

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

Anthology Repertory

13. Jean-Baptiste Lully, *Armide*, Act 5, scene 5: *Le perfide Renaud me fuit*

Repertory Discussed:

Fig. 7.3 Michel Lambert, "Par mes chants"

Ex. 7.1 Jean Henry d'Anglebert, *Pièces de clavessin* (1689): *Chaconne de Phaeton de Mr. De Lully*

E. 7.2 J Jean-Baptiste Lully, *Armide*: Act 2, scene 5

Ex. 7.3 Marc-Antoine Charpentier: *Medée*, 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 Rule

- 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 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 agréments 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 *Medée*