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*I hereby recommend that the thesis prepared under my supervision by* Ruth Barnebey Porter

*entitled* The French Secular Solo Cantata: 1700-1730

*be accepted as fulfilling this part of the requirements for the degree of* Doctor of Musical Arts

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THE FRENCH SECULAR SOLO CANTATA: 1700-1730

A Thesis Presented to the Faculty  
of the  
Graduate Division  
of the  
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In Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

By  
Ruth Barnebey Porter

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## Chapter One

### The Emergence of the "cantate française"

The eighteenth-century "cantate française" grew out of the Italian secular solo cantata of the seventeenth century. The true beginnings of the chamber cantata may be seen in Italy in the replacement of the polyphonic madrigal by the solo madrigal late in the sixteenth century, in the advent of monody circa 1600 and the publication of Caccini's Le nuove musiche in 1602, and in the dialogues and duets of such composers of the day as Melli and Brunetti. From 1580 to 1620 was a time of radical change in Italian music; the "stile recitativo" of the Monteverdi operas and madrigals, and the use of the "basso continuo" accompaniment for "arioso" song provided new means for arousing the emotions, by the singer's underlining of the text, and support of the melody by the bass line, played on the harpsichord, theorbo, or chitarrone.

The Venetians had a preference for strophic airs, but also made use of the strophic variations employed by the Florentine and Roman composers.<sup>1</sup> By 1620 all composers tended to "sectionalize" their monodies, whether strophic arias or madrigals, introducing contrasting arioso passages or phrases in "stile recitativo". Alessandro Grandi was the first to use the term "cantata" (from the Latin cantare meaning "to sing") in his book of Cantade ed arie a voce sola published in 1620. In these, definite contrasting sections

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<sup>1</sup>

Nigel Fortune, "Italian Secular Monody from 1600-1635; An Introductory Survey", Musical Quarterly, Vol. XXXIX, No. 2 (April, 1953), p. 189.

are found, although no formal pattern is yet established. In its early experimental stage, the cantata occurred under different names and in a great variety of forms and styles. It often consisted of little more than recitative, with an air occasionally, the different stanzas of which were repeated to a recurring bass after each narrative section. Composers began to choose texts that demanded a contrast in the music, especially ones that defined emotional differences by the major and minor modes, and this practice was adopted increasingly by the cantata composers.

The early cantata was usually based on a pastoral or dramatic story, narrated in an alternation of recitative and arioso, and punctuated by strophic arias at lyrical or dramatic points. This narrative style was gradually replaced by a new type of secular cantata, consisting of alternate airs and recitatives, which began to appear after 1630. In the cantatas of Domenico Mazzochi (1592-1665) a new taste for modulation brought about a modification also; the same bass was kept for the first three stanzas, then allowed to modulate to the dominant, obliging the composer to give up his "continuo".<sup>1</sup>

From 1640 on, the cantata form tended to use alternate recitatives and measured airs, together with some arioso sections, but always forming one compact whole. As the cantata developed, however, each part became as independent as the movements of a sonata. By the end of the century, especially in the cantatas of Rossi, Cesti, Stradella, and A. Scarlatti, a more or less standard pattern had evolved.

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<sup>1</sup>

Henri de Prunières, "The Italian Cantata of the XVII Century", Music and Letters, Vol.VII, No.2 (April, 1926), p.120.

The employment of instrumental refrains became the rule rather than the exception, the recitatives became shorter, the arias longer.

Alessandro Scarlatti (1660-1725) played a large part in the development of the late cantata, standardizing the structure of the cantata into a form consisting of two or three arias of contrasting character, each introduced by recitative. He perfected the "da capo" aria form, increased the importance of the instrumental accompaniment, and used thematic development as a means to dramatic expression.<sup>1</sup> Along with Bassani and Bononcini, he brought to maturity the cantata, which had begun so nobly in the works of such composers as Carissimi, Luigi Rossi, and Negri, and increased in expressive beauty with Cesti, Legrenzi, and Stradella.

It was in imitation of these that the French cantata came into its own.

In France, the "chanson à voix seule" had taken on several forms by the seventeenth century. From the middle of the preceding century, many polyphonic compositions had been arranged and published for solo voice with lute accompaniment. These songs included the "airs de cour" of a courtly, refined nature, and the simpler "pastourelles". Probably the most important historically were those found in the "ballet de cour" which appeared at this time. This vocal music was of three kinds: the "récits" which sought to heighten expression while explaining or commenting on the subject, the "chansons mesurées" or rhythmic songs which accompanied the dances, and various songs having no bearing on the action but which were inserted episodically.<sup>2</sup>

<sup>1</sup> Edward J. Dent, Alessandro Scarlatti: His Life and Works (London: Edward Arnold, Ltd., 1962)

<sup>2</sup> David Cox, "France", A History of Song, ed. Denis Stevens (New York: W.W. Norton and Co., Inc., 1960), p.197.

Everyone showed an interest in vocal music, among them Louis XIII, who composed and sang his own songs, as did many distinguished singers, even accompanying themselves on the lute. Their song collections ("Airs" or "Airs de cour") contained, for the most part, those songs of a gallant "musique Courtoise"; and their poetry reflected the "précieux" taste of the society for which it had been written. In form, they were short and strophic, the melody usually divided into two sections, each of which could be repeated, any variation in mood or embellishment being left to the singer's discretion and ability.

New impulse was given to the "air de cour" through Pierre de Nyert, a wealthy French dilettante who had lived at Rome and studied the Italian theater and Italian song. Through his work a more declamatory technique and a more systematized harmonic sense were developed. Le Camus, de la Barre, and Michel Lambert became the leaders of the following generation, which consistently used the figured bass and were more interested in problems of form and proportion than the earlier composers.

Around the middle of the seventeenth century several Italian musicians were spending some time in France. Among these were Rossi and Cavalli who had been commissioned by Mazarin (the Italian cardinal who became prime minister to Louis XIV) to write Italian operas for the French court. Mazarin also imported Italian singers and "encouraged Italianism in every way."<sup>1</sup> Another of the native Italians was Giambattista Lulli, who, as Jean-Baptiste Lully, became, with the collaboration of the poet Quinault, the founder of the "tragédie lyrique". His development of a rhetorical style of recitative remained closely

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<sup>1</sup> Wilfrid Mellers, François Couperin and the French Classical Tradition (London: Dennis Dobson, Ltd., 1950), p.133.

related to the rhythms of the French language, and became an important influence on succeeding composers of French opera.

About this same time the French Marc-Antoine Charpentier went to Rome to study with Carissimi. He returned to Paris in 1662, and by 1680, had begun to write cantatas in the Italian style. A few years later, among François Couperin's vocal music were to be found airs for the solo voice and "basso continuo". Other French musicians were bringing back from Italy manuscripts of its vocal art and became inspired imitators of the Italian airs. André Campra said in the preface to his first book of cantatas (1708) that he had attempted to fuse the delicacy of the French music with the vivacity of the Italian. His use of the ternary form and exceptional tonalities pointed to an Italianate influence, which was to come to richer fruition in his operas. Indeed, the entry into France of the "cantata" was of particular interest to the opera composers, who used its form for experimental purposes.

In his musical dictionary Brossard defined the cantata as "a large piece of which the words are in Italian, varied by "récitatifs", by "ariettes", and by different movements, for solo voice and basso continuo, often with two violins or several instruments, the song's subject being a story, different actions of which are marked by different movements"<sup>1</sup>. In turn, the cantatas contributed in establishing

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<sup>1</sup> Sébastien de Brossard, Dictionnaire de musique (Paris:1703), entry "Cantata": C'est une grande pièce, dont les paroles sont en Italien; variée de Récitatifs, d'Ariettes, & de mouvemens différens; pour l'ordinaire à Voix seule & une B-C. souvent avec deux Violons ou plusieurs Instrumens, &c. . . le sujet du chant est une histoire dont les différentes actions sont marquées par des mouvements différens. (The last sentence was added in the article of the 1705 edition of the same work.)

the "ariette" in French opera, especially in the "opéra-ballet". It was derived from the Italian aria and was known by three names: "air de vitesse", "air Italien", and "ariette", each designating an identical type of ternary form with the scheme of instrumental prelude followed by an air: A ( a a' a'' ) B. A.<sup>1</sup>

With the development of the "ariette" came an evolution in French song. The oratorical style of Lully having become monotonous, a desire to create a new form, melodically free of the words and their prosody, now appeared under the influence of the Italian "expressive" style. Many French musicians composed Italian airs which were published in Paris circa 1700 in the Recueils d'airs sérieux et à boire of Ballard. Jean-Baptiste Stuck (also known as Batistin) and Morin composed their cantatas of three recitatives and three airs in "da capo" form.<sup>2</sup> Louis-Nicolas Clérambault alternated recitatives in the manner of Lully, with arias in the Italian manner, sometimes even with Italian words, as did Campra; Montéclair called his book Cantates françaises et italiennes. Raguenet, the French priest and scholar, on his return from a journey to Italy, published an essay on the comparison of Italian and French music,<sup>3</sup> which caused much controversy since he favored the Italian. The Duke of Orleans was also "un partisan déclaré de la musique italienne", having under his protection such composers as Batistin, Pasqualini, and Antonio Guido.

<sup>1</sup> Maurice Barthélemy, André Campra, Sa Vie et son oeuvre (Paris: E.J. Picard et Cie., 1957), p.98.

<sup>2</sup> Maurice Barthélemy, "Les Cantates de Jean-Baptiste Stuck", 'Recherches' sur la musique française classique (1962), p.127.

<sup>3</sup> François Raguenet, Parallèle des Italiens et des Français en ce qui regarde la musique et les opéra (Paris: 1702).

It was also in the bourgeois class that Italian music made its appearance. At the end of the seventeenth century, one could hear it at the home of the Abbé Mathieu, curé of Saint André-des-Arcs, as well as in concerts at the homes of a Mademoiselle Maes, of Abbé Grave, Clérambault, and Elizabeth Jacquet de La Guerre. These contributed to the dissemination of Italian scores. Ballard, the publisher, opened his library to amateurs of music who could find there works of Legrenzi, Ruggieri, Ariosti, Bonporti, and Vitali. Among the books printed or sold by Ballard in 1704 were found names which included Bononcini, Grandi, Albinoni, Bernardi, Corelli, Paolini, Allegri, Basani, and Torelli. In addition, many amateurs carried manuscripts back from Italy, and Italian artists, whether because of the hazards of war or intent on ambassadorial careers, made their way to Paris. All in all, a tremendous Italian influence was brought to bear upon the French people and their music.

The Italian influence, to be sure, was not acceptable to all Frenchmen. Lecerf de La Viéville wrote, in answer to Ragenet's exposition, a defense of French music<sup>1</sup>, and the quarrels began. These were not to end until after the War of the Buffoons (a literary-artistic comparison of French and Italian opera) later on in the century. The cantata composers, however, seemed ready and willing to accept as many of the Italian ideas as could benefit and vitalize their composition. The intent may have been more wholehearted than the actuality, for there was nothing like a complete reversal of their techniques, but rather a compromise of styles. How does one

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<sup>1</sup>  
J.-L. Lecerf de La Viéville, Comparaison de la musique italienne et de la musique françoise (Brussels: 1705).

equate the symmetry of the Italian "da capo" aria with the contrapuntal technique of the French composers? How can a country devoted to "douceur" and "mignardise" adopt bold cadences and irregular dissonance? Differences in the ornamentations, in the instruments desired to heighten the expression, in the actual recitatives and airs, were often found to be irreconcilable. But the Italian imprint was there, and to what extent will be discussed in the next chapter, dealing with the various composers and their cantatas.

The society for which the French composers wrote and on which they depended was, to a great extent, regulated by rules of behavior and procedure in which certain limits were not to be exceeded; music, too, fell under artificial prescriptions. To be acceptable it should restrict itself to the tender, the sweet, the gallant, and the refined. In all classes of society, beginning with the Court, the cantata was widely accepted. During the last years of the reign of Louis XIV, society moved from Versailles to Paris, and the "cantate française" enjoyed so great a popularity as to be one of the most cultivated forms of the day. Sometimes performed as operatic "entr'actes", their "essentially intimate style was far more suited to the 'salon' than on the operatic stage".<sup>1</sup> Their cultivation also as a poetic form linked them closely with the literary activities of the "salon".

