

REVISED EDITION

FRENCH BAROQUE OPERA

A READER



CAROLINE WOOD
AND GRAHAM SADLER

An **Ashgate** Book

ROUTLEDGE

French Baroque Opera: A Reader

From the outset, French opera generated an enormous diversity of literature, familiarity with which greatly enhances our understanding of this unique art form. Yet relatively little of that literature is available in English, despite an upsurge of interest in the Lully-Rameau period in recent decades. This book presents a wide-ranging and informative picture of the organization and evolution of French Baroque opera, its aims and aspirations, its strengths and weaknesses. Drawing on official documents, theoretical writings, letters, diaries, dictionary entries, contemporary reviews and commentaries, it provides an often entertaining insight into Lully's once-proud Royal Academy of Music and the colourful characters who surrounded it. The translated passages are set in context, and readers are directed to further scholarly and critical writings in English.

Readers will find this new, updated edition easier to use with its revised and expanded translations, supplementary explanatory content and new illustrations.

The authors are established scholars in the field of French Baroque music. **Caroline Wood** is a retired Senior Lecturer at the University of Hull, UK. Her publications include *Music and Drama in the 'tragédie en musique', 1673–1715* (1996).

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French Baroque Opera: A Reader

Revised Edition

Caroline Wood and Graham Sadler

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Preface to the first edition

The development of French opera during its first hundred years stands in striking contrast to that of the mainstream Italian-based opera which dominated the rest of Europe. From the emergence of Lully's *tragédie en musique* in the 1670s until the arrival of Gluck in Paris a century later, France clung to its operatic traditions and institutions with what has been described as 'that curious, almost Chinese traditionalism which is a trait of the French character, side by side with all that is revolutionary'.¹ Many foreigners found this impossible to understand. As the eighteenth-century music historian Charles Burney, a francophobe in matters musical, put it: 'this nation, so frequently accused of more volatility and caprice than their neighbours, have manifested a steady, persevering constancy to their music, which the strongest ridicule and contempt of other nations could never vanquish'.²

Yet French resistance to the inexorable tide of Italian influence was possible only because its own operatic tradition was so resilient and so well suited to the national psyche. Genres such as *tragédie en musique* and the *opéra-ballet* had no real contemporary counterparts in a Europe dominated by *opera seria* and *opera buffa*. Likewise, the role of ballet was always far more important in French than in Italian opera. Many essential characteristics of the native tradition stem from the fact that the rational Gallic mind had severe reservations about the whole concept of sung drama – hence the distinctive French approach to the choice of subject matter, with its emphasis on supernatural rather than historical themes; hence, too, the largely syllabic approach to word setting and the concern that purely musical considerations should generally be secondary to dramatic ones.

After centuries of neglect, the richness and vigour of this tradition are now increasingly recognized. In recent decades many works from the period have appeared at major opera houses and festivals, while the number of recordings of operas by Lully, Charpentier, Marais, Campra, Montéclair, Rameau, Mondonville and others continues to grow. The last thirty years have also witnessed a huge upsurge in research into this repertory, as anyone who compares the bibliographies of the first (1973) and third edition

(1997) of James R. Anthony's *French Baroque Music from Beaujoyeulx to Rameau*, now the standard textbook, can see at a glance.

From the outset French opera generated an enormous diversity of literature. Here was a subject which excited strong views. Indeed, one striking characteristic is the extent to which it engaged some of the most eminent figures in literary and philosophical spheres; opera was not beneath the attention of such men as Charles Perrault, Boileau, La Bruyère, Voltaire, Diderot or d'Alembert. Clearly, familiarity with such literature greatly enhances our understanding and appreciation of this unique art form. Yet relatively little is readily available in English and is therefore inaccessible to anyone without a fluent command of French. The aim of this book is thus to present a coherent sequence of translations which, between them, provide a wide-ranging and informative survey of the organization and evolution of French Baroque opera, its aims and aspirations, its strengths and weaknesses. The chosen excerpts are, in the main, concerned with the Paris Opéra rather than with court or provincial productions. Drawing on official documents, theoretical and polemical writings, letters, newspaper reports, diaries, dictionary entries, contemporary reviews and commentaries, it provides an insight into Lully's once-proud Académie Royale de Musique, the colourful characters who peopled it, the endless debates generated by its productions, and the theoretical principles upon which these were based. What emerges is a picture of a vital, if flawed, institution, one that occupied a unique place at the heart of the nation's cultural and social life. French opera, at its best, was an all-encompassing spectacle which could hold its audiences spellbound. Not for nothing was it described as 'the theatre of enchantments'.³

