 1754
 - The works of Rameau, along with those of other composers, would also be seen in Versailles, in particular in the theater established there by Madame de Pompadour, the talented mistress of Louis XV