The HIGH BAROQUE: FRANCE

Paris, Île-de-France
The HIGH BAROQUE: FRANCE

Fireworks, Versailles Palace
The HIGH BAROQUE: FRANCE

Hall of Mirrors, Versailles
The HIGH BAROQUE:

Hall of Mirrors, Versailles
The HIGH BAROQUE:

Courtyard, Versailles
The HIGH BAROQUE:  
FRANCE  
Origins of FRENCH OPERA  

Opera is an “imported” Italian genre, not “native”  

Long-standing tradition of spoken theater in France  
with playwrights  
Pierre CORNEILLE (1606-84)  
Jean RACINE (1639-99)  
Jean MOLIERE (1622-73)
The HIGH BAROQUE: FRANCE

French love DANCE, an element NOT stressed in Italian opera
The HIGH BAROQUE: FRANCE

Court entertainments, the “Ballet de Cour,” are a combination of poetry, music, and most especially DANCING.
The HIGH BAROQUE:

FRANCE

Opera is “Italian:”
Henri IV’s Italian wife, Maria de’ Medici is not popular with French people

With Henri’s assassination Maria becomes regent for her son, Louis XIII
The HIGH BAROQUE:
FRANCE

Her minister, Cardinal RICHELIEU works as advocate for Maria with French aristocracy. Eventually controls entire government.

The next minister, Cardinal MAZARIN introduces Italian opera into France
When Mazarin dies, Louis XIV, takes personal control of the government to create a Centralized Government Under ONE ruler:

ABSOLUTISM
Louis XIV
(1638-1715)

“Louis le Grand”

“Le Roi-Soleil”
The HIGH BAROQUE: FRANCE

Louis XIV establishes “privilege” system—government licensing—for everything…

including MUSIC
The HIGH BAROQUE:

Jean-Baptiste Lully (1632-87)
Jean-Baptiste LULLY (1632-87)
[AKA Giovanni Battista Lulli]

Italian violinist and dancer (1632-87), brought to France in 1646 by aristocrat as Italian language tutor
The HIGH BAROQUE: FRANCE

Goes to the Court in 1652, dances alongside Louis XIV in a *ballet de cour* in 1653

Becomes French citizen in 1661
The HIGH BAROQUE: FRANCE

Most of his early music Italian

Francesco CAVALLI invited to France, 1660-1662
“collaborates” with Lully on French productions of Xerse (1660) and Ercole Amante (1662)
Lully works with playwright Molière from 1664-70 to write *comèdies-ballets* (spoken comedies with songs, and dance interludes or *divertissements*)

*Le Bourgeois Gentilhomme*  
[The Middle-Class Gentleman]  
(1670)
The HIGH BAROQUE: FRANCE

Lully creates music in French style different from Italian styles

Begins to experiment with setting French language in recitative

Looks to contemporary playwrights for model of elocution
The HIGH BAROQUE: FRANCE

Declamation in French extremely important

Lully uses changing meters to follow rhythm and stresses of spoken text
Oui, Prince, je languis, je brûle pour Thésée.
Je l’aime, non point tel que l’ont vu les enfers,
Volage adorateur de mille objets divers,
Qui va du Dieu des morts déshonorer la couche ;
Mais fidèle, mais fier, et même un peu farouche,
Charmant, jeune, traînant tous les coeurs après soi,
Tel qu'on dépeint nos Dieux, ou tel que je vous voi.
Il avait votre port, vos yeux, votre langage,
Cette noble pudeur colorait son visage,
Lorsque de notre Crète il traversa les flots,
Digne sujet des voeux des filles de Minos.
Que faisiez-vous alors? Pourquoi sans Hyppolyte
Des héros de la Grèce assembla-t-il l’élite ?
Pourquoi, trop jeune encor, ne pûtes-vous alors
Entrer dans le vaisseau qui le mit sur nos bords?
The HIGH BAROQUE: FRANCE

Pierre PERRIN, convinces J.B. Colbert, minister of finance, that France should have its own opera. Colbert obtains a 12-year privilege to establish academies for ALL performances of OPERA.
The HIGH BAROQUE:
FRANCE

If you want to do opera, you have to go through PERRIN.
The HIGH BAROQUE: FRANCE

Perrin falls afoul of bad business, goes into debt.