* * *

Given the colossal amount of material, we have of necessity adopted a rigorously selective approach. An anthology of this size and scope could not hope to include extracts from every relevant writer; thus some familiar names – Mme de Sévigné, Saint-Simon, Ménestrier, De Pures and Raguenet among them – are not represented, either because their work is already available in English or because other, less well-known material seemed preferable. We nevertheless believe that the present selection represents a fair and balanced overview. The book does not include a section on performance practice, though aspects of this subject arise in the course of individual documents; nor does it deal with choreography or music theory in any detail or provide translations of opera plots. We have avoided duplication with other collections of source readings, except where a particular document seemed essential to our purpose.

The register of the translations varies from the chattiness of newsletters and diaries to the legalese of official documents. We have not tried to

imitate the English prose style of the period, though we have included a few extracts from contemporary translations, which have their own special appeal. Where it has seemed desirable, the paragraphing and punctuation of the originals have been adapted without comment. Some documents have been significantly abridged; when an extensive passage has been omitted, this is indicated by asterisks. The use of square brackets to show editorial additions in the text has been kept to minimum; we have, for example, translated *notre opera* as ‘French opera’ and *tragédie* as ‘spoken tragedy’ where that is clearly the meaning. We have standardized the spelling of proper names, relying normally on the form adopted in *NGDO*. Certain French phrases are untranslated because they are either technical terms in common use or defined in the glossary, or official designations which have no meaningful English equivalent.⁴ Where a given text refers to a work only by its title, we have added composers’ or librettists’ names if these are essential to the understanding of the relevant passage. In general, however, it seemed preferable not to clutter the page with such information, since the index supplies names of composer and librettist, together with the year of the opera’s premiere.

In all but a few instances we have worked from the original sources or facsimile reprints. The details of primary sources set out at the head of each document are not included in the bibliography, although the authors’ names are listed in the index. A secondary source of the French, where it exists, is cited for the benefit of those who would like access to the original text. Otherwise citation of secondary material, in the endnotes and bibliography, is limited mainly to material in English, in keeping with the primary purpose of the book. More comprehensive bibliographies may be found in *NGDO*, in the latest edition of Anthony (1997) and Howarth (1997).

Caroline Wood
Graham Sadler
The University of Hull
July 1999

Notes

- 1 Alfred Einstein, *Gluck*, trans. Eric Blom (London, 1936), p. 134.
- 2 Charles Burney, *A General History of Music* (London, 1776–1789), ii, p. 966.
- 3 Louis de Cahusac, ‘Enchantement’, in *Encyclopédie, ou dictionnaire raisonné des sciences, des arts et des métiers, par une société de gens de lettres*, ed. Denis Diderot and Jean le Rond d’Alembert (Paris, 1751–1772).
- 4 To translate, for instance, the post of *maître d’hôtel ordinaire du roi* does not seem particularly helpful.

Preface to the revised edition

During the fifteen years since this anthology first appeared, the remarkable efflorescence of interest in French Baroque opera has shown no sign of waning; hence the time seems ripe for a new edition. We have taken advantage of this opportunity to revise and expand the content. No wholly new extracts have been added, since to do so would risk unbalancing the selection of items, but certain passages that previously appeared only in summary form are now translated in full, while in a few places the wording has been refined. We have also made some revisions to the introductory paragraphs and increased the number of endnotes, in order to provide further explanatory comment or supplementary information. Many of the modifications serve the additional purpose of making the book easier to use. The terms defined in the expanded glossary are asterisked at their first appearance in a given extract. A list of sources has been added and the bibliography enlarged and updated. The illustrations, not included in the first edition, have been chosen to relate wherever possible to matters discussed in the text; for this reason, the captions to several of them include explanations or clarification of the image content and its significance.

We are aware that the expression ‘French Baroque Opera’ in our title may seem somewhat misleading, given that the book’s content stretches beyond the end of the period to which the term *baroque* is still commonly applied. Even so, this label has established itself, for better or worse, as a synonym for the operatic repertory of the Lully-Rameau period (that is, from the establishment of the Académie royale de musique in 1672 until the death of Rameau in 1764) and its imprecision is therefore worth accepting in order to avoid an ungainly title.

