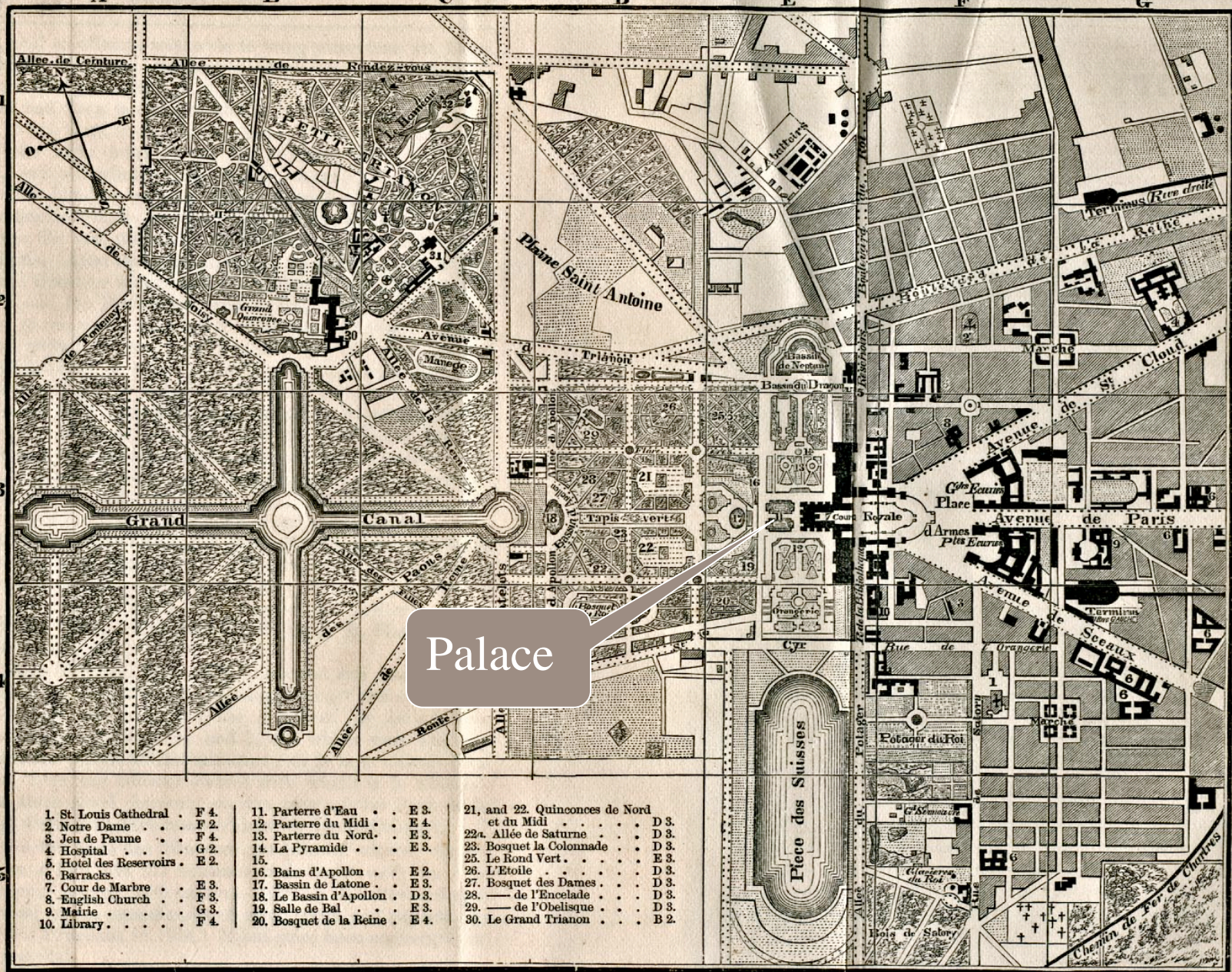


The HIGH BAROQUE: FRANCE



VERSAILLES.