The literary-artistic "salons" were highly influential in France during the seventeenth and eighteenth centuries. Formed and

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<sup>1</sup>

David Tunley, " 'An Embarkment for Cythera': Literary and Social Aspects of the French Cantata", 'Recherches' sur la musique française classique (1967), p.103.

patronized by a literate aristocratic society, they moulded the speech, manners, and literature of the French people, often borrowing from the Florentine and Roman literary circles of the previous century. "While the 'salons'. . . gave to France something of the same spirit that the aristocratic 'Camerata' gave to Italy . . . the earnestness with which Italian intellectuals discussed matters of artistic concern was leavened in France by the presence of wits and the polite conversation of cultivated women."<sup>1</sup> Another difference was that there did "not appear to have been in France any instance of poets and composers meeting . . . to extemporize the words and music for a cantata before an audience of connoisseurs as in some 'academies' in Rome, a practice in which Alessandro Scarlatti and Händel excelled."<sup>2</sup> However, the "salon" provided an opportunity for the performance of the cantatas, even if it did not appear to assist otherwise in their evolution.

The literary form of the "cantate française" was given its formal shape by the writer Jean-Baptiste Rousseau (1671-1741). Inspired by the Italian cantata and the French "ode pindarique" of the seventeenth century, he developed three main characteristics in his cantata poetry: "1) a free metrical and rhyming scheme; 2) division of a poem into three recitatives and three airs; and 3) a mythological or allegorical incident from which is drawn an 'amorous moral' in the final movement."<sup>3</sup> This pattern was widely copied although there were also

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<sup>1</sup>  
Tunley, p.103.

<sup>2</sup>  
Tunley, p.105.

<sup>3</sup>  
Ibid.

many modifications of its form, and composers often made even further sub-divisions of it.

Rousseau was known as "le grand lyrique français" and considered a master of form. Throughout his work, "the idea that beauty is an expression of universal truth or nature, determined by reason or common sense, and that it is attained by intelligent imitation of the Ancients is implied . . . and expressed explicitly."<sup>1</sup> He used the principal type of lyric poem of this period, the "ode"; just as his many paraphrases of the Psalms were named "odes sacrées", the cantatas were given sub-titles of "odes en musique".

In writing cantatas, Rousseau, although inspired by the Italian models (of Maggi, Guidi, and Zappi), could not accept the idea of writing vaguely on the subject of idyllic love for musical setting, and determined to choose his subjects from classical mythology, and particularly those capable of an allegorical application. His typical cantata "is fairly short (50 to 75 verses<sup>2</sup>) and usually consists of 3 'récits' alternated with 2 or 3 'airs'. The 'récits' have about 6 to 12 verses. . . The 'airs' consist most frequently of 3 quatrains, with the third a repetition of the first ('aria da capo'). They are almost always 'petits vers' of 5 or 7 syllables."<sup>3</sup> Several of Rousseau's cantatas were found among the first published cantatas of Morin, dated 1706.

Joseph de La Grange (b.1676) was one of the few writers of his

<sup>1</sup> Henry A. Grubbs, Jean-Baptiste Rousseau (Princeton: Princeton University Press, 1941), p.212.

<sup>2</sup> The term "verses" here has the same meaning as "lines".

<sup>3</sup> Grubbs, p.246.

time to have published a complete volume of cantata poetry. Antoine Houdart de La Motte (1672-1731) had already earned his reputation as a librettist, having provided the text for Campra's Europe galante in 1697. The importance of this man is well-known to us through Jean-Philippe Rameau (1683-1764), who, it is said, had to prove to La Motte, by means of his success with the cantata, his desire for an operatic libretto from this famous writer.

Antoine Danchet (1671-1748) and Louis Fuzellier (1672-1752) both wrote texts used by Campra; the latter librettist wrote the words for all the cantatas in Bernier's Second Book published in 1708. Among others who contributed to the repertoire were Mlle. Malcrais de La Vigne (dates unknown), a society favorite; Thomas L'Afichard (1691-1753), novelist and dramatist; and Pierre Charles Roy (1683-1764), noted as well for his epigrams and satires.

Cantata texts were printed in the Mercure de France and no doubt proved of mutual benefit to poet and composer. Most of these were allegorical in nature, but there were also "occasional" ones written to celebrate births, military victories, marriages, etc. There were very few cantata texts on religious subjects; Elizabeth Jacquet de La Guerre (1669-1729) appears to have been the only composer to cultivate the sacred cantata. It should be added here that these cantatas should not be confused with those of a ceremonial nature of the mid-seventeenth century which employed choruses and were larger works in general.

Another source of cantata texts was the Recueil de cantates, a collection of cantata librettos edited by Jacques Bachelier in 1728. In his preface he states that he has made this edition for

its use by both poets and composers; the poets were to note the manner in which the subjects were treated, and the musicians to observe the beauty of the verses in an understanding of "le goût", so that they could carry out to perfection the demands made by a necessary rapport of words and music.<sup>1</sup>

Many of the poets who contributed to the cantata repertoire were not well-known; many texts are anonymous and some simply initialled; no doubt many of the manuscripts have been lost in passing from one hand to another. An anonymous writer in 1713 said: "Cantatas and sonnets spring up here beneath one's feet; no musician turns up without one in his pocket . . . poets can hardly keep up with them; . . . in a word, we are smothered with cantatas" - an apt description of the wide cultivation in France of the cantata form at the close of the seventeenth century and the following three decades.

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J. Bachelier, ed., Recueil de cantates (The Hague: Alberts & van der Kloot, 1728), p.5.

2

Cuthbert Girdlestone, Jean-Philippe Rameau (London: Cassell and Company, Ltd., 1957), p.57.

## Chapter Two

### The Repertoire : Major Composers

A consideration of the secular solo cantata repertoire of France during the first thirty years of the eighteenth century reveals certain men who stand out because of the quality and the quantity of their compositions. Among these composers, the following have been chosen for discussion here because of their contribution to this genre, and their pertinence to this study.

The consensus of biographers and historians is that Jean-Baptiste Morin (1677-1745) was the first French musician to compose French solo cantatas. His two books of Cantates françaises à une et deux voix, mêlées de symphonies de violons et basse continue, were published by Ballard at Paris in 1706 and 1707. A third book was published in 1712, and a later cantata entitled Esther is also known. A setting of the cantata Circé, often called Jean-Baptiste Rousseau's masterpiece in cantata poetry, appeared in the first volume. Morin was further honored by the editor Bachelier, who chose the composer's first work, Euterpe, to head his collection of cantata texts.<sup>1</sup>

Bachelier also cited several Morin cantatas "known to those of taste": Enone, Junon et Pallas, and Le Naufrage d'Ulisse.<sup>2</sup> The second of these (from Morin's Livre II) shows an Italian influence. It may be seen in this composer's coloration of descriptive

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<sup>1</sup>  
Bachelier, op.cit.

<sup>2</sup>  
Ibid.

words; for example, at the words "accourez, combattez" meaning "run, attack" (Ex. 1), or when he uses the words "quel torment, quelle rage" we find the torment and rage depicted graphically in the accompaniment (Ex. 2). Other Italian traits, as the following example shows, may be seen in his use of "recitativo secco" as well as the decorative use made of an important word. (Ex. 3) Stylized patterns in the bass are used throughout (Ex. 4), and even imitated in the voice. (Ex. 5) Both characters, Juno and Pallas, have their own recitatives and airs, and an occasional dialogue takes place. (Ex. 6) This is followed by duet. (Ex. 7)

Among the first to write French cantatas was Jean-Baptiste Stuck or Batistin (1680-1755). He was of German descent and little is known of his musical education. His name first appeared at Naples in 1702, where he had written additional music for an opera by Albinoni. Ballard published four books of his cantatas (1706, 1708, 1711, 1714) all of which were dedicated to his protector, the Duke of Orleans. Like Morin, he composed his cantatas in the usual form of three recitatives and three airs in "da capo" form. Batistin, however, was more careful in his choice of instruments and in their number for accompaniment, even specifying them in his manuscripts. He was a gifted player of the violoncello, and is believed to have been the first to perform on this instrument at the Paris Opéra. The Italianism of this composer clearly appeared in the instrumental accompaniment with its arpeggios and rolls, and also in the harmony by his use of diminished seventh chords and their inversions.

Ex. 1 Ex. 2

Vivement  
*ac-cou-rez* *combattez* *Quel torment, quel-le ra-ge*

Ex. 3

*Qui na — gent*

Ex. 4 Ex. 5

*Lan-cez —*

Ex. 6

*Junon + Pallas,*  
*Qu'est de-venu ce Mortel infidelle, Il fend les flots, il vo — le*

Ex. 7

*Junon*  
*Tyran des mers, se-con-dez-nous, Tyran des mers, se-con-dez nous, Ty-ran des 'murs, Se-con-dez-*  
*Pallas*  
*Tyran des mers, se-con-dez nous, Ty-ran des mers se-con-dez —*

His cantata Sur la prise de Lérída (a piece written on the occasion of the victory there by his patron, the Duke of Orleans) is treated "in the manner of a little opera; this evolution is characteristic in the history of the French cantata."<sup>1</sup> Batistin appears to have been the first to use this plan, and his style was adopted by Clérambault and Campra. The cantata begins with a prelude designed to convey an impression of "war" depicted by arpeggios and "battements". (See first page of cantata, Ex. 8) In the first air, the arpeggio figure which was heard in the prelude appears in the vocal line and is used consistently in the accompanying instruments as a kind of unifying motive. (Ex. 9) The cantata consists of the usual three recitatives and airs, with most of these movements preceded by an instrumental prelude. Treatment of the text is highly descriptive; there are long melismas on words such as "gloire" and "victoire", also on "s'élève" where the vocal line "lifts itself" in suitable fashion. Another very expressive place occurs in the recitative at the words: "il m'agite, il m'enflâme"; this is suggested by a throbbing, dotted-note rhythm in the solo instruments.

In his second book of cantatas, Batistin no longer limits himself to the plan of three airs following three recitatives; the cantata Ariane, for example, is composed of only two of each. Italian influence may be seen to a greater extent in the flow and melody of his airs, recalling the style of the "ariette" mentioned in Chapter One. These features seemed to agree perfectly with the gracious sentiments expressed in the mythological cantatas. (Ex. 10) The harmony, too, shows more expressive sentiment; the following example

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<sup>1</sup> Barthélemy, "Les Cantates . . . ", p.131.

# SUR LA PRISE DE LERIDA,

Cinquième Cantate à Voix seule, avec Symphonie.

## PRELUDE.

Grave. *Viv.*  
*Sicc. & trop long-temps.*

BASSE DE VIOLE.  
4 6

## BASSE-CONTINUE.

4 6

shows a delicate coloring of the text by the use of the "note sensible" or leading-tone seventh. (Ex. 11) Effective use of modulation as a means of enriching the feeling of the words is shown in Ex. 12.

A more prolific writer of cantatas was Nicolas Bernier (1664-1734), who left five books of them. After study in Rome with Caldara, he became Maitre de musique at the S<sup>^</sup>inte-Chapelle, and in 1722 was placed in charge of the Chapelle Royale. A teacher of counterpoint and fugue, his Principes de composition was published at Paris circa 1725; he composed a large number of motets, but is better known for his cantatas. Of him, the French littérateur Aquin said: "The savant Bernier has set to music most of the cantatas of Rousseau. This musician is not exempt from faults, but in his cantatas there is much that is admirable. . . . nearly all of them are sold with rapidity, proving the beauties to be found there irresistible."<sup>1</sup>

It is known that Bernier composed secular cantatas of great merit for the famous "Nuits de Sceaux", which will be discussed later in this chapter; he "held for a long time . . . the official title of 'Musician of the Nights of Sceaux'. He composed, as a matter of fact, for these festivals a great number of remarkable cantatas which have been preserved for us."<sup>2</sup> He understood the superiority of Italian musicians and he had the habit of saying to young

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<sup>1</sup> Pierre-Louis d'Aquin, Lettres sur les hommes célèbres dans les sciences, la littérature et les beaux-arts sous la règne de Louis XV, Vol. IV (Amsterdam et Paris: Duchesne, 1752), p.90.

<sup>2</sup> Pierre Daval, La Musique en France au XVIIIe siècle (Paris: Payot, 1961), p.108.

Ex. 9

Descen-dez, Miner-ve indomptable, Descen-dez, Miner-ve indomp-

Ex. 10 Ariane

Beau-tés qui perdez un vola-ge, Profitez de son changement, Quel bon-mour vois en dé-dommager par le coeur d'un fi-delle a-mant...