Lully buys the Opera privilege from Perrin.

Lully builds theater, and selects writer Jean-Philippe QUINAULT as collaborator.
The HIGH BAROQUE: FRANCE

Lully and Quinault develop French Opera

Tragédie en Musique

Now referred to as

Tragédie Lyrique
The HIGH BAROQUE: FRANCE

*Tragédie Lyrique* combines elements of

* French drama
* Ballets and Divertissements
* French song [*Air de Cour*]
* French recitative style
Dance music, unlike vocal music, takes its phraseology and form from a physical activity — DANCING — rather than from a text.
Dance

Most dances are BINARY (2-part) musical forms, though some, such as the Passacaglia, are variations.
INSTRUMENTAL MUSIC

Dance

The “Dance” Form

BINARY

||:A:||:B:||

I-V:V-I or i-III: V-i
INSTRUMENTAL MUSIC

Dance

Dancing an important marker of Deportment and Social Standing.

Everyone had to know how to dance.
INSTRUMENTAL MUSIC
Dance Notation

The STANDARD SUITE

Dances grouped together for playing and listening
Rather than dancing.

Grouped dances related by all being in the same key.
INSTRUMENTAL MUSIC

The Suite

1. Allemanda
2. Corrente
3. Giga

3-movement suite
created by Bernardo PASQUIN (1637-1710)
INSTRUMENTAL MUSIC

“Standard” Suite

1. Allemande
2. Courante
3. Sarabande
4. Gigue

The “Standard” 4-movement suite created by Johann FROBERGER (1616-1667)
INSTRUMENTAL MUSIC

“Standard” Dances

1. Allemande
2. Courante
3. Sarabande
4. Gigue
INSTRUMENTAL MUSIC
“Standard” Dances

ALLEMANDE
INSTRUMENTAL MUSIC

“Standard” Dances

ALLEMANDE
(from Germany)

In duple meter (4/4); usually has short upbeat; characterized by flowing sixteenth-note texture; moderate tempo

Cheerful Affect
INSTRUMENTAL MUSIC

“Standard” Dances

COURANTE
INSTRUMENTAL MUSIC

“Standard” Dances

COURANTE
(from France)
In a broad triple meter (3/2);
Cross-rhythms and hemiolas (2 in 3)
moderate tempo

Aristocratic, Majestic Affect
INSTRUMENTAL MUSIC

“Standard” Dances

SARABANDE
INSTRUMENTAL MUSIC

“Standard” Dances

SARABANDE
(from New World / Spain)

In triple meter (3/4);
stress on second beat;
slow tempo

Melancholy Affect
INSTRUMENTAL MUSIC
“Standard” Dances

GIGUE
INSTRUMENTAL MUSIC

“Standard” Dances

GIGUE
(from England)

Compound meter (6/8); running eighth-notes or skipping rhythms; fast tempo

Joyful Affect
The one dance EVERYONE had to know was the MINUET
INSTRUMENTAL MUSIC

“Standard” Dances

MINUET
INSTRUMENTAL MUSIC

“Standard” Dances

MINUET

Triple Meter, Moderate Tempo
Two-measure phrases of 6 beats

2 Minuets often combined in a TERNARY FORM (A-B-A)
INSTRUMENTAL MUSIC

“Doubles”

Repeats of the A and B sections were supposed to be ornamented by the performer with agréments (‘graces’ or ornaments)

DOUBLES are ornamented versions written out by the composers
Additional dances were generally inserted into the “Standard” Suite IN BETWEEN the Sarabande and Gigue.