In revising the text, we have benefited from the constructive advice and support of numerous scholars, notably Antonia Banducci, David Charlton, Patrick Florentin, Florence Gétreau, Rebecca Harris-Warrick and Lois Rosow, to whom we express our gratitude.

Caroline Wood
Graham Sadler
November 2015

Abbreviations

<i>COJ</i>	<i>Cambridge Opera Journal</i>
<i>EMc</i>	<i>Early Music</i>
<i>F-Pa</i>	Bibliothèque de l'Arsenal, Paris
<i>F-Pan</i>	Archives nationales de France
<i>F-Pn</i>	Bibliothèque nationale de France
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>NGDO</i>	<i>The New Grove Dictionary of Opera</i> , ed. Stanley Sadie, 4 vols (London: Macmillan, 1992)
<i>RMFC</i>	<i>Recherches sur la musique française classique</i>
<i>SVEC</i>	<i>Studies on Voltaire and the Eighteenth Century</i>

Monetary values

1 *livre* [*tournois*] or *franc* = 20 *sols/sous*
1 *louis* or *louis d'or* = 2 *livres* or 1 *pistole*
1 *écu* = 3 *livres*



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1 The Paris Opéra (1672–1770)

Management and mismanagement

Central to any study of French dramatic music of the period from Lully to Rameau is the history and organization of the Paris Opéra. It was at this extraordinary institution, officially known as the Académie Royale de Musique, that the vast majority of ‘serious’ operas were first performed. Such were the terms of the Opéra’s royal privilege that this theatre had no real rival in France in the kind of repertory it chose to present. Information on the establishment and organization of the Académie may be gleaned from a variety of sources: legal documents and official regulations as well as anecdotal material and private correspondence. Between them, the present excerpts sketch the Opéra’s history and set out the terms of its monopoly and the rules by which it was governed. They include personal views on the problems of running such a vast and ego-ridden establishment, together with snippets of gossip – in themselves of little factual value, but indicative of the vital role the Opéra played in Parisian social and musical life.

1.1

A thumb-nail sketch of the history of the Paris Opéra

The composer and scholar Jean-Benjamin de La Borde (1734–1794) was born into an aristocratic family. He had a chequered career at the French court, and was eventually guillotined during the Revolution. He was a pupil of Jean-Philippe Rameau (1683–1764) and enjoyed some success as a composer of *opéras comiques**, but is now best remembered for his writings and especially for the monumental four-volume *Essai* from which the present extract is taken. La Borde clearly derived his material on the Opéra’s history from official records, and his account, while not accurate in every detail, is generally trustworthy. What might have been a dry recitation of facts and figures is enlivened by touches of human interest, among them hints of financial or even moral scandal. Many of the personalities mentioned here recur frequently in the present volume, notably the composer Jean-Baptiste Lully (1643–1687) and later composer/administrators such as André Cardinal Destouches (1672–1749), François Rebel (1701–1775) and François Francœur (1698–1787).

Source: Jean-Benjamin de La Borde, *Essai sur la musique ancienne et moderne*, 4 vols (Paris, 1780 /repr. Geneva, 1972), i, pp. 393–401.

In 1644 Cardinal Mazarin arranged for the most famous musicians of the day to be sent from Italy to give a performance of opera, something which

2 *The Paris Opéra*

had never been seen in France before. This opera was, however, Italian. MM. Perrin and Cambert tried to create a type of spectacle of a similar nature but with French words.¹ In 1659, at M. de la Haye's residence in Issy, they staged a *pastorale** which was a great success,² and this encouraged them to compose the *pastorale Pomone* and to stage it in public in May 1671.³ It is thus from this period that we can date the establishment of the Opéra.

It was in 1669 that the abbé Perrin obtained letters patent giving him 'permission to establish in Paris and other cities in the realm Academies of Music for the public performance of operas, as is the practice in Italy, Germany and England, for a period of twelve years ...'. Perrin, unable to afford the upkeep and expense of this establishment singlehanded, joined forces with Cambert for the music, the marquis de Sourdéac for the stage machines, and M. de Champeron for the working capital. As soon as the contract was signed, these men arranged for various singers to be sent from Languedoc, among them Beaumavielle, who had long enjoyed a great reputation. ...