Ex. 11

Sous les ar-bres épais d'un paisi-ble bo-ca-ge

Ex. 12

Qu'il est facile aux Dieux de séduire une belle! Tout parlait en faveur de Neptu-ne L'éclat d'une Cour immortelle, Le mé-rite n'est d'un secours géné-reux

composers: "Go to Italy; it is only there you will be able to learn your profession."<sup>1</sup>

With the large number of cantatas by Bernier, most of which are concerned with mythological characters, it is especially interesting to note one on "coffee", at that time still an exotic beverage; even so, it includes many allusions to gods of antiquity and bears little relation to the more bourgeois "Coffee Cantata" of Bach. This is a light and graceful "concert" for soprano, flute, and continuo, offered by the Duchess of Maine to her guests at one of her "Nuits de Sceaux". The movements are linked by recitative, in an operatic style. In spite of its noble character, it would fall in the classification of "occasional" cantatas, the subject being a timely one during this period of history. The parts are well-balanced and their spacing often gives an effect of airiness. The three arias are dance-like in character; the first one, "air gracieux" is similar to a slow minuet or sarabande; the second, "air gai" is in the form of a gigue; the last, also marked "air gai" is in rondeau form. In his first two books of cantatas (Le Café is the fourth cantata of Book III), Bernier uses dance titles occasionally at the head of various movements: for example, in Les Zéphirs, the second air is an "Air en Menuet"; and in Les Songes, the final (third) air is marked "Air gay en Rondeau".

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<sup>1</sup>  
F.-J. Fétis, Biographie universelle des musiciens et bibliographie générale de la musique, Vol. IV (Paris: 1873), p. 377.

Another, and very important, composer of numerous cantatas was Louis-Nicolas Clérambault (1676-1749). Born of a French musical family which had been attached to the service of the King since the time of Louis XI (1423-1483), he was to become organist of several important Paris churches, including Saint-Louis de Saint-Cyr and Saint-Sulpice. The first work by this artist consisted of two books of clavecin pieces (1707); his five books of "cantates françoises à une et deux voix avec simphonie" were written between 1710 and 1726. Several other cantatas were published separately between 1715 and 1721; among these were Abraham, Le Bouclier de Minerve, La Muse de l'Opéra, and Le Soleil vainqueur des nuages. The last named was an allegorical cantata written by Clérambault in 1721 on the "occasion" of Louis XV's recovery from a temporary illness.

Bachelier considered the cantatas of Clerambault so beautiful, so perfect, and so difficult, that he felt they should be reserved for special occasions; he also said that to be able to do them well one should use as lessons for practice the cantatas of Bernier and Batistin.<sup>1</sup> Many of Clérambault's cantatas were given at the opera with much success. Louis XIV was so charmed with one, Orphée, that he ordered the composer to provide a number of them for his private music chamber and named him "surintendant" of the music of Mme. Françoise d'Aubigné, Marquise de Maintenon (1635-1719), the King's consort. According to Bukofzer, the five books of Clérambault cantatas represent the most valuable French contribution to the cantata.<sup>2</sup>

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<sup>1</sup>  
Bachelier, p.14.

<sup>2</sup>  
Manfred F. Bukofzer, Music in the Baroque Era (New York: W.W. Norton and Company, Inc., 1947), p.258.

Clérambault favored mythological subjects: "Orphée", "Léandre et Héro", "Medée", Polyphème", Pygmalion", and "Alphée et Arethuse" were among those set to music by this composer. Aquin cites, in particular, the unusual expressiveness of Medée, wherein fury and terror held sway.<sup>1</sup> (Ex. 13) In Pygmalion, contrast is shown in his use of recitatives in the style of the French, with arias in the Italian style, shown in Example 14. Here, also, "the 'simphonie' to the 'air de mouvement' bears witness to Clérambault's mastery of the concerto style."<sup>2</sup>

André Campra (1660-1744) has been thought by many to be the most remarkable musician of the period between Lully and Rameau. It was he, probably even more than Clérambault, who synthesized French inspiration with Italianism; in the uniting of tastes, he preserved the traditional French concepts of ornamentation, harmony and instrumentation, using only the vivacity of the Italians as a means of reviving French music, adjudged monotonous since Lully's death.<sup>3</sup>

He was known especially for his operas, but did leave two books of cantatas, the first published in 1708, the second in 1714. The first book is particularly interesting, for here he did not confine himself to three recitatives followed by three airs, which had already become the classical model, but multiplied this proportion by two; for example, six recitatives and six airs make of the cantata Didon

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1

Aquin, p.90.

2

Bukofzer, op.cit.

3

Barthélemy, André Campra . . . , pp.93,f.

Ex. 13

fort

-tal, at treu - se ja - lou - si - e, Pour ven - ger ma flamme tra

Recitative and Air from "Pigmalion" - Clément

Ex. 14

tr tr

Aimable ob - jet, dit-il, de mes ar - dens d'ésirs, Quand vous mar - ra -

Air de mouvement

Violon

Doucement et fort

[Voice] tr

Le cœur quelle cruel - le flamme

a long concert.<sup>1</sup> Such numbers, no doubt, were used to enrich the expression. An interesting example of the expressive accompaniment may be found in the chords of this excerpt from Arion. (Ex. 15)

The cantatas of his Second Book show greater boldness and diversity of modulation. A significant example is found in this third recitative from Les Heureux époux. (Ex. 16) Also, these later cantatas show much more dramatic character; Enée et Didon, in fact, is called "cantate opéra", and features a "tempête". To accentuate the drama of this cantata he relied on two personages for the unfolding of the action; it was in this way that the cantata became for Campra the vehicle of new experiments.<sup>2</sup>

Michel Pignolet de Montéclair (1666-1737) was a most versatile composer. His works include the ballet-opéra Les Fêtes de l'été, the grand opera Jephté, three books of Cantates a voix seule et basse continue, Concerts pour flûte(s) et basse, Recueils de menuets anciens et nouveaux, six trio sonatas for two violins and bass, Recueil de brunettes pour la flûte transversière et le violon, motets, a Requiem Mass, and two treatises on music.<sup>3</sup> After some time in the service of the Church, he became Maître de musique for the Prince de Vaudémont and accompanied him to Italy. Upon his return to Paris he became the first bass player to be a part of the orchestra at the Opéra.

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<sup>1</sup> Barthélemy, ibid.

<sup>2</sup> Barthélemy, p.96.

<sup>3</sup> Méthode pour apprendre la musique (Paris: 1700); Nouvelle méthode pour apprendre la musique (Paris: 1709).

Ex. 15

Arion, air 4 - Campra

Les flots sentent la puissance de ses

sons harmonieux

Ex. 16

Les Heureux époux, récit 3 - Campra

Daigne faire pour les mortels plus que tu ne fis pour ta mère,

A-lors un doux baiser qu'elle donne à l'amour

Si maj.

La maj.

His cantatas, wrote Bachelier, gave great pleasure to those who heard them; the melody and accompaniment showed the Italian imprint; however, in his opinion, the texts Montéclair used were not the best, and he would have met with even more success had he been able to find poems of such taste and style as those of Rousseau.<sup>1</sup>

The first two books of cantatas reveal several items of interest.<sup>2</sup> Each includes cantatas in Italian as well as those written in French. A great number of them feature the use of "basse de viole" in addition to voice and continuo. There was much use of melisma on words such as "enchaîne", "triomphe" or "amar" and "sembiante", with frequent imitation in the other parts. One of the Italian arias has a "motto" beginning, such as Händel might have written. There are an unusual number of markings over the musical lines, including "Touche seule", "Tous", "Douce tranquillité", "Lent, marqué et détaché", "Tremblez longtemps" (Sic), "Croches égales" (Ex. 17), "Chaconne" (Ex. 18), "Rondeau", in addition to the usual "Air gai", "Tendrement", "Vivement", etc. La Badine bears this remark: "L'air suivant se joue sur le Clavecin, ou sur la Viole avant que la Voix le chante." At the beginning of Pyrame et Thisbé, there is a long explanation saying that this cantata contains not only the two characters but a third one as well, acting as narrator.

Special attention is constantly given to the accompaniments; there is much use of toccata-like figuration in the basse viole of Le Triomphe de la Constance, and in the basso continuo part of Le Dépit généreux there is repeated beating on one pitch, recalling the

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<sup>1</sup>  
Bachelier, p.13.

<sup>2</sup>

These volumes in the holdings of the Library of the University of Michigan were generously made available to the writer.

"trillo" of Caccini, Monteverdi and other Italian composers of the early seventeenth century. The fifth cantata in the second book, L'Enlèvement d'Orithie, has an "Air de violon", and Le Retour de la Paix features an "Air de trompètes et de Musètes".

The third volume of the Œuvres complètes de Jean-Philippe Rameau (1683-1764) contains eight cantatas. In them, however, are not to be found those personal characteristics that make his mature work unique. "Their qualities are formal: strength, vigour, balance, directness and clarity. They give the same kind of degree of enjoyment as the Vivaldi concertos with which they are contemporary. . . They are remarkably Italian, far more so than his dramatic music."<sup>1</sup>

In four of the cantatas, the viol part is treated in concerto-like fashion. All the works but one are written on serious themes; the one comic cantata, Les Amants trahis, is the longest of all. It presents two lovers who are betrayed by their mistresses and react, one with tears, the other with sarcasm - Tircis to weep, Damon to laugh. (Ex. 19)

The most famous of the Ramellian cantatas is Le Berger fidèle for soprano, two violins and continuo. It was his last cantata, written and performed in 1728. Girdlestone considers this to show a completely personal Rameau, and yet, strangely enough, it has probably the most Italianate air of any French cantata of this period: "L'amour qui règne". (Ex. 20)

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<sup>1</sup>

Girdlestone, p.66.

Ex. 17 *Vivement* Croches Égales

Unissons

Unissons

Ex. 18 *Chaconne*

Ex. 19

Tircis

Plus-rez — Da-mois! Plus-rez — plus-rez

Damois

Ri-er — Tir-cis! Ri-er —

B.C.

Ex. 20



Aria - "Le Berger fidèle" - Rameau

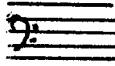
5 L'a-mour qui rè - que dans votre ame

5

5

## Stylistic Features

In considering the cantatas of these composers certain characteristic stylistic features emerged. First of all, nearly all of them had been written for high voice, in the treble  or violin  clefs. In Italy, no doubt, the use of the high voice had been due to the prevalence and the popularity of the "castrati" singers. In France, however, other factors entered in, such as the necessity for a light, clear voice to handle difficult articulation problems peculiar to the French language, and also a flexible one to cope successfully with the abundant ornamentations. Bacilly wrote: "Les voix féminines auroient bien de l'avantage pardessus les masculines, si celles-ci n'avoient plus de vigueur et de fermeté pour exécuter les traits du chant, et plus de talent pour exprimer les passions que les autres."<sup>1</sup>

Since the character of the French cantata was essentially narrative, the choice of soprano or tenor could have been based on personal preference; the only time for essential distinction being in those cantatas of a definite dialogual nature, calling for two or more voices. A good example of this may be found in Bernier's cantata Jupiter et Europe, with Jupiter's part being written in the bass clef, and that of Europe in the treble. There were, of course, cantatas written for solo bass or baritone voice; Montéclair's Le Triomphe de la Constance shows an interesting use of a Baritone clef:  for the solo voice while the accompanying parts employ the more usual "F" clef. The ranges of these voices and of those using the treble clef rarely exceed a tenth; those of the instruments exceed the

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<sup>1</sup> Bénigne de Bacilly, Remarques Curieuses sur l'Art de Bien Chanter (Paris: 1668), p.46.

requirements of the singer.

The typical accompaniment for the early cantatas of Morin and Bernier was the basso continuo alone, with only a few of them showing the use of obbligato violin. Jupiter et Europe mentioned above is scored exceptionally for two violins in addition to the basso continuo, no doubt because of the plurality of the voices. The Montéclair works are invariably written "avec un dessus de violon" with some of the airs marked "Flûte traversière ou violon"; the "basse de viole" replaces the usual violin in Le Triomphe de la Constance because of the lower vocal range. Rameau's cantatas all use the violin obbligato, with Le Berger fidèle featuring two violins along with the basso continuo. Batistin usually employed two violins or a "basse de viole" and violin; Campra made much use of two violins, and also of the flute. Clérambault's works show careful specification of instruments, often using more than one in solo fashion; for example, in his Polyphème he uses an obbligato flute for the first air, a violin for the second air, and then both instruments in the third air. In L'Ile de Délos two flutes and two violins are used interchangeably, often within the same movement.

The foregoing remarks apply chiefly to the airs, for the recitatives are usually accompanied only by basso continuo. There are exceptions to this just as there are exceptional "tempête" sections for the instruments alone, or long instrumental preludes and ritornellos in some of the cantatas; "lines full of pathos were likely to suggest accompanied recitative to Clérambault and his contemporaries; those having to do with anger or strong emotion were likely to suggest arioso over running bass figuration; those depicting varied scenes were

likely to suggest descriptive instrumental interludes."<sup>1</sup> Some cantatas replace the aria with an arioso section, or affix such at the end of an aria. An example of the latter can be found in Montéclair's Le Retour de la Paix, where the first two arias are followed by arioso and the final aria is, unusually, through-composed.