However, long variation dances, such as the Chaconne and Passacaglia, were usually added to the END of suites.
All standard dances are SOLO COUPLE DANCES

English Country Dances (Contredanses) are danced by GROUPS of COUPLES
INSTRUMENTAL MUSIC

Additional Dances

Many “Standard” Suites are also introduced with an improvisatory composition

A PRELUDE
Ridicule (1996): A ball c. 1783
INSTRUMENTAL MUSIC

Improvisatory

Elisabeth-Claude Jacquet
DE LA GUERRE
(1665-1729)
INSTRUMENTAL MUSIC

Improvisatory

PRELUDE
Elisabeth-Claude Jacquet DE LA GUERRE

Prélude non mesuré
“Unmeasured Prelude”

Exploration of harmonies and key areas
INSTRUMENTAL MUSIC

Elisabeth-Claude Jacquet DE LA GUERRE
Suite No. 3 in A minor

1. Prélude non mesuré
2. Allemande
3. Courante I & II
4. Sarabande
5. Gigue
6. Chaconne (Refrain with Couplets)
7. Gavotte
8. Minuet (Rounded Binary)
The HIGH BAROQUE:
FRANCE

From 1673 to 1683, Lully composes a new *tragédie lyrique* a year for the theater…

And dominates the French opera stage, even after his death.
The HIGH BAROQUE: FRANCE

King’s Theater, Versailles
Vatel (2000)
1671 visit of Louis XIV to the Chateau de Chantilly
The HIGH BAROQUE: TRAGÉDIE LYRIQUE

Plots based on Greek & Roman myth, and Chivalric romances

Subject matter: Conflict between love and duty

May have tragic endings
The HIGH BAROQUE: TRAGÉDIE LYRIQUE

Prologue with Five Acts

Each act tends to end with a *divertissement*

Unlike Italian Opera,
The Chorus
extremely important
The HIGH BAROQUE: LULLY ORCHESTRA

Use of large COURT ORCHESTRA of

* five-part strings,
* wind and brass section,
* basso continuo
The HIGH BAROQUE: LULLY ORCHESTRA

Petit Violons du Cabinet
(“Petite Bande” of 18 players)

Vingt-quatre Violons du Roy
(“Grande Bande” of 24 players)

* 6 premiers violons
* 4 four-part violas (12)
* 6 basses de violon
The HIGH BAROQUE: LULLY ORCHESTRA

Lully’s string orchestra was famous for:

* **united attack** (the *premier coup d’archet*),
* using **short bowstrokes**,
* **bowing in unison**
The HIGH BAROQUE: LULLY ORCHESTRA

*Grande Ecurie*
[Great Stable]
(Musicians attached to the Cavalry)

Woodwinds (outdoor instruments)
Trumpets and timpani
The LULLY ORCHESTRA:

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<td>Transverse Flute 5-part Recorders</td>
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The LULLY ORCHESTRA:

The Conductor

*Batteur de Mesure*

Time-beating well established for choral singing.

Renaissance and Baroque treatises describe how to mark the beat with the hand, and contemporary drawings and engravings show time-beaters directing singers by waving a sheaf of rolled-up music.
The LULLY ORCHESTRA:

Lully’s Alceste (1674)
The LULLY ORCHESTRA:

The Batteur de Mesure most likely beat time during the Dance pieces and choral numbers not during Recitatives and Solo Songs
The HIGH BAROQUE:
FRENCH OVERTURE

FRENCH OVERTURE—Instituted by Lully

**Slow** “dotted” opening, followed by **Fast section**, sometimes fugal,
ending with a **Slow** coda
The HIGH BAROQUE: FRENCH OVERTURE

- Slow
- “Dotted” Opening
- Fast Fugal section
- Slow closing
The HIGH BAROQUE: TRAGÉDIE LYRIQUE

Lully, Overture to *Armide* (1686)

Poussin, *Renaud et Armide*
Overture to *Armide*
The HIGH BAROQUE:
FRANCE

Lully, Armide, Act II, scene 5

Prélude (Orchestra)
Récit “Enfin il est en ma puissance”
(Armide & Basse Continue)

Prélude (Orchestra)
Petite Air “Venez, seconder mes désirs”
(Armide & Basse Continue)
Armide, “Enfin, ils est en ma puissance”