The new director rented the Jeu de Paume on the rue Mazarine opposite the rue Guénégaud and had a theatre erected there, and in March 1671 he organized the performance of a new work which he had written with Cambert. This was Saint-Evremond's judgement of it. 'In *Pomone* one watches the stage machinery with surprise and the dances with pleasure, one hears the singing with approval but the words with disgust'.⁴ Still, the work was performed for eight successive months to general approval, and was so well attended that Perrin's share of the profit was 30,000 *livres*. But then the marquis de Sourdéac took possession of the theatre to pay for the advances made to Perrin,⁵ and engaged Gilbert, *secrétaire des commandements* to Queen Christine, to write a libretto [*Les Peines et les plaisirs de l'amour*], which was set to music by Cambert and performed in 1672.

It was then that Lully, exploiting the rift between these associates and the support of Madame de Montespan, got Perrin to surrender his privilege to him in return for a sum of money. Cambert was stung by this preferential treatment given to Lully, and left France for England where, as superintendent of King Charles II's musical establishment, he died five years later.⁶

Louis XIV granted new letters patent to Lully, giving him permission to run a Royal Academy of Music.⁷ To avoid any dispute with Perrin's other associates, Lully ordered the construction of a theatre larger than the first one, on the rue de Vaugirard near the Luxembourg Palace, by the king's stage *machiniste** Vigarani, who entered into a ten-year association in return for one-third of the profit.⁸ Lully opened this new theatre in February 1673 with *Les Fêtes de l'Amour et de Bacchus*, which he had composed to a libretto by Quinault.⁹

When Molière died that year,¹⁰ the king gave Lully the theatre in the Palais Royal; and from July 1673 onwards it was in continuous use for opera until it burned down on 6 April 1763. But then the city authorities had

a new theatre built, to magnificent plans by the city architect M. Moreau, and the Opéra, which had used the Théâtre des Tuileries since 24 January 1764, reopened at the Palais Royal on 26 January 1770 with more splendour than ever. ...

In 1685 Lully sold to M. Gautier the right to establish an opera house at Marseilles, and on 28 January 1685 Gautier gave the premiere there of his own opera *Le Triomphe de la paix*, which was extremely successful.¹¹

Lully kept his privilege from 1672 until his death on 22 March 1687. His son-in-law Nicolas de Francine, *maître d'hôtel du roi*, took over the direction of the Opéra for three years and then obtained a new privilege for ten years, on the following conditions – that he would set up pensions worth 10,000 *livres* on behalf of Lully's widow and sons, payable monthly in preference to all other expenses; that he would prepare an inventory of the stage sets, machines, costumes, jewellery and so on, countersigned by the secretary of state M. de Louvois; and that Francine would account for everything on the inventory at the end of a ten-year period or pay the value of it to the Lully family.

In 1698 Francine joined forces with M. Hyacinte Goureault Dumont, squire and commander of the Dauphin's stables (*écurie*); and the king granted a new ten-year privilege in favour of this syndicate, to begin on 1 March 1699. In 1704 this privilege was renewed for ten years, and the king approved the transfer made by Francine and Dumont to Pierre Guyenet, *payeur des rentes*.¹² When Guyenet died on 20 August 1712 and his financial affairs were found to be in disarray, it was revealed that he owed large sums to several of the Opéra's creditors.¹³ Francine and Dumont resumed their privilege, but yielded the unexpired part of it, together with a 13-year extension (due to expire on the last day of February 1732), to MM. Besnier, a parliamentary lawyer, Chomat, Duchêne, and Laval de Pont, *bourgeois de Paris* (and one of Guyenet's creditors), on condition that [Francine and Dumont] received about 30,000 *livres* worth of pensions as set out in their privilege.¹⁴

It was then [1713] that the composer Destouches was established by letters patent as *inspecteur général** of the entire administration of the Académie, with regard both to the internal regulations and to the organization of the spectacle and the income and expenditure, without being answerable to the privilege holders but solely to the minister in charge of the king's household.¹⁵

In 1714 two inspectors were appointed by a royal decree of 10 December. M. Chomat, one of the receivers of Guyenet's creditors, was given charge of the stage area and auditorium, while M. Duchêne, another receiver, undertook the management of the Magasin* and the financial affairs.¹⁶ In 1715 Destouches was confirmed as *inspecteur général* of the Opéra. The duc d'Antin and M. de Landivisiau, *maître des requêtes*, were appointed to oversee everything concerning the discipline and management of the Opéra, on behalf of the minister of the king's household.