There is actually more variety in the harmonic character of the music than in the form itself. This most often is due to the nature of the words, the composer attempting to reflect the emotion therein; often it changes the rhythmic character at the same time. Certain words seem to occasion the difference between simple harmonies at a slow, even tempo while others call for augmented or, more commonly, diminished intervals and the use of dotted or uneven rhythms; a section labelled "vents furieux" releases a shower of notes as well. One has only to look at a page of the French cantatas to discern the emotional climate; the multiplicity of the black notes is an excellent barometer, as are the chromatic alterations in the figured basses. Chromatic movement in the bass or a change to the parallel major or minor are other harmonic means of underlining emotionally suggestive texts.

The size of the intervals and the direction of the line of the recitative was patterned usually on the rise and fall of the speaking voice, a practice well established by Lully. Most of the recitatives are "secco" in nature, with minimal chordal accompaniment. However, the accompanied "arioso" recitative also appears; whenever the term "mesuré" is indicated, the basso continuo

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<sup>1</sup> Donald Foster, Louis-Nicolas Clément and his "cantates françaises", Vol. I (Unpub. diss., University of Michigan, 1967), p.180.

immediately assumes an "accompagnato" function and increases in movement. The recitatives are sometimes extended through use of both "secco" and "mesuré" sections, affording interesting as well as meaningful contrasts. And, of course, there may be variety of recitative within the cantata; for example, in Montéclair's Le Retour de la Paix, the first recitative is accompanied, the second begins "secco" and then becomes accompanied, and the last one is purely "secco". The recitatives of the Rameau cantatas, on the other hand, are often like true airs rather than a contrast to them.

In the arias, there is much imitation and overlapping between the parts. Occasionally, there is imitation between the two accompanying parts with counterpoint in the vocal line. There is much use of melisma in both vocal and instrumental parts, not for sheer delight of melody but more for the deliberate purpose of harmonic painting of the words. There is much use of diminution (i.e. florid passages) in the bass part, and of idiomatic writing for the solo instrument. The latter is shown in the aria "Reviens, printemps" from Le Jaloux by Clérambault.

Key signatures may vary within the cantatas; however, each aria usually retains the same key as the recitative preceding it. Occasionally, the key relationship between recitative and aria is dominant to tonic, or relative or parallel major/minor. The cantatas generally end, however, in the same key in which they began, with a few beginning in the minor and ending with the parallel major.

Many composers ascribed emotional attributes to keys; for

example, Charpentier in his treatise on composition<sup>1</sup>, called G major "war-like". The Clérambault cantata cited above, Le Jaloux, interestingly enough, has its three arias all in this key, for it is concerned with "war" on a rival lover! G major is described as "doucement joyeux", and many cantatas have their final aria in this key, at the usual point of amorous resolution; for example: Orphée by Rameau, or Bernier's Protée.

Borrel claims that the French eighteenth century composers were in agreement that the text itself should indicate the rhythm and speed of the music, and that the meters and the notes were approximate.<sup>2</sup> Like Lully, many composers used more than an ordinary number of meter signatures in the recitatives, and many changes of meter often are to be found in an aria, as, for example, in the second aria of Orphée (Rameau), where they number twenty-eight.

Changes in rhythm were not always indicated, as in the case of the "notes inégales" where it was customary to play dotted notes instead of an even succession of equal or "égale" ones. This application almost always occurred in running passages, such as those found in the final aria of Bernier's Le Café. (Ex. 22)

The elaborate system of ornamentation used by the French composers evolved early in the seventeenth century; "the 'port de voix', the

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<sup>1</sup> M.-A. Charpentier, Les Règles de la composition(MS); Reprinted in Claude Crussard, Un Musicien français oublié: Marc-Antoine Charpentier (1634-1704) (Paris: Fleury, 1945), pp.37-38.

<sup>2</sup> Eugène Borrel, L'Interprétation de la musique française de Lully à la Révolution (Paris: Felix Alcan, 1934), p.20.

Ex. 21

Ex. 22

WRITTEN

PERFORMED

'coulé', the 'flexion', the descriptive vocalise and the 'tremblement' had all appeared in the airs of Guédron and Boësset."<sup>1</sup> Michel Lambert (1610-1696), according to Titon du Tillet, was one of the first in France to recognize the beauty of the voice and to give justice to the graces of expression; "he had the imagination also to double the largest parts of his airs to show the flexibility of the voice. He also succeeded with the 'agréments' of the 'gozier' in his brilliant and gracious roulades."<sup>2</sup> These techniques, organized into a fine art by composers of the "air de cour", were used as a basis for ornamentation by subsequent seventeenth-century composers and those of the early eighteenth century. The following page shows the most commonly used "agréments". These will be dealt with more specifically in the comparison of several works in a later chapter.

The French cantata composers also made use of certain ornaments which had been employed by the Italians for some time, such as the "trillo", the "gruppo" and "diminutio"; however, the French generally consigned such use to the accompaniment. There was, too, a difference between the Italian and the French application of ornaments; the Italians used them for enhancement of important words and musical points, especially at the cadence; the French went even further, often decorating unimportant words and musical passages purely for effect. As La Laurencie said: "Nous sommes ici en presence d'un art presque exclusivement décoratif."<sup>3</sup>

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1

Mellers, p.134.

2

Evrard Titon du Tillet, Description du Parnasse français (Paris: 1727), p.221.

3

Lionel de La Laurencie, Le Gout musical en France (Paris: A. Jo-anin et Cie., 1905), p.109.

PORT DE VOIX; simple: 36 double:

critten m performed

TREMBLEMENTS  
+ feint: o f... appuyé

lié sans être appuyé détaché

TOUR DE GOZIER

CADENCES  
préparée

jetée

par redoublement

LA CHUTE

Hé-las ! Hé-las Je lan-guais Je lan-guais

LE COULE

ACCENTS  
mantelement

## Performance Locales

One of the most notable places where cantatas were performed was at the Chateau de Sceaux, where the Duke and the Duchess of Maine established themselves in 1700. As was the practice of the day, the Duchess assembled a small salon, both scholarly and gallant, which included not only royalty but poets and musicians as well. Many of these were engaged to arrange festivals or "divertissements", which, under the name of "Nuits de Sceaux", played an important role in the evolution of French music.<sup>1</sup>

A volume of the Bernier compositions is entitled: Les Nuits de Sceaux; concerts de chambre ou cantates françoises à plusieurs voix en manière de Divertissements meslez d'airs de violon et autres symphonies avec la basse continue. This work was published at Paris in 1715, and includes Apollon, la Nuit et Comus and Mercure, l'Aurore et les Muses. They are both extended cantatas, with many recitatives and arias, and featuring instrumental preludes and ritornelli. In Apollon . . . special settings of dances occur: Sarabande, Rigaudon, Passepied, and Menuet. The last is a "Menuet de Musette" and actually employs this instrument. The composer Bernier was one of the men engaged by the Duchess to create such diversions and he played a great part in the musical production of the "Nuits".

Accounts of these special concerts were given in the memoirs of a Mademoiselle de Launay, a protégée of the Duchess and, later, Baroness of Stael. "Their beginning was simple . . . Mme. la Duch-

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<sup>1</sup>

Daval, p.104.

esse de Maine . . . often whiled away the night hours over various games. One of her courtiers, the Abbé of Vaubrun, in an effort to please his benefactress, decided to dress as "Night" and sing her a song of gratitude."<sup>1</sup> The surprise was well received; from then on, festivals were given at night by different persons for Madame the Duchess of Maine. These encompassed fifteen separate nights, and each "divertissement" was carefully prepared by the best librettists and celebrated musicians, and executed by the leading singers of the opera and actors of the court.<sup>2</sup>

The first of the two divertissements mentioned above was performed on the third night of these concerts. Mercuré, l'Aurore et les Muses was presented on the eighth night and is described as "particularly interesting. Largely overflowing the usual limits of the French cantata of this period . . . it used two principal voices, a vocal quartet or small choir, and a large chorus; in addition to the basso continuo, there were two parts written for violin and two for flute." Also mentioned is the "symphonic" overture followed by a small instrumental tableau entitled "Le Sommeil" (the Duchess was troubled with insomnia).<sup>3</sup>

Other cantata composers represented were Jean-Joseph Mouret, Colin de Blamont, and Louis-Thomas Bourgeois. Mouret was the supervisor of the music at the Court of Sceaux and directed many performances there; but it was Nicolas Bernier who held the official title

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<sup>1</sup>  
Cited by Daval, p.105.

<sup>2</sup>  
Daval, p.106.

<sup>3</sup>  
Ibid.

of "Musicien des Nuits de Sceaux". The sixteenth and last program took place in May of 1715, for the poor health (and subsequent death) of Louis XIV suppressed further festivity at this time.

Cantatas were performed later at the Concerts spirituels, organized by Anne Danican-Philidor at Paris in 1725 for religious festivals. Secular works were soon included and remained a part of these concerts. Cantatas by the following composers were heard there: Campra, Destouches, Blamont, Rameau, Courbois, Bourgeois, Mouret, Morin, Babistin, and Clérambault. There were also special cantatas written originally for the Court that were now performed for the public who had no other access to them, such as Le Retour des Dieux sur la Terre, by Blamont, for the marriage of Louis XV. An attempt was also made to use works appropriate to the season of the year; for example, at hunting time, Morin's La Chasse du Cerf was presented.

In addition to the public and Court presentations, many concerts were given regularly at private homes; Clérambault's Orphée, for example, was first performed at the apartment of Mme. de Maintenon at Saint-Louis de Saint-Cyr.

With Rameau the history of the French cantata ended. Emphasis from then on was theatrical and consisted of dramatization of events taken from contemporary political life. This had begun in the brilliant reign of Louis XIV when the prologues of the operas had uniformly sung the merits and the glory of the great sovereign. Such dramatization had been used a few times also at the beginning of the eighteenth century but, by this time, discreetly and always in

allegorical form.

One of the immediate outgrowths of the cantata was the "cantatille", the diminutive of cantata. It signified a poem in which the subject was less developed than in the usual cantata; "the plan is the same 'en abrégé' and the 'cantatille' should similarly finish with a moral and natural feeling."<sup>1</sup> Usually consisting of two movements, thousands of them were written around the middle of the century. Of their many composers, Tiersot cites Mouret and Lemaire. "Those of Mouret denote 'un musicien aimable, mais superficiel'; those of Lemaire usually mention in the title: Sung at the Concert of the Chateau of the Tuilleries".<sup>2</sup> Aquin said of Mouret: "He left us pretty pieces in this genre. One can always recognize them by their colour and grace; none can surpass his charming 'cantatilles'".<sup>3</sup>

The cantata name appeared later, "applying itself to two equally commendable genres: the patriotic cantata, of which the August 15 cantatas under the Second Empire served as remarkable models, and the Cantata of the Prix de Rome."<sup>4</sup>

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<sup>1</sup> Jacques Lacombe, Dictionnaire portatif de beaux-arts (Paris: 1759), p.154.

<sup>2</sup> Julien Tiersot, "Cantates françaises du XVIIIe siècle", Le Ménestrel, LIV (1893), p.142.

<sup>3</sup> Aquin, p.91.

<sup>4</sup> Tiersot, p.189.

## Chapter Three

### Four "Orphée" Cantatas

In order to give a more complete picture of the French cantata of this period, it will be of interest to examine four cantatas whose texts are written on the same subject: "Orphée".

The story of Orpheus, "the touching fable of the 'inventor of music' recovering his beloved Euridice from Hades and losing her again in the moment of their re-union has been used more frequently than any other subject as an operatic libretto".<sup>1</sup> The idea of Orpheus as "inventor" and "creator" of music was particularly attractive to the writers of the seventeenth century, and it was the Orfeo of Luigi Rossi that introduced Italian opera to Paris in 1647, forty years after Monteverdi's monumental work had been presented at Mantua.

Orpheus was the greatest singer and musician of Greek mythology, and Orphic poems date from the worship of Orpheus in Thrace as early as the sixth century B.C. There are many Orphée poems found in the numerous "poésies galantes"; Sarasin's pastoral eclogue, "Orphée", one hundred and seventy lines in length, not only shows a close imitation of Vergil's work but also how a classical legend can be the means of recapturing the beauty and intensity of love and its full expression, an important trend in poetry of the time.<sup>2</sup>

In the famous Ballet des Muses performed at Saint-Germain-en-Laye in 1666, there was a "Récit d'Orphée", which consisted of a

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1

Willi Apel, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1965), p.546.