Palace

- | | | |
|-----------------------------------|---------------------------------|-------------------------------------|
| 1. St. Louis Cathedral . . . F 4. | 11. Parterre d'Eau . . . E 3. | 21, and 22. Quinconces de Nord |
| 2. Notre Dame . . . F 2. | 12. Parterre du Midi . . . E 4. | et du Midi . . . D 3. |
| 3. Jeu de Paume . . . F 4. | 13. Parterre du Nord . . . E 3. | 22a. Allée de Saturne . . . D 3. |
| 4. Hospital . . . G 2. | 14. La Pyramide . . . E 3. | 23. Bosquet la Colonnade . . . D 3. |
| 5. Hotel des Reservoirs . E 2. | 15. | 25. Le Rond Vert . . . E 3. |
| 6. Barracks. | 16. Bains d'Apollon . . . E 2. | 26. L'Etoile . . . D 3. |
| 7. Cour de Marbre . . . E 3. | 17. Bassin de Latone . . . E 3. | 27. Bosquet des Dames . . . D 3. |
| 8. English Church . . . F 3. | 18. Le Bassin d'Apollon . D 3. | 28. — de l'Encelade . . . D 3. |
| 9. Mairie . . . G 3. | 19. Salle de Bal . . . E 3. | 29. — de l'Obelisque . . . D 3. |
| 10. Library . . . F 4. | 20. Bosquet de la Reine . E 4. | 30. Le Grand Trianon . . . B 2. |



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

The HIGH BAROQUE: 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”

Louis' Legs



The HIGH BAROQUE: FRANCE

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

including **MUSIC**

The HIGH BAROQUE:



Jean-Baptiste Lully (1632-87)

The HIGH BAROQUE: FRANCE

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)

The HIGH BAROQUE: FRANCE

Lully works with playwright **Molière** from 1664-70 to write *comédies-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

Jean Racine, *Phèdre* (1677)

sdf

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 vœux 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

INSTRUMENTAL MUSIC

Dance

Dance music, unlike vocal music, takes its
phraseology and form from a physical
activity

—DANCING—

rather than from a text.

INSTRUMENTAL MUSIC

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
Department 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 PASQUINI**
(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

INSTRUMENTAL MUSIC

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

INSTRUMENTAL MUSIC

Additional Dances

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.

INSTRUMENTAL MUSIC

“Standard” Dances

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: TRAGEDIE LYRIQUE

Plots based on Greek & Roman myth,
and Chivalric romances

Subject matter:

Conflict between love and duty

May have tragic endings

The HIGH BAROQUE: TRAGEDIE 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:

Petite & Grande Bandes	Grande Ecurie	Basse Continue
Five-part String group	Transverse Flute 5-part Recorders Oboes Bassoons Trumpets with Timpani	Theorbos Harpsichords Bass viols

The LULLY ORCHESTRA:

