

琉球大学学術リポジトリ

モリエールとリュリ

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MOLIÈRE AND LULLY

by

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Molière and Lully's lifetime embraces only a fraction of the period known in French and European history as the "Age of Louis XIV."

Born on September 5, 1638, Louis XIV was called Dieudonné, God-given. After the death of Louis XIII in 1643, Louis XIV came to the throne. He was only five years old; therefore, he was proclaimed king under the regency of Cardinal Mazarin until 1661. On March 9, 1661, Louis XIV became ruler in fact as well as name by asserting his authority over the nation; until his death on September 1, 1715, Louis XIV governed as an absolute autocrat under the doctrine of "I am the State."¹ He governed everything—the army, the navy, the courts, his household, the finances, the Church, the drama, literature, the arts; and though in this first half of his reign he was supported by devoted ministers of high ability, the major policies, decisions, and the union of all phases of the complex government into a consistent whole were his. Louis XIV chose his aides remarkable acumen. One of them was Jean Baptiste Colbert. Colbert was given the critical task of recognizing the nation's finances. In 1664, he was also made superintendent of buildings, royal manufactures, commerce, and fine arts; in 1665, he was named controller general of finances; in 1669, secretary of the navy, and secretary of state for the King's household. Colbert sacrificed agriculture to industry. He encouraged or provided scientific and technical education. He encouraged exploration and the establishment of colonies.

¹ Ariel Durant and Will Durant, *The Age of Louis XIV* (New York: Simon and Schuster Inc., 1963), pp. 4-13.

Colbert created the economic foundation of modern France.²

Louis XIV constructed the beautiful and very costly palace of Versailles outside Paris as a symbol of his power. The King and the court helped to civilize France. The court, in 1664, comprised some six hundred persons : the royal family, the higher nobility, the foreign envoys, and servant staff.³ To entertain all these people, artists of every kind were engaged to arrange amusements—tournaments, hunts, tennis, billiards, bathing or boating parties, dinners, dances, balls, masques, ballets, operas, concerts, and plays. Louis XIV greatly encouraged the arts. French literature was already in a blossoming stage prior to the brilliance of the “Classical Age” in French culture ; Corneille, Racine, and Molière in the theater ; Pascal in philosophy ; Boileau and La Fontaine in poetry.

Louis XIV loved dancing, praised it as one of the most excellent and important disciplines for training the body, and established the Academie Royal de Dance at Paris.⁴ He himself took part in ballets, and the nobility followed suit. The financial account for the year 1660 shows that the king’s dancing master received 2,000 livres whereas only 300 livres were allotted to his writing teacher.⁵ The composers at his court were kept busy preparing music for dances and ballet.

The Florentine Gianbattista Lulli, later known as Jean Baptiste Lully, had arrived in Paris in 1646, a boy of seven sent from Florence by Chevalier de Guise to his niece, La Grande Mademoiselle, as a present. Lully was born in Florence on November 29, 1632. His father was a miller. Nothing is known about his life up to the age of fourteen except that he taught himself to strum a few chords on the guitar and belonged to a band of strolling players.⁶ La Grande Mademoiselle gave him work as scullion

² Ibid., pp.20-26.

³ Ibid., p.31.

⁴ Ibid., p.32.

⁵ James R. Anthony, *French Baroque Music* (New York : W.W. Norton & Company, Inc., 1974), p.43.

⁶ Norman Demuth, *French Opera* (Sussex : The Artemis Press Ltd., 1963), p.77.

in her kitchen. He annoyed his fellow servants by practicing the violin, but his guitar playing made him popular. He wrote some dance pieces and Chansonettes, which gave pleasure to his associate and brought him to the notice of his employer. He was also a good dancer, an excellent clown, and mimic. Mademoiselle recognized his talent, and provided him with an instructor. He studied the violin and the theory of music with three organists, Roberday, Metru, and Gigault.⁷

It is not known how he found employment at the court, but he was appointed as court composer in 1653. He attended the Court Ballets, and it was these which fostered his love for music. Michel Lambert, Director of the Royal Concerts, introduced Lully to the French popular songs at the period and kept him under his wings.⁸

During the ballet *Nozze di peleo e di theti*, Louis XIV first noticed the young Florentine dancing beside him. On May 10, 1655, he played an important role in the *Ballet des Bienvenues*, performed at the marriage of Cardinal Mazarin's niece to Duke of Madena. He was again prominent in the *Ballet de Psyché*, which took place in the following year.⁹ In 1656 Cardinal Mazarin commissioned Lully to compose a ballet to be presented before the King and Queen at the Louvre during carnival season.¹⁰ For this occasion Lully wrote the *Ballet de la galanterie du temps*. Lully established his position both as dancer and composer in this Ballet. It is the first ballet for which Lully supplied all the music. It includes Italian airs and dances. The ballet was accompanied by more than twenty-five instruments, and marked the first appearance of Lully's own private *bande*, the *Petits violons*. Perrault described:

Before him, only the soprano line was considered important in string pieces ; the bass and inner parts were a simple accompani-

⁷ Ibid., p.78. ⁸ Ibid., p.79.

⁹ Ibid. ¹⁰ Anthony, op. cit., 37.

ment or aheavy counterpoint composed often the spot by the performers themselves... but Lully made all the parts sing together as agreeably as the soprano.¹¹

The grand ballet d'Alcidiane et poléxandre performed in February, 1658, is the first of Lully's ballet to lead directly to development of the *tragédie lyrique*. This ballet was performed before Anne of Austria, Queen Christina of Sweden, the Princess d'Angletere, Mazerin, and the entire court. Louis XIV danced in several entrees. Lully, dressed as a Moor, played the guitar, and danced in three entrees.¹² Lully composed all the instrumental music and some of the vocal music. The overture, with its dotted rhythms, its wide melodic profile, and its fugal second section, initiated the French overture.¹³ It was played by more than 80 instruments including 36 violins, flutes, viols, harpsichords, guitars, lutes, and theorbos.¹⁴ All of the dances, with the exception of the *petite chaconne* and most of the independent instrumental music of *Alcidiane*, employ the five-part texture which Lully later used in the *tragédie lyrique*. There is no influence from Venetian opera; the five-part texture was traditional use in French dance music.¹⁵

Lully surpassed his French colleagues in dramatic expressiveness. In the recit *Que votre empire* from *Alcidiane*, the bass line, with its consecutive downward leaps of two major sevenths, is bolder than the rather static basses of his contemporaries.¹⁶ Both the *Ballet des amours déguisés* and the *Ballet de flore* contain ritornelles and utilize a simple da capo form. The dramatic use of rests and the presence of such affective intervals as the descending diminished seventh give intensity to the 'plainte' to a degree rarely found in contemporary récits.¹⁷ Lully quickly assimilated the long

¹¹ *Les Hommes Illustres, I*, p.235, citing James R. Anthony, *French Baroque Music* (New York : W.W. Norton & Company, Inc., 1974), p.38.

¹² Demuth, op. cit., p.81.

¹³ Manfred F. Bukofzer, *Music in the Baroque Era* (New York : W.W. Norton & Company, Inc., 1947), p.154.

¹⁴ Anthony, op. cit., p.38.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid., p.39.

heritage of French dances and introduced