2

Odette de Mourges, French Seventeenth-Century Lyric Poetry (New York: Oxford University Press, 1966), pp.18,140.

"dialogue" between the solo violinist and the orchestra; parts were indicated by "Tous" and "Orphée seul". Lully appeared, for the first time as a violinist, in the role of Orpheus. In the following aria he played an obbligato, and this preceded a "symphonie pour Orphée" in which Lully danced. Benserade commemorated the event with a poem in Lully's honor, proclaiming this Orpheus "l'ornement du siècle."<sup>1</sup> Later, in 1722, Jacques Aubert (1689-1753) appeared in similar fashion as Orpheus, substituting again the violin for the Orphic lyre, at a Fête Royale given by Louis XV in the parks at Chantilly.

A few years later, Michel Corrette (1709-1795) referred to his violin method as an "École d'Orphée", and published a treatise by this name.<sup>2</sup>

Titon du Tillet, in his Description du Parnasse françois, listed Marc-Antoine Charpentier (1634-1704) as a favorite of Apollo under the reign of Louis le Grand.<sup>3</sup> One of Charpentier's early experiments with dramatic works, somewhat in the nature of a cantata, was Orphée descendant aux enfers. The short work shows a sketchy beginning to the French cantata but introduces as well the subject of Orpheus, which is to become one of the favorite mythological characters for cantata composers of the next century. In it, a different clef was used for each of the three singers (alto, tenor, and bass). An instrumental prelude with two violins, two flutes, and basso continuo begins the composition. Then a mixture of recitative and arioso sections follow, with "Orphée" (alto) entering first. The solo passages

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<sup>1</sup> Isaac de Benserade, Oeuvres, Tome II (edit. de 1698), p.366.

<sup>2</sup> Michel Corrette, École d'Orphée (Paris: 1738).

<sup>3</sup> Titon du Tillet, p.11.

are all brief; there is but one duet between the tenor and the bass, and the three voices join together at the end.

Brion, Clérambault, Courbois, Grandval, Lemaire, Piroyé, and Rameau were among the composers of the early eighteenth century who wrote cantatas on the "Orphée" subject. Charles Piroyé (1665-1730) composed a sequel to his, entitled Le Retour d'Eurydice aux Enfers, which was published by Ballard in 1717. Grandval's Orphée is a parody of the one by Clérambault; these two cantatas and the Orphées of Courbois and Rameau will be considered here for analysis and comparison.

Two of the four composers whose works are to be reviewed here were not mentioned in the previous chapter: Courbois and Grandval. Not much is known of the life of Philippe Courbois, who lived in Paris during the first half of the eighteenth century. According to Fétis, he became known through his motet "Omnes gentes plaudite manibus" performed at a Concert Spirituel in 1728.<sup>1</sup> His "Cantates françaises" had been published eighteen years earlier; there were seven, and all but his Dom Quichotte were small cantatas. Orphée is the only one for solo bass voice.

Nicolas Ragot de Grandval was born at Paris in 1676. He became attached to a troop of travelling comedians, for which he wrote musical divertissements. After tiring of his vagabond existence, he returned to Paris and lived there, employed as an organist until his death in 1735. He was a writer<sup>2</sup> and musician; he published several comedies and parodies. His book of cantatas appeared in 1729.

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<sup>1</sup> Fétis, p. 83.

<sup>2</sup> Essai sur le bon goût en musique (Paris: Prault, 1732).

## Texts and Musical Treatment

RAMEAU - Orphée. Cantata for Soprano, with Violin and Basso Continuo.

1. Recitative. G major key; C meter; Voice and b.c. only. (mm. 1-23)

Par le charme vainqueur d'un chant harmonieux  
 Orphée à l'empire des sombres  
 Arrachait l'objet de ses vœux;  
 Et le fils de Venus, dans ces routes trop sombres,  
 Conduisait son triomphe à l'éclat de ses feux.  
 Un plaisir seul manquait à ce mortel heureux:  
 Pluton, par une loi bizarre,  
 Avait, jusqu'au pied du Ténare  
 Contraint ses regards amoureux;  
 Mais de jeunes Amours une escorte riante  
 Essayait d'amuser son âme impatiente  
 Par ces chants gracieux.

Two brief modulations (to A major and D major) in the opening recitative give a feeling of expansiveness to this statement of Orpheus' joy in being re-united with Eurydice. The melodic line proceeds in stepwise fashion and many of the words are descriptively treated. The word "âme" receives the highest pitch (g') and the music tumbles downward on "impatiente"; "riante" calls for appoggiaturas and a trill, "chants" is on a long melisma, and the last word, "gracieux", is delicately treated by an ascent of a third. The continuo is in a measured "accompagnato" throughout, and supports the melody with basic harmonies.

2. "Air très gai." G major; "2"; Voice, violin, and b.c. (mm. 24-129)

Que du bruit de tes hauts exploits  
 L'univers toujours retentisse!  
 Et, qu'aux sons vainqueurs de ta voix!  
 Désormais la terre obéisse.  
 L'enfer en respecte les lois.

The melody of the first section of the aria is based on the arpeggios of the major chords of the key. It is introduced and developed

in the twenty-measure instrumental prelude. The voice uses a "motto" beginning, continuing after its second exposition. The phrases are all short (four measures); the simple arpeggios are enriched by the use of triplet figures in the solo violin.

Elle a su réparer l'outrage  
 Que t'avait fait l'injuste sort  
 Et l'avare sein de la mort  
 Te rend la beauté qui t'engage.

The "B" section is in the relative minor. Through a series of accidentals, constant shift of key creates a sense of flow; the melody is now step-wise and the use of scale-lines in both the voice and violin parts also contribute to the momentum. Progressively higher entrances used sequentially develop a feeling of suspended animation; there is an additional extension in the augmentation of the cadential phrases. An eight-measure instrumental closing returns us to the first section, which is repeated, making this aria true da capo form.

3. Recitative. D minor; C; Voice and b.c. only. (mm. 130-137)

The short "recitativo secco" tells of Orpheus' longing to gaze on his beloved Eurydice.

Mais son Âme, sensible a la seule Euridice,  
 Ne songe qu'au plaisir dont le terme est prochain:  
 Cessez, dit-il, cessez un éloge si vain!

The continuo maintains a "D" pedal point into the third measure where it begins an upward scalar progression, the voice descending in contrary motion. The recitative ends in A major, which becomes a half-cadence on the dominant of the following aria's key of D major.

4. "Air gracieux". D major; C; Voice, violin, and b.c. (mm. 138-231)

A through-composed aria, even though it includes a small da capo aria-like section at the end. The voice and clavecin begin what

appears to be a regular aria; the melody is flowing and, for the most part, step-wise, encompassing an octave and a fourth; the harmonies are basic I IV V chords. The first and second lines of the poetry are combined to make a four-measure phrase, which is repeated. The third and fourth line also are a unit, which is repeated three times, the second continues the melody begun by the first, and the third is a decorated repetition of the melody used for the second setting of the words.

J'ai pour témoin de ma victoire  
 Les beaux yeux qui m'ont enflammé,  
 C'est le seul prix, la seule gloire,  
 Dont mon coeur puisse être charmé.

At this point (m. 158), the key changes abruptly to B flat and the meter to 2. The uniform construction is interrupted and leads into an "accompagnato" section; the viole is added, and the voice seems to be in agitated recitative against florid passages in it. This section cadences in m. 170 in G minor. The victorious mood portrayed at the beginning of this aria has now changed to one of somber gloom, as in the early Italian operas. The F sharp introduced at the words "C'en est fait" foreshadows the new key as well as Orpheus' sense of doom and disappointment.

A ce penser flatteur, il s'émeut, il se trouble,  
 Il cede enfin au violent transport  
 De sa flamme qui se redouble.  
 Attends, fais sur ton coeur encor quelques efforts!  
 C'en est fait . . . et ses yeux ont vu ceux d'Eurydice!  
 Triste jouet de l'infernal caprice,  
 Prête à quitter les sombres bords,  
 Une barbare main la retient chez les morts.

After these words heralding Eurydice's death, the composer inserts a three-bar slow lament in C minor (quite unusual for an aria) followed by Orpheus' lament expressed in a free arioso full

of meter change. The violin begins a serpentine melody imitated by the viole and clavecin; the voice interrupts, beginning its melody with a leap of the minor sixth on the word "Ému".

Ému par des nouveaux accords,  
Ce malheureux époux croit attendrir Mégère.  
Elle est sourde, et ce n'est qu'à l'enfant de Cythère,  
Qu'il fait entendre ainsi sa plainte et ses remords:

At the words "Elle est sourde" the voice drops a fifth expressively; "plainte" is emphasized by diminished seventh chords in the harmony, "remords" by its ornamentation. This is followed by a short aria-like section.

Amour, amour, c'est toi qui fais mon crime,  
C'est à toi de la réparer!  
Des feux que tu viens m'inspirer,  
Ma chère épouse est la victime.  
Vole aux enfers le réparer!  
Ah! devaient-ils nous séparer  
Pour un transport si légitime?  
Ne saurais-tu le réparer?

The violin begins a dotted melodic line which is arch-like in appearance, followed closely by the voice. The descending scale line of the violin is broken up by embellished notes with a sobbing effect. At the words "Des feux . . ." an extended middle section shows in the harmonies frequent change of key; there is also much change of meter. The word "vole" calls for melismas by voice and instruments alike, leading downward as suggested by "aux enfers". A short return at m. 218 to the beginning of this section with a closing instrumental postlude concludes the aria, finishing out the form: A B C  $\frac{D}{a b a}$

5. Recitative. G minor; C; voice and continuo only. (mm. 232-239)

Inutiles regrets! à sa douleur mortelle  
Tout l'abandonne sans retour,

Ce n'est plus qu'en quittant le jour  
Qu'il peut rejoindre ce qu'il aime.

Beginning on the dominant of the preceding aria, it modulates through E flat major and B flat major to end in the key of D minor. The continuo is in contrary motion to the voice, which encompasses an octave and moves in a free style.

6. "Air gai". G major; 3; Voice, violin, and b.c. (mm. 239-348)

En amour, il est un moment  
Marqué pour notre récompense.  
Si quelquefois par indolence  
On échappe ce point charmant,  
Plus souvent encor un amant  
Se perd par trop d'impatience.

De ses désirs impetueux  
L'amant habile est toujours maître;  
Il tâche avec soin de connaître  
L'instant qui doit combler ses vœux.  
Tel aujourd'hui serait heureux  
S'il n'avait voulu trop tôt l'être!

The final "air gai" takes on the philosophy of "inutiles regrets" and makes the best of the situation, concluding with words of advice to others who might find themselves in a similar plight. This da-capo aria has a motto beginning like the first aria, and although in the same key has a much higher tessitura for the singer.

On the word "récompense" a sequence of melody and ornamentation begins in the voice and is answered by the violin. A short interlude with the violin and continuo in parallel sixths is followed by the voice against a counter-melody by the violin. The middle section is in the relative minor and features the violin, with the singer having a counter-melody. The first section repeats making the form: A B A. Simple harmonies are maintained throughout the aria.

COURBOIS - Orphée. Cantata for Bass Voice with Violin and Basso Continuo.

1. Recitative. G minor;  $\text{♩}$ ; Voice and b.c. only. (mm. 1-25)

The voice begins immediately with b.c. accompaniment. The text, in narrative style, recounts Orpheus' exclamations and lament over Eurydice's death.

O Ciel! disoit Orphée O disgrâce fatale!  
 Vous m'oures Euridice, Hélas!  
 Attendés. Je descend sur la rive infernale  
 Que ma lire en ce jour ne m'abandonne pas.

Here the composer makes use of "affective" intervals: an upward leap of a minor sixth on "O Ciel" followed by a downward diminished seventh, minor seconds underlined by diminished fifths in the harmony on "Hélas, Hélas!" and a stepwise descending scale on "Je descend . . ." with parallel motion in the basso continuo.

After the final cadence (mm. 24-25) the violin and continuo have an interlude (mm. 25-55), marked "Lentement", in which the falling minor second is prominent, as well as the descending scale, reminding the hearer of the opening words and reinforcing the effect of grief and dismay.

1.a. (mm. 56-87)

The key now changes to major, but the tempo indication remains the same. Orpheus sings of his emotion as he approached the Styx where Charon waits; he calls on Amour for aid:

Je voy déjà le terrible rivage  
 Où Mercure confond les bergers et les Rois;  
 Caron est attendry, pour la premiere fois,  
 Il m'offre dans sa barque un facile passage.  
 Et Cerbère attentif dans son antre sauvage  
 Du Monarque des Morts trahi les dures loix.  
 Je voy Pluton; Amour, viens animer ma voix.