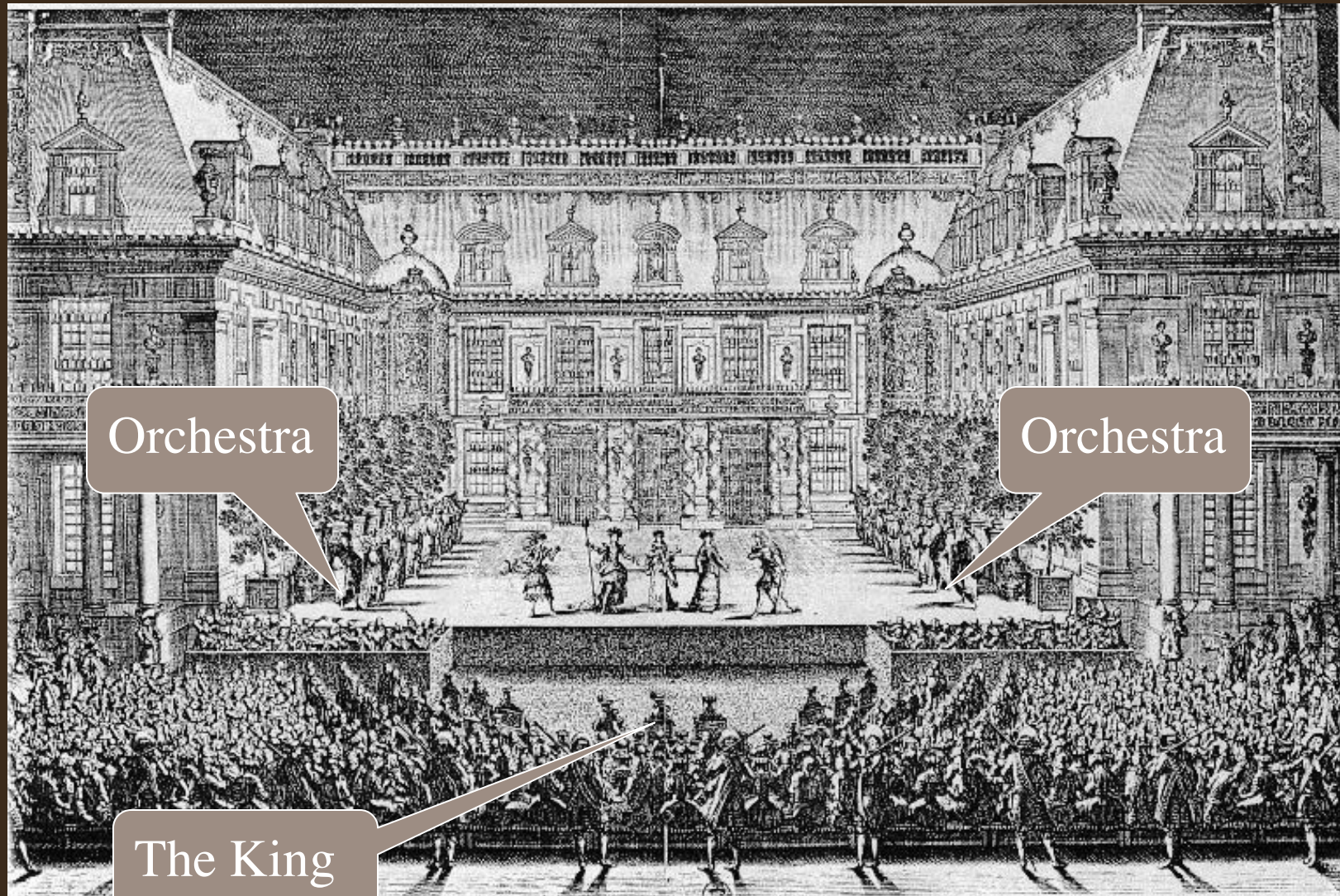
The Conductor

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:



Orchestra

Orchestra

The King

Lully's *Alceste* (1674)

The LULLY ORCHESTRA:

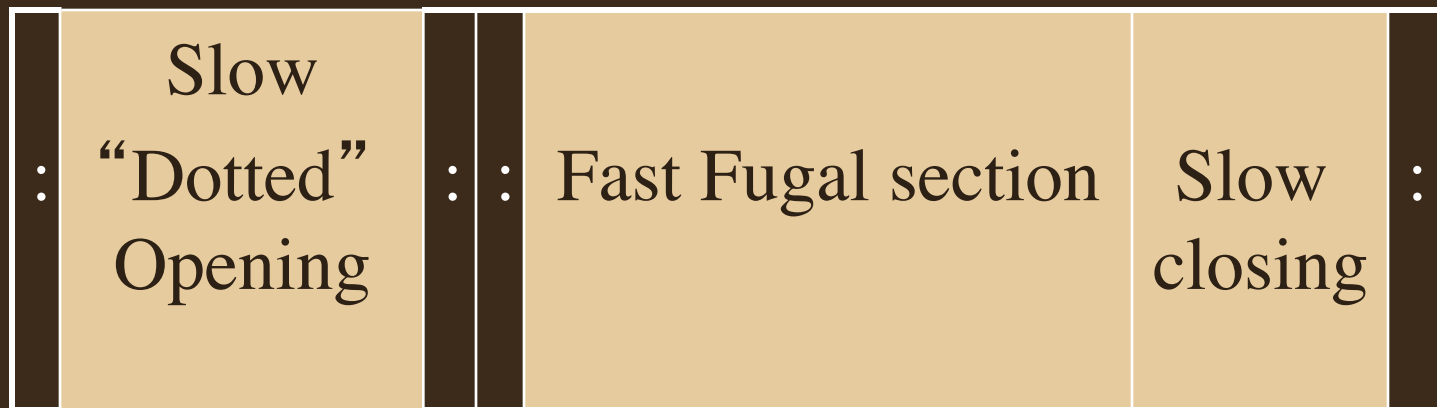
The **Batteur de Mesure**
most likely beat time during the
Dance pieces and **choral numbers**
not during
Recitatives and Solo Songs

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



The HIGH BAROQUE: TRAGÉDIE LYRIQUE

Lully, Overture to *Armide* (1686)



Poussin, *Renaud et Armide*



Fast

Slow

ARMIDE, PROLOGUE.

OUVERTURE.

BASSE-CONTINUE.

ARMIDE, TRAGEDIE.



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, il est en ma puissance”