In 1717 Landivisiau took sole charge of these duties. In 1728 Francine retired from the Opéra with a pension of 18,000 *livres*. Destouches replaced him, and took over responsibility until 1730, when the king gave the post of *inspecteur général* of the Opéra to the prince de Carignan.¹⁷ The prince chose M. Gruer as director, on condition that he would pay off 300,000 *livres* of the Opéra's debts.

This new director did not enjoy the task for long. He chose as his associates M. Coustard, *secrétaire du roi*, M. le Boeuf de Valdahon, president of the *chambre des comptes* at Dole, and M. le Comte, a tax farmer, but soon quarrelled with them, and several months later the association was disbanded. Le Comte, who retained an implacable hatred for Gruer, knew just how to disadvantage him with the king's minister, and soon managed to antagonize him. A scandalous episode that befell Gruer soon afterwards finally caused his ruin. It was revealed that he had once given a grand dinner in his apartment at the Magasin, and had forced three of the singers – among them Mlle Pelissier – to show the guests what they wanted to see, but which modesty does not permit me to name. The royal privilege was withdrawn from Gruer and given to Le Comte, who joined forces again with M. le Boeuf de Valdahon, but they did not get on well together for long.

On 22 May 1733 the king [Louis XV] revoked the privilege and gave a new one to M. Thuret, a former captain of the Picardy regiment, to run for 29 years with effect from 1 April 1733, with the exclusive right to the printing and engraving of librettos and music of the operas performed during the period of his administration.¹⁸ When M. Thuret retired in 1744, the king granted his privilege to M. Berger, a former *receveur-général des finances* in the Dauphiné. The year following the celebrations for the Dauphin's marriage [1745], when the Opéra had been deprived of its best performers, the box-office takings were so poor that Thuret requested and obtained an indemnity of 45,000 *livres*. It was in that year that the Comédie-Italienne was fined 10,000 *livres*, payable to the Opéra,¹⁹ for performing a *parodie** of [Mouret's] *Les Fêtes de Thalie* which had included dances and singing. The following year this same theatre was fined 30,000 *livres* for including ballets in *La Fête interrompue*, in *Le Nouveau monde* and in *L'Inconnu*.²⁰

Berger had been in charge for only three years when it was noticed that he had increased the Opéra's debts by 400,000 *livres*. As soon as the minister of state became aware of this, he expressed his justifiable displeasure, and they say that Berger was so shaken that he developed a wasting disease, which carried him off to the grave on 9 November 1747. He had, nevertheless, obtained from the court an indemnity of 81,000 *livres*; he had increased revenue from the annual rent of the *loges** by 20,000 *livres*; and he had earned 102,000 *livres* from the Fair Theatres of Saint-Germain and Saint-Laurent.²¹

Then M. de Tréfontaine, protected by the princesse de Conti, managed to succeed Berger. On 3 May 1748 he formed an alliance with MM. Douet

de Saint-Germain, La Feuillade and Bougenier. But this new syndicate enjoyed its privilege for only 16 months; and as it failed to fulfil its obligations, the king decided to make the administration of the city of Paris responsible for the Opéra. The order was drawn up on 26 August 1749, and the city authorities took immediate control. Tréfontaine made a statement of his income and expenditure which showed that, during an administration lasting only one year and a few months, he had taken 915,356 *livres* but had spent 1,168,265 *livres*.

At that time the administration of the city of Paris had innumerable preoccupations caused by the building of the Place de Louis XV,²² the construction of the boulevards and such like, and had little time to devote to the management of the Opéra. The authorities therefore obtained the king's permission to surrender the privilege of the Opéra to MM. Rebel and Francœur. The act was passed in March 1757 and the privilege was assigned for 30 years with effect from 1 April 1757. By then the Opéra had debts of 1,200,000 *livres*, which the city undertook to pay. When Rebel and Francœur took over, they undertook a general reform and managed this spectacle better than it had ever been managed. They had formerly been inspectors for many years, but had resigned in 1754, disgusted by the harassment they had had to suffer.²³ In that year Royer, *maître de musique des enfants de France*, succeeded them, with the title of *inspecteur général*. He died a year later and was replaced by M. le Vasseur, *maître de chant* at the Magasin, until 1757, when Rebel and Francœur reappeared on the scene. They governed peaceably until 1767, when Berton and Trial became the directors at their own risk.²⁴ Their contract terminated on 1 January 1770, the date on which the present theatre [at the Palais Royal] was inaugurated.

1.2

Official documents

The letters patent mentioned by La Borde in 1.1 are more often referred to as a royal privilege, giving the owner a monopoly over the composition and production of opera in France. The first document here (1.2.i) transfers that monopoly from Perrin, whom Louis XIV now judged unsatisfactory, to Lully.²⁵ The powers it conferred were to be inherited by Lully's sons and were later bought by successive directors of the Opéra. Lully's grip on the control of music in all kinds of French theatre was further strengthened by orders made in his favour by Louis XIV, which gave him an extraordinary degree of power. The first, dated 12 August 1672, forbade the use of more than six singers and twelve instrumentalists in any stage performance other than those of the new Académie Royale de Musique;²⁶ the second made the limit more severe (1.2.ii). These orders, together with another (20 September 1672), which gave Lully sole rights over all his music and the works for which it had been composed, meant that Molière's troupe could no longer perform much of the music which was an integral part of the *comédies-ballets** that he and Lully had written together. An important legal agreement between composer, librettist and

publisher was signed on 26 December 1680 (1.2.iii). The text mentions the *paraphe* (an official signature or flourish) which was designed to prevent the sale of illegal copies, and which can be seen on most extant exemplars of the scores published under Lully's supervision. The legal case described (1.2.iv) arises from an alleged breach of the contracts by which monopolistic powers were transferred to Lully's heirs and successors, in this case, his second son, also named Jean-Baptiste. It refers back to the stipulation concerning the *paraphe*.

1.2.i

Lully gains control of the Opéra

Source: *F-Pan*, O¹ 16, f. 94, 'Etablissement d'Académie Royale de musique'; in Benoit (1971), pp. 37–8; Schneider (1981), pp. 122–4.

Louis, by the grace of God, King of France and Navarre, to all those present and to come, greetings.

The arts and sciences being a nation's most significant adornments, we have had no more agreeable task since bringing peace to our land than that of breathing new life into them, summoning to our presence all those who have a reputation for excellence in these fields, both within our realm and in foreign lands. And in order to encourage such people to raise their standards even higher, we have honoured them with marks of our esteem and benevolence. And as music occupies one of the highest ranks among the liberal arts, and in order to guarantee its success, we granted to M. Perrin by our letters patent of 28 June 1669 a twelve-year privilege to establish academies of music for the public performance of opera, as has been the practice in Italy, Germany and England.²⁷ But, having since been informed that the care and effort which the said Perrin put into the enterprise was unable wholly to fulfil our intention or to raise music to the level we had wished, we have considered that, to succeed better in this sphere, it was fitting to give the management to someone whose experience and ability are known to us, someone who has resource enough to ... produce pupils who can sing and perform well on the stage, and to train the bands of violins, flutes and other instruments. To this end, being well acquainted with the intelligence and profound understanding that our dearly beloved Jean-Baptiste Lully has acquired in the field of music (of which he daily gives us pleasing evidence, and has done for the many years he has been in our service, which persuaded us to honour him with the office of *surintendant et compositeur de la musique de notre chambre*), we grant the said Lully permission, by means of the present order signed by our hand, to establish a Royal Academy of Music in our fair city of Paris. This shall comprise whatever number and quality of people he sees fit – whom we shall choose and appoint on the basis of the report with which he provides us – to give performances in our presence when it pleases us of musical works which will be settings of either French or foreign verse, on the model of Italian

academies, so that he may enjoy the fruits of it during his lifetime (and, after him, whichever of his children inherits the office of *surintendant de la musique de notre chambre*), with power to bring into partnership whomsoever he pleases for the setting up of the said Academy, and so that he may be compensated for the heavy expenses which he will incur with regard to the said performances, whether in connection with the theatres, the stage machines, scenery, costumes or other necessities. We permit him to give public performances of all the works he composes, even those staged in our presence, though he may not use in the performance of the said works any musicians who are in our employ. We also permit him to take an appropriate sum to set guards and other necessary people at the entrances to the performance venues, with express powers to prevent anyone of whatever rank – even officials of the royal household – from entering without paying. Similarly, no one is permitted to perform any opera, whether in French or any other language, without written permission from the said Lully, on pain of a fine of 10,000 *livres* and confiscation of the theatre, stage machines, scenery, costumes and other effects, a third of the proceeds payable to us, a third to the Hospital General, and a third to the said Lully, which sum could be used to establish special music schools in our fair city of Paris or where-soever it is thought necessary for the good of the said Royal Academy. And insofar as we are taking into account the experience of Italian academies, where men of high birth take part in musical performances without loss of rank, it is our will and pleasure that any lady or gentleman may sing in the said works and performances of our Royal Academy without being thought to have forfeited thereby the said title of nobility or their privileges, offices, rights and immunities. By the present orders we revoke, quash and annul all permissions and privileges we might hitherto have given, even to the said Perrin, on the subject of the said operas under whatever names, qualities, conditions and pretexts they may be. ...

Given at Versailles in the month of March in the year of grace 1672, and in the twenty-ninth year of our reign.

LOUIS ...

1.2.ii

Additional powers for Lully

Source: *F-Pan*, O¹ 17, f. 72, ‘Ordonnance portant deffenses aux comedien’s; in Benoit (1971), p. 41, and Schneider (1981), p. 126.

ORDINANCE, forbidding actors to use more than two singers and six instrumentalists in their performances.

IN THE NAME OF THE KING

HIS MAJESTY having been informed that the permission granted by him to actors to use up to twelve musicians in their performances could be seriously prejudicial to the performance of works for the theatre by

M. Jean-Baptiste de Lully, His Majesty's *surintendant de la musique de la chambre*, which have already given the public great satisfaction, and in the expectation of this, HIS MAJESTY has revoked the permission formerly granted to the said actors, to use six musicians and twelve players of string or other instruments, and permits them to use only two singers and six players of string or other instruments. HIS MAJESTY expressly forbids all troupes of actors, French or foreign, established or to be established hereafter in the fair city of Paris, to use any external musicians, nor a larger number of instrumentalists for the entr'actes, nor any dancers, nor any orchestra, on pain of punishment for disobedience. HIS MAJESTY wishes that the present ordinance be notified to the leaders of such troupes, at the behest of the said Lully, in order that they be made aware of it; His Majesty enjoining him to inform him of any contraventions of this ordinance. GIVEN at Saint-Germain-en-Laye, 22 April 1673.

[Signed] LOUIS
COLBERT

1.2.iii

Contract between Lully, Quinault and Ballard

Source: Lionel de La Laurencie, 'Une Convention commerciale entre Lully, Quinault et Ballard en 1680', *Revue de musicologie*, vi (1921), pp. 176–82; Schneider (1981), pp. 145–6. [Passages in square brackets show where the text has been summarized.]

Present: M. Jean-Baptiste de Lully, Esquire, *compositeur de la musique de la Chambre du Roy*, living in the rue Sainte-Anne in the parish of Saint-Roch, in one party; M. Philippe Quinault, King's Counsellor, *auditeur ordinaire en sa chambre des comptes*, living on the Île Notre Dame in the parish of Saint-Louis, in another party; and Christophe Ballard, sole printer of music to the King (*seul imprimeur du Roy pour la musique*), living in the rue Saint-Jean de Beauvais, in the parish of Saint-Etienne du Mont, in another party. These parties have agreed between them the following: namely that the said Ballard will print, to the exclusion of all others, the King's ballet entitled *Le Triomphe de l'Amour* which is shortly to be performed before His Majesty, whose plot and verse are by the said Quinault, and the music by the said Lully; the publication shall normally be *in quarto*, like the operas.

[Provision for printing and binding costs and receipts from sales is to be shared equally between all three parties.] No copy is to be sold under the imprint of the said Ballard without *paraphe** of the said Lully, or of someone else delegated by him to do this, under the penalty stipulated in the privilege of the said Lully, by which the said Ballard is bound for this purpose.

The music of the said ballet *Le Triomphe de l'Amour*, as for all operas and ballets, shall also be published by the said Ballard, to the exclusion of all others.