The continuo has a quasi-ostinato descending scale figure, symbolizing perhaps Orpheus' agitation, above which the voice continues

in arioso or measured recitative, with meter signatures varying between  $\emptyset$ ,  $3/2$  and  $2/2$ . The violin enters at the pauses using the same lament figure found in the first section.

2. Aria. G minor;  $\emptyset$ ; Voice, violin, and b.c. (mm. 88-165)

The tempo marking is again "Lentement"; violin and continuo have an introduction of thirty-four measures in which the entire first period of the vocal thematic material is heard. At m. 112 the voice enters with Orpheus' lyric prayer to Pluto, god of the Underworld:

Dieu redouté, qui regne sur les ombres,  
Termine mon funeste sort.  
Je viens chercher dans vos Royaumes sombres  
Ou mon Euridice ou la mort.

The melody is mainly triadic, with some scale passages and small embellishments, and moves rather solemnly in slow values: halves, quarters and eighths. The structure is essentially a rounded Bar-form, with introduction and codetta, as may be seen in the diagram. Each section of music contains two phrases, corresponding to two lines of text:

Music	<u>A (x)</u>	<u>A' (xy)</u>	<u>A'' (xz)</u>	<u>B (pq)</u>	<u>A''' (xy)</u>	<u>A'''' (zz)</u>
Text	Instr.	ab	ab'	cd	ab''	bb-

3. Recitative. C major;  $\emptyset$ ; Voice and b.c. (mm. 166-187)

The narrative continues; Pluto yields to the pleas of Orpheus and allows Euridice to return to Earth, but with the warning he must not look at her.

A ces accords mélodieux  
Pluton éprouve une douceur nouvelle  
"Fils d'Apollon," dit-il, "que la Parque cruelle,  
Cède à ton feu victorieux;  
Il efface l'horreur de la nuit éternelle,  
Euridice avec toi peut sortir de ces lieux  
Mais attends pour la voir qu'elle ait revu les cieux.  
C'est la loi que j'impose à ton amour fidelle;

Un seul de tes regards doit la rendre au trepas  
 Difere ton bonheur pour ne le perdre pas.

Despite the modulatory feeling throughout, the recitative cadences in C major. Affective harmonies and intervals used here are at "la nuit éternelle" where the voice drops down a fifth, followed by a descent of a sixth in the continuo, and when Pluto says "Atens" (Attend) the voice holds the same pitch while the continuo leaps up an augmented fourth. The last line of the poetry is significantly pointed up by its descent through a complete octave scale.

4. Air gay. C major; 3; Voice, violin and b.c. (mm. 188-315)

Peut-on refuser la victoire  
 Aux doux efforts du tendre amour?  
 Il porte ses feux et sa gloire,  
 Jusqu'au fond du sombre séjour.

On y respecte encor les armes,  
 Les ombres poussent des soupirs;  
 Et le souvenir de ses charmes  
 Fait aux enfers tous leurs plaisirs.

This lively da capo air has a melodic theme modelled on a trumpet figure, indicated at the beginning by the word "Trompette". The aria is of the "motto" type; the violin states the distinctive opening phrase, the voice repeating the first four measures. After a short "echo" by the instruments, the aria proper continues, modulating to G major. A four-measure melisma on the word "gloire" doubles that found in the instrumental prelude, and is repeated in the key of E minor, followed by the violin and continuo which return the key of C major. Repetition of the earlier material brings the section to a close.

The middle section begins in the same measure and the voice makes its first statement alone, the original theme now in A minor; a running passage by the continuo alone follows. The voice repeats

its "motto" and continues another sixteen measures using the triad or a step-wise progression as the melodic and harmonic basis. The A section is then repeated in its entirety.

5. Recitative. G minor;  $\text{♩}$ ; Voice and b.c. (mm. 316-345)

Here the text narrates how Orpheus, overcome with desire, looks at Eurydice.

Déjà loin des forêts du paisible Elisée  
 Euridice voloit sur les traces d'Orphée.  
 Mais l'amour imprudent est prêt à se  
 Trahir; Orphée impatient veut revoir ce qu'il aime,  
 Tendre époux arrêtez vous, Vous perdés vous-même,  
 Vous devés plutôt obéir à la loi de Pluton  
 Qu'à votre ardeur extreme.  
 C'en est fait!  
 Euridice échape à vos souhaits.  
 La Parque dans vos yeux  
 Contr'elle prend des armes. Dieux!  
 En les regardant vous effacés ses charmes  
 Et l'enfer à vos vœux se ferme pour jamais.

In this highly descriptive-affective recitative many transient modulations occur. Essentially in G minor (from m. 6 on) words are colored or reinforced by melismas ("voloit"), chromatic inflections, and augmented and diminished harmonies. The final cadence moves to G major, the key in which the following aria begins.

6. "Air Tendrement". G major; 12/8; Voice, violin, and b.c. (mm. 346-386)

Ah! doit-on d'un feu trop tendre  
 Ecouter toujours l'ardeur?  
 Lorsqu'on ne sçait pas l'attendre  
 On perd souvent son bonheur.  
 Quel est d'un coeur qui soupire  
 Le fatal égarement?  
 Il risque un bien qu'il désire  
 Pour l'avancer d'un moment.

The amorous moral is set forth in a tender melody in graceful "Siciliana" rhythm. This aria, also in da capo form, has a "motto"

beginning, preceded by its statement in the violin part. The melodic line confines itself to a range of a fifth.

An instrumental interlude of six measures using thematically related material brings us to a "B" section in the relative minor. Although continuing the same feeling and flow of melody, to some extent, it mirrors in contrary motion the first theme. . There is much repetition of the poetic and musical lines. After the conclusion of this section, the aria repeats the entire first section.

**CLÉRAMBAULT - Orphée. Cantata "à voix seule, et simphonie".**

1. Recitative. B minor; C; Voice and b.c. (mm. 1-6)

Le fameux Chantre de la Thrace,  
Par les regrets les plus touchants,  
Par les plus tendres chants,  
Déplorait ainsy sa disgrace.

Orpheus, the famous singer of Thrace, deploras the loss of his beloved. This opening recitative encompasses an octave range, the melodic line centering around the tonic note. The continuo accompaniment begins with a chromatic descent of a fourth to underline the pathos of the situation.

2. "Air tendre, et piqué". B minor; C; Voice, flute and b.c. (mm.7-32)

Fidelles Echos de ces bois,  
Cessez de répondre à ma voix.  
Rien ne peut soulager la douleur qui me impresse,  
Je ne reverray plus l'objet de ma tendresse.

In the instrumental introduction to this lament of Orpheus, the solo instrument ( "Flûte allemande ou violon"; the "piqué" refers to a bowing technique) sets the mood for the text. It begins with a little two-measure figure consisting of a turn and a stepwise descent

of a third, which is repeated down a fourth; this is followed by octave leaps. first "fort" than echoed softly, anticipating the "echos" of the poetry. The voice enters, the violin "echo" overlaps, and the continuo does likewise. After the first phrase there is a six-measure ritornello by the instruments.

The "B" part of this da capo aria is in two sections; the first introduces six measures of new melody, keeping the dotted rhythms of the opening section. This is followed by a succession of secondary dominants in the harmony. The ritornello repeats, and the music modulates to D major. Then a new section labelled "Récitatif" continues, actually in the same vein but with much modulatory feeling and changes of meter, finally cadencing in E minor. (mm. 32-43)

Fut-il jamais amant plus malheureux,  
Fut-il jamais un destin plus barbare?  
Le tendre amour nous unissoit tous deux,  
La mort cruelle nous separe.

Ornamentation of words such as "malheur", "barbare", and "separe" accentuates the woe of Orpheus, and the successive leaps of the fifth, sixth and diminished fourth on "La mort cruelle" depict his emotions in the music. Harpsichord alone provides the accompaniment here. Two measures of the aria opening returns us to "A", now repeated.

### 3. Recitative. G major; C; Voice and b.c. (mm. 44-59)

Mais que sert à mon desespoir  
De gemir et me plaindre encore?  
Pluton retient les charmes que j'adore;  
Allons implorer son pouvoir.  
Ce gouffre obscur m'offre un passage  
Pour pénétrer aux sombres bords.  
Portons-y mon amour, ma douleur, et ma rage,  
Ramenons Euridice, ou restons chez les morts.

This recitativo secco is again modulatory; by the fourth measure it is in the key of D major. At this point the continuo has two

measures of rapid, descending scale to underscore Orpheus' determination to descend to the Underworld. The mood now changes and the recitative takes on an arioso character, with the accompaniment supplying the agitated scale-figures which depict Orpheus' rage and grief and which are echoed in the voice part. The tempo varies from phrase to phrase, the indications "lentement" and "vivement" alternating.

4. "Air gay". G major; 2/4; Voice, violin, and b.c. (mm. 60-150)

The da capo aria begins with the solo violin in an ascending scale, which is imitated by the continuo. The voice enters in the eleventh measure and employs the same G major scale in its melodic line; this is imitated partially by the violin, a fifth higher.

Allez Orphée, allez, que votre amour extrême  
 Serve d'exemple à l'Univers.  
 Il est beau qu'un mortel passe jusqu'aux Enfers  
 Pour se rejoindre à ce qu'il aime.

Hastés vous, généreux amant,  
 Votre amour sert à votre gloire;  
 L'avenir aura peine à croire  
 Qu'on ait aimé si constamment.

Une tendresse conjugale  
 N'a point encor forcé d'époux  
 A passer le Barque fatale,  
 Cet honneur n'était du qu'à vous.

Orpheus' "descent" is represented by the scalar melody for the voice, with contrary motion by the accompanying instruments, in rotation. This is followed by a sequence of scale passages descending in the violin part, which is echoed by the voice and continuo. The section ends with a ritornello of the instrumental prelude.

The "B" section, beginning at "Hastes vous . . .", continues in the same key of G major with rising scale line in eighths and

sixteenths by the voice, accompanied by a descent in contrary motion by the continuo. On "gloire" the voice is in parallel sixths with and below the violin in a long melisma, echoed imitatively by the continuo; the violin and continuo proceed in running figures while the voice has a dotted, stepwise melody. After six measures of instrumental coda, there is a cadence in E minor. The voice then continues with the comment on Orpheus' conjugal sentiment, the melody employing successively larger intervals (none larger than a fifth, but often outlining a diminished seventh). The bass pattern also increases in size of leaps, and the violin has a passage of toccata-like figuration, with sixteenth notes against the eighths in the continuo. Brief modulations in this part bring us back to G major at the close for a repetition of the "A" section, rounding out the da capo form.

5. Recitative. E minor; C; Voice and b.c. (mm. 151-157)

Cependant le Heros arrive  
 Sur l'infernale rive  
 Et malgre les loix d'Atropos  
 Au fier Fieu des Enfers il adresse ces mots.

In this short recitative, the voice ranges widely. It ends on the dominant cadence of B major (the key of the following aria). The leap of the diminished fifth downward on "Enfers" contributes to the harmonic modulation as well as to the expressiveness of the sentiment.

6. "Air fort lent et fort tendre". B major; 3/2; Voice, flute, violin, and clavecin. (mm. 158-275)

Orpheus now pleads with Pluto for Eurjdice's return.

Monarque redouté de ces Royaumes sombres  
 Je suis le fils du Dieu du jour,  
 Plus malheureux cent fois que vos plus tristes ombres,  
 Et mon malheur est causé par l'Amour.

Vous voyez un Amant fidelle  
 Privé du seul objet qu'il avoit enflammé;  
 Hélas le bonheur d'être aimé  
 Rend ma peine encor plus cruelle!

Laissez-vous toucher par mes pleurs,  
 D'un fort affreux réparez le caprice;  
 Rendez-moi ma chere Euridice,  
 Ne séparez pas nos deux coeurs.

This aria, in a broad, dignified style, is the high point of the cantata. In the three parts here is much canonic imitation of the "motto" melody which begins in the continuo. It consists of a triadic ascent to the fifth of the scale followed by a descent to the fifth below, encompassing an octave, progressing slowly by dotted half and quarter notes. Appoggiaturas on the words "tristes", "fidelle", "enflammé", "hélas" and "peine" stress the melancholy and suffering of Orpheus. A six-measure interlude of instrumental development divides the first two verses. A new melody continues, confining itself to the small range of a fifth, for the most part. The last two lines of the poetry are repeated with the melodic line using the entire octave for greater emphasis.

At the words "Laissez-vous toucher . . ." the key shifts to B minor and this new section is entitled "Mineur". With the rubric "fort lentement" flute and violin are now in duet, echoing the voice at half-cadence points. The continuo has become the barest of supports and the voice flows in an arching of melody. This invocation to the god of the Underworld is of remarkably expressive beauty. The use of seventh, diminished seventh, and ninth chords add to the expressiveness of the harmonic word painting.

A new or "B" section is entitled "Air tendre", the music continuing with flute and basso continuo in the related major, D, key.

Vous avez rassen<sup>^</sup>ti la flâ<sup>^</sup>me  
 Du Dieu dont j'éprouve les traits;  
 L'aimable fille de Cerés,  
 Par ses divins appas squ embrazer votre âme.

The flute has a four-measure introduction in which the vocal melody is anticipated, then proceeds, when the voice enters, in thirds above the singer. The meter is still in three, but the quarter note has now become its basis. The dotted rhythms and the long melismas on "flâ<sup>^</sup>me" and "embrazer" (three times on the latter word) show in this middle section an expressive contrast to the preceding one, which is then repeated.

This aria is a variant from the usual kind to be found in the French cantata. The first part consists of two melodic sections, which are then followed by a da capo aria. The unusual form adds to the interest of this lengthy cantata.

7. Recitative. F# minor; C; Voice and b.c. (mm. 276-285)

Pluto is so moved by Orpheus' entreaty that he re-unites the two lovers, but gives the well-known warning.

Pluton surpris d'entendre des accords  
 Capables d'émouvoir tout l'Empire des morts;  
 Cesse de m'attendrir, que ta plainte finisse.  
 Va, dangereux mortel, sauve-toi de ces lieux,  
 Va, remeine ton Euridice.  
 Mais avant de revoir la lumière des Cieux,  
 Evite l'éclat de ces yeux.

This recitative is in Italian recitativo secco style and moves rapidly with dotted eighths and sixteenth notes. Only one pause is indicated, although the several modulatory cadence points would occasion similar places of rest. It is declamatory in nature, rather than melodic.

## 8. "Air gay". B major; 3; Voice, violin and b.c. (mm. 286-350)

Chantez la victoire éclatante  
 Que remporte le tendre Amour.  
 Jusques dans le sombre sejour  
 Sa flâme est triomphante.

The accompaniment to this aria features triplet figures in both the violin and continuo against a triadic, "victorious" trumpet-like melodic line in the voice. The word "remporte" calls for melismas which also employ the triplet figures; these increase each time in length, the last one being four measures and repeated by the solo violin. The "B" section continues in the same fashion, with melismas now on the word "flâme". After nineteen measures of this development of the original theme, the "A" section is repeated. This da capo aria serves as a brilliant finale to the poetry and music alike.

GRANDVAL - Orphée. Parody for Tenor, Violins, and B.C.

The music here is in sharp contrast to that of the Clérambault cantata, on which Grandval's work is based. There are neither recitatives nor arias; both have been replaced by a melange of folk-songs, popular songs, and Noël's. Each section is set syllabically in the style of the "vaudevilles". It is possible that Grandval was inspired by the Beggar's Opera, which appeared the year before the publication of the Grandval work (1729), for he has adopted a similar plan using popular songs as the basis for the music.

The words are a humorous adaptation of the Clérambault text; the music points up the drama of the words in exaggerated fashion, "painting" its lines in unmistakable and simple terms. Grandval romps merrily through the familiar story showing clever contrast in keys and moods in his music and a ready grasp of the humor in even the

most pathetic of situations.

The poetry has been arranged here by the musical divisions of the composer so that the reader may get an idea of the extent of melody employed in this cantata-parody. Not to be outdone by his contemporaries, Grandval begins with a "simphonie" which introduces the music of the first quatrain.

Le fameux chantre de la trace  
Par les regrets les plus touchans  
Deplorait ainsi sa disgrace  
Courant come un fou par les champs.

Rien ne peut soulager la douleur qui me presse;  
Je ne reveray plus l'objet de ma tendresse;  
L'amour, le tendre amour nous unissoit tous deux:  
Helas! fut-il jamais amant plus malheureux.

The next two verses have the same music, and seem to be a refrain to the preceding one, making here a small A B B form.

Or ecoutez petits et grands  
Mon mécher et mes accidents!  
Mais a qui tien-je un tel langage?  
A qui dans ce desert sauvage  
Veux-je apprendre mon triste état?  
Il n'est icy ny chien ny chat.

Faut-il mes plaintes ravaler  
En si beau sujet de parler?  
Faut-il perdre vers et musique!  
J'avois des choses magnifiques.  
Plaignons-nous du moins aux Ecos,  
Imittons les tendres heros.

Each pair of these next four lines is "imitated" by the music

Fidelles Ecos de ces bois  
Cessez de repondre a ma voix:  
La mort cette barbare, eh bien!  
Pour jamais nous séparer, vous m'entendez bien.

Orpheus has stated his complaint and now decides on his course of action.

Pourquoi tant pleurer et me plaindre encore?  
Allons retirer celle que j'adore;

Le Roy du sombre manoir  
N'est pas si Diable qu'il est noir!

The last two lines are repeated. The next are in the nature of a refrain, the last four being repeated.

Décendons chez Pluton, raplon,  
Décendons chez Pluton;  
Par quelque chansonette  
Attendrissons ce Barbon, raplon;  
Ramenons ma Poulette,  
Mon joly tendron.

Je commence a prendre courage;  
Ce gouffre obscur m'ouvre un passage  
Pour pénétrer aux sombres bords:  
C'est trop faire icy le Focrisse;  
J'aime autant rester chez les morts  
Que d'être au lit sans Euridice.

The following serves as a refrain to the above:

Allez Orphée, allez au Diable,  
Servez d'exemple a l'Univers;  
Pour rejoindre un objet aimable  
Il est beau d'aller aux Enfers;  
Partez, courez au sombre empire,  
Ta ta le ri le ri ta ta le rire.

Notre amant se met en chemin  
Et dans l'empire souterrain  
Il degingole en moins de rien  
O regingue, O lon la la,  
Et malgré Cerbere et la Parque  
Parvient jusqu'aux pres du Monarque.

Après s'être un peu rajusté,  
Son luth tout d'or bien accorde,  
De presens tout son cou charge;  
Lon la la derirette.  
Il tient le discours cy voicy.  
Lon lan la deriry.

The importance of this son of the gods is stressed by a four-measure introduction on the flute to the following "aria".

Prince enfumé de ces Royaumes sombres,  
Je suis (dit-on) le fils du Dieu du jour;  
Plus malheureux que vos plus tristes Ombres;  
Et mon malheur est causé par l'amour.  
La la la la la (imitated by the flute; both are repeated)  
Et mon malheur est causé par l'amour.

A four-measure postlude concludes this lament.

In the next section the last three lines are repeated to stress the emotion of the words.

On m'a ravy méchamment Euridice;  
 Un vilain maudit Serpent remply de malice;  
 La guettant sur le gazon  
 L'a piquée en trahison.  
 Ah! quelle injustice.

Le Prince a face noir  
 Repond pati, pata, a  
 Innocent, peux-tu croire  
 Que l'on te la rendra, a;  
 Pour en perdre la memoire  
 Dans la fleuve d'oubly, Biriby,  
 Va t'en boire.

The next part is entitled "Tendrement" and has the sympathetic accompaniment of the flute. Orpheus sings:

Du sort réparez le caprice,  
 Laissez-vous toucher par mes pleurs:  
 Rendez-moy ma chere Euridice,  
 Ne séparez pas nos deux coeurs.

A second verse uses the same music, now decorated, after which the "Laissez-vous . . ." is repeated twice.

J'aimois ma compagne de couche  
 La pauvrete m'aimoit aussi;  
 Vous seriez pire qu'un Cartouche  
 De la vouloir garder icy.

Vous avez resseny la flame  
 Du Dieu dont j'éprouve les traits,  
 Quand vous prites pour vostre femme,  
 L'aimable fille de Cérés.

Par cette Epouse si chère  
 Tachez l'objet de mes vouex:  
 Que de retour sur la terre  
 Nous puissions encor tous deux.  
 Laire lan la landerirette,  
 Laire lan la landerira.

Grandval inserts an "aside":

Un excès d'amour conjugal  
 M'amène dans ce lieu fatal:  
 Mon nom apres cette aventure  
 Sera placé dans le Mercure.

Que d'apas a ma fripone!  
 Quels minois! quel teint! quels yeux!  
 Sans vouloir choquer personne  
 Il n'est pas dans ces bas lieux.  
 Plus joly chignon mirliton mirlitaine,  
 Plus joly chignon don don.

Orpheus continues, with instructions by the composer for its exact expression.

Je viens expres au Sabat ("on sifle"), a ("on pette"), a ("on  
 En robe longue, en rabat, ..... eternüe");  
 Chercher mon Euridice qui manque a mon grabat, (as above), a,a;  
 Qui manque a mon grabat.

Second couplet:

Si vous aimez le muscat, a , a;  
 J'en ay du plus delicat,  
 Jambon, boudin, saucisse,  
 Le present n'est pas fat, a, a.

For the next section, a six-measure instrumental prelude states the melody of the first phrase.

Plutons surpris d'entendre  
 Des discours si touchans

The narrative continues:

Prends la sans plus attendre,  
 Avec la clef des champs;  
 Va t'en gay, d'un air gay  
 En batteau, dessus l'eau.  
 Ta ta la la la la la  
 La la la la lire,  
 La la la la la la la,  
 La la la la la.

One of the violins is instructed to play an ostinato on "D la re" for the following "Air"; the continuo is in octaves on G, and the other instruments play a melody that stays within three notes, up and down.

Emmeine ta Conquete,  
 Mais prens garde en chemin  
 De détourner la tête  
 Ou tu voudras en vain  
 Et flon flon la lire dondaine,  
 Flon flon flon la lira don don.

Having received the warning, Orpheus addresses Euridice:

Partons mon flis  
 Me suis tu ma poulette?  
 Ouy, je te suis;  
 Prens moy par ma jacquette.  
 Doublons le pas allons, allons  
 Allons a la guinguette.

The finale takes on grand proportion. The melody is a triumphant march, similar to a Farandole, begun in the instruments. The voice enters and continues in the melodic development, which lasts for sixteen measures. Then a chorus joins in for a repetition. At "Sonnez hautbois", the oboes enter, the same with "tambour" and all finish gloriously together.

Chantez la victoire éclatante  
 Que remporte le tendre amour.  
 Son ardeur est triomphante  
 Jusque dans le sombre sejour;  
 Sonnez haubois, battez tambour!

## Textual and Musical Comparisons

The texts of the Courbois, Rameau, and Clérambault works narrate the familiar story of Orpheus and his beloved Euridice. The Courbois text relates the whole myth; the one set by Clérambault tells in detail the first part of the story, ending with the well-known warning to not look at his wife until they reach the "Upper World", while the Rameau cantata begins at this point and finishes the tale. Of the three texts, Courbois' is the shortest and the most straightforward; Clérambault's is the most descriptive, and Rameau's text shows the most emotional reaction to the facts. The Grandval work is a parody of Clérambault's cantata and exploits the humor of the words.

All of these compositions end with an amorous moral, typical of the French mythological cantata. The moral of the Courbois poem shows a sympathetic attitude towards Orpheus, while the Rameau cantata ends on a cheerful, philosophical note. The Clérambault work and its Grandval parody end on triumphant words, since Eurydice has just been returned to her husband at the conclusion of these two cantatas. In each case, the music bears out these differences.

The Courbois poem is by Fuzellier. The words of the Orphée of Clérambault are by a Mr. de Rochebrune, and can be found in Bachelier's Recueil de cantates.<sup>1</sup> Those of Rameau's Orphée are by an unknown poet. Le Ménestrel reported that none of the Rameau cantatas bear the name of the author, and that "it is probable that these 'poésies' were written by some rhymers of the province

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<sup>1</sup> Bachelier, op. cit., p.90.

where Rameau had been organist."<sup>1</sup>

Grandval's delightful parody of the text used by Clérambault shows a witty substitution of the words, such as "Prince enfumé" for "Monarque redouté", or "Allez Orphée au Diable" instead of "Allez Orphée aux Enfers". Sometimes he inserts entirely new material, but more often he re-arranges the original verse or changes a line or two of it. For example, the Clérambault version begins:

Le fameux Chantre de la Thrace  
Par les regrets les plus touchants  
Par les plus tendres chants  
Déplorait ainsy sa disgrace.

and Grandval says:

Le fameux chantre de la trace  
Par les regrets les plus touchans  
Déplorait ainsi sa disgrace  
Courant come un fou par les champs.

He also mis-places parts of the verses, shifting them around to suit his fancy. One of the most tender of all the sections of the Clérambault poem begins:

Fidelles Echos de ces bois  
Cessez de repondre à ma voix

but Grandval substitutes here a part of another verse (and his own reaction)

La mort c'est barbare,  
Eh bien!  
Pour jamais nous sépare,  
Vous m'entendez bien.

Grandval's reactions to the text are also shown when, for example he causes Orpheus to say flippantly:

Un excès d'amour conjugal  
M'amène dans ce lieu fatal:

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<sup>1</sup>  
Tiersot, p.180.

Mon nom après cette aventure  
Sera placé dans le Mercure.

or when he soliloquizes:

Je viens exprès au Sabat, a , a;  
En robe longue, en rabat,  
Chercher mon Euridice  
Qui manque à mon grabat, a , a.

Numerous other examples could be cited from this marvellously amusing work.

The burlesque tradition had been associated with the consciously popular style of French occasional poetry for some time; it was one of the literary forms assumed by the cult of "préciosité" and had an oblique connection with the "commedia dell'arte". Italian players, with their stylized yet improvisatory art, had been cultivated in France throughout the sixteenth and seventeenth centuries; its vogue reached a high point in mid-century.<sup>1</sup> By the eighteenth century, French verse fell chiefly into two kinds: "the didactic, which is dull and pompous, and the trifling, which is witty and elegant, but frivolous. . . The less pretentious writers of 'petits genres' or light poetry, were more in line with the taste of the time."<sup>2</sup> The Grandval text would fall in the latter category, the other three Orphée poems in the former classification, being similar to Jean-Baptiste Rousseau's Cantates, Odes, and Psaumes.

The literary theme of the pastoral life became an ideal, supposedly free from complications and offering a simpler mode of existence. In terms of musical technique, a sense of such simpler proportions

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Mellers, p.54.

2

Germaine Mason, A Concise Survey of French Literature (Paterson, New Jersey: Littlefield, Adams and Co., 1964), p.155.

was realized in a very simple formal structure and predominantly basic harmonic progression. Courbois and Clérambault, the latter in particular, used unusually striking harmonies at times which added expression to the words and richness to the music. All the cantatas achieved deeper meaning and beauty through incidental rhythmic subtleties and ornamentation. The elegant emotionalism of the cantatas is shown to be largely a matter of rhythm and linear treatment, reinforced by very "affective" harmonies.

Each of these Orphées employs the usual continuo with its "basse chiffrée"; the Rameau cantata, singularly, has separate lines for viola and clavecin. Each contains parts for violin; Grandval calls for violins, but does not specify the desired number, and Clérambault sometimes indicates "Violon ou flûte allemande". The cantatas of both these composers employ flutes, and in one of the sections of the Grandval work, the violin is added for a "la, la" refrain. A grand finale to the Grandval cantata furnishes the appropriate instruments at the words: "Sonnez haubois" and "Battez tambour".

Grandval's work contains twenty-two sections and stands in sharp contrast to the regular cantata form of three recitatives, each followed by aria, used by Courbois and Rameau. A slight exception is made by Courbois, who inserts an arioso section between his first recitative and aria. Clérambault makes use of four recitatives and arias, using the da capo form for all of the latter; he also includes an extra "Air" preceding the third da capo aria. The Rameau cantata would seem to have the most perfect cantata form, even though it contains the only true through-composed aria of these cantatas as its second one, the first and third arias being in the usual da capo mold. In the

recitatives, affective intervals and ornamentation of expressive words are always present; in the arias, the "motto" beginning was favored by these composers.

Strophic form is often employed by Grandval, and an A B B pattern also predominates. His final number, which uses a chorus and an increasing number of instruments, very nearly takes on the proportion of a "chaconne" of the seventeenth-century composers, and may well be in imitation of the grand style of Lully.

Many examples of expressive musical figures and devices to heighten the effective delivery of the text could be cited; a humorous twist by Grandval is shown in Example.23. Of the portions in a serious vein, there is no more beautiful and effective aria among these than the "Laissés-vous toucher par mes pleurs" by Clérambault. (Ex. 24) The "lute"-like arioso passages in the second aria of the Rameau cantata also deserve particular notice. (Ex. 25) These, of course, are but a few of the many that abound in all the cantatas.

Textual consideration regulates both the form and melodic-harmonic character of the recitatives; many meter changes give ample evidence of this fact, as does their modulatory nature. This is especially true of the Rameau cantata; in the first recitative there are eight changes of meter, the second has one, and the third, three changes. The Courbois recitatives show none, and only one of the four recitatives by Clérambault has any change in meter, and then only two. All the composers but Grandval (who also uses regular meter) have modulations in the recitatives. Courbois achieves this by chromatically altered tones, use of the diminished seventh chord, or the vii<sup>6</sup> chord; Clérambault also uses chromatic alteration, as well as augmented and diminished chords, and in the third recitative

Ex. 23

Par-tens mon fils, me suis tu ma pou-lat-te? ouy,

je te suis, prens moy par ma Jac-quet-te, dou-blons le pas, al-

lons al-lons al-lons al-lons à la quinquette, al-

[Violon] ensemble lons, Al-lons, al-lons, al-lons à la quinquette, al-lons.

Ex. 24

Fort lentement

Flûtes Violon

Lais-sés vous toucher par mes pleurs Lais-sés vous toucher par mes pleurs

employs a sudden Italian augmented sixth at the word "Enfers" for this purpose. Rameau consistently uses less exotic common chords as his method of modulation.

A good example of the regular rhythmic alteration caused by the "notes inégales" may be seen in the arioso section of the Courbois cantata. The following example shows the musical pictorialization in the accompaniment to express the words beginning "I see the terrible shore where Mercury confronts the shepherds and the Kings", etc. (Ex. 26)

Ornamentation is an integral part of all four cantatas. References in the text to upward or downward movement, to flight, to flames (literal or metaphorical) are all shown with appropriate melodic stylizations and often accompanied by a Signe d'agrément to enhance the suppleness and nuance. Occasionally, there is ornamentation for its own sake, as a virtuoso exhibition of "mignardise". As Mellers says: "they rubbed off any sharp corners of the lines and provided some compensation for the melodies' un-enterprising range."<sup>1</sup>

All four composers make use of the "shake", which becomes more of an extended trill at the cadence; Grandval and Courbois use the "+" to indicate it. This is the only sign employed by them, used on strong beats, at the end of a tied note before its resolution, and penultimately at the cadence. Clerambault uses "x" on the strong beats, and at the cadences. He also employs them on tied notes, as do the composers mentioned above. Appoggiaturas, both ascending and descending, often occur as well. Rameau also uses appoggiaturas, and for his "tremblements" has the symbol "♫", and for the trill, the mark "tr", both for voice and the solo violin.

Ex. 25 Violon

Handwritten musical score for Ex. 25. It consists of three staves. The top staff is for Violon (Violin), the middle for Viola, and the bottom for Clavecin (Cello). The music is in G major and 4/4 time. The lyrics are: "crimes Vo - - - leant en - fers - - - le ré - parer". The score includes various musical notations such as slurs, ties, and dynamic markings.

Ex. 26

Handwritten musical score for Ex. 26. It features a vocal line and piano accompaniment. The key signature is G major and the time signature is 4/4. The tempo marking is "lento". The lyrics are: "(WRITTEN) Je voy dé-jà la ter-ri-ble ri-vage ou mer-". The piano part consists of a complex rhythmic accompaniment.

Handwritten musical score for Ex. 26, showing a "PERFORMED" version of the vocal line. The lyrics are: "(PERFORMED) Je voy dé-". The notation includes slurs and ties, and ends with "etc.".

In these cantatas, ornaments are not always fully notated. For example, in performance of the Rameau cantata, the "agrément" are customarily observed only in the repetition of the A section of the arias. Also, at the end of recitatives, the "port de voix" is often performed, even though not so indicated. In cadential figures where there is a descent of a third, the final note often is anticipated; occasionally, at a cadence point where the final note is repeated, the first of the two similar notes acts as an appoggiatura to the second.

In a modern performance of these cantatas such stylistic features should be observed. The ones discussed here have been those which seemed most important as well as most interesting to the writer, who agrees with Descartes' remark: "le fin de la musique est de nous charmer et d'éveiller en nous divers sentiments".

## SUMMARY

The adoption by the French of the Italian secular solo cantata resulted in a unique genre, a combination of the two styles; the use of the French "récitatif" and the Italian "da capo" aria united the declamatory and the lyrically expressive styles. The musical atmosphere was dominated by a struggle between the partisans of French and Italian music, for the latter, whether at Court or in bourgeois ranks, was greatly admired and imitated.

The cantata truly represented its time. The ceremonial grandeur and external magnificence of music, architecture, painting and poetry of the seventeenth century had begun to give way to a more gracious acceptance of a new humanizing spirit which characterized the eighteenth century. Shift of the social and literary life from the Court to Parisian "salons" created a new center where new ideas, new literary and artistic forms flourished.

The close relationship between a poem and a social order may seem strange to us today, but at that time, when the evocative power of each word was measured with incredible precision, it was of prime importance. The "poésie galante" written for the pleasure of a small group of sophisticated people followed the dictates of fashion and its standard of manners and taste.

The convergence of the strong influence of Italian music and préciosité at the beginning of the eighteenth century helped to shape the solo cantata in France and to make it the most popular form of its day. A deluge of cantata poetry was written for amateur and professional musician alike, both of whom wrote chamber cantatas ad infinitum to provide entertainment for the insatiable précieus

who frequented the Salons and Court circles.

The authors made constant use of the ancient myths, but the gods involved were presented as real people, endowed with human passions and desires. In setting such poems the composers were constantly striving to mirror and amplify the human emotions of the fables through melody and accompaniment. Important personages of the day were also represented through this medium; royal births, weddings, military victories were commemorated through the mythological cantata.

The musical style of one composer naturally differed from that of another, but the form remained essentially the same. There was always a solo voice (rarely two or three) singing a succession of recitatives and arias, usually three of each, in alternation. These were accompanied by basso continuo and one or more instruments, the violin being chosen by the majority of composers for the soloistic passages. Earlier cantata composers, especially Montéclair, Batis-tin and Bernier, employed long instrumental preludes and ritornellos, which, later on, were mainly consigned to the introduction of the arias. Simple harmonies used affective intervals and augmented and diminished harmonies to heighten the expression. Tempo markings often indicated the mood of a section; change in meter, too, allowed the composer to follow more closely the stress of the poetic line, and the "agrément" and melismas lent elegance and grace to the symmetrical musical lines of the arias. Descriptive music (whether tempest, flight, or flame) projected and crystallized the text; tender sentiments were treated with equal sympathy.

The cantata served many purposes besides providing mere entertainment. It proved to be especially useful for festive occasions

when texts were generally in the nature of personal tributes rather than examples of ceremonial music which had enjoyed a vogue in the seventeenth century. When composers needed a more extended and spectacular form, they usually turned to the "divertissement", an enlarged cantata or "Concert de chambre", such as those of Bernier written for the "Nuits de Sceaux".

The narrative nature of French music which goes back to the time of the troubadours is nowhere more evident than in the cantata of the early eighteenth century, and the fact that the "drama" could be performed by one singer assuming at least two roles attests to the creativity of the composer and the versatility of the performer. Campra and Rameau, as a matter of fact, used the cantata for experimental purposes as a means of improving their operatic works.

Composers of the cantata must be credited with an important part in the history of French vocal music, for in it they introduced a new form which departed from the stately Lullian style and employed a shorter-breathed, personal and expressive style which was to come to even greater richness in the later works of Rameau. In the first thirty years of the eighteenth century, therefore, that interim period between the mature works of those two musical geniuses, society was enlivened and involved with the secular solo cantata, which never ceased to attract and charm.

The cantates françaises have been too long neglected, although it must be said an increasing interest in them has begun; this may be partly due to the modern Saint-Saëns editions of the Rameau cantatas published by Durand. Some few others exist in modern edition, and Bärenreiter has most recently published a modern transcription of

Le Café by Bernier. It is to be hoped that others may follow. Great numbers of the cantatas exist in various European libraries, and microfilms of many of these are available through the Bibliothèque Nationale in Paris. Sources in our own country include the Newberry Library in Chicago and holdings of various University Music Libraries, such as the University of Michigan, the University of Illinois, University of California at Berkeley, etc. The few available recordings are listed in the bibliography and offer much enjoyment.

The writer hopes that this survey may encourage others to investigate and perform the "cantates françaises" of the early eighteenth century.

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