Wendy Heller, *Music in the Baroque*  
Chapter 7: Power and Pleasure in the Court of Louis XIV  
Study Guide

**Anthology Repertory**


**Repertory Discussed:**

Fig. 7.3 Michel Lambert, “Par mes chants”  
Ex. 7.1 Jean Henry d’Anglebert, *Pièces de clavecin* (1689): *Chaconne de Phaet de Mr. De Lully*  
Ex. 7.2 J Jean-Baptiste Lully, *Armide*: Act 2, scene 5  
Ex. 7.3 Marc-Antoine Charpentier: *Médée*, Act 4, scene 7

**General**

- *Ballet de la Nuit* (1653) featuring the young Louis XIV as example of political use of arts.  
- Contrast between the young and old Louis XIV

**Centralization of the Arts under the Bourbon Role**

- Organization of music at the French court  
  - Musique de la chambre (chamber musicians)  
  - 24 Violons du Roi  
  - Grand Écurie – outdoor music  
- Primary institutions for the arts  
  - Académie Royale de Peinture et de Sculpture  
  - Académie d'de danse (1661) and Académie d’Opéra (1669) combine to become the Académie Royale de Musique (1671)  
- Building and establishment of Versailles as residence for Louis XIV and distraction for nobles

**What’s so French About French Music?**

- Relatively insular style, but one that was recognizably French when exported  
- Tends to be less chromatic and less goal-oriented than German and Italian music  
- Adapts the distinctive features of the French language—resulting in rhythmic plasticity and frequent changes between duple and triple in vocal music  
- Importance of court and theatrical dance in court life; also instrumental music  
- Highly developed system of ornamentation or agrément that was obligatory not optional  
- Texture—popularity of style brisé or broken style in keyboard and lute music  
- Special attention to varied instrumental color, both in sacred and secular music.  
  - Organ masses

**Staging the Monarchy**

- Importing of Italian operas in the 1640s through the influence of Cardinal Mazarin, culminating with Cavalli’s difficult trip to France to present an opera for Louis XIV’s wedding.  
- Italian opera discarded in favor of French entertainments as part of “iconography of sovereignty.”  
  - *Ballet de cour*  
  - French overture (for the ballets and other dramatic works)  
- Comédie-ballet as mirror of court  
  - *Le Bourgeois Gentilhomme*—Molière and Lully

**Tragic Ideal**

- First attempts to develop French opera by Robert Cambert and Pierre Perrin, *Pomone*  
- After their financial failure, Lully secures patent; produces *tragédie en musique* in collaboration with Philippe Quinault
With Quinault develops style of French recitative that conforms to the rhythms of French poetry

- Modular style of organization of French tragédies en musique more flexible than the alternation between aria and recitative typical of Italian opera
- Importance of dance and orchestra in tragédie en musique
- Performances of tragédie en musique at court and in Paris
- Debates between the supporters of French and Italian opera
- Armide (1686)
  - Tensions between Lully and the increasingly religious Louis XIV
- Comparison of Lully’s Armide and Charpentier’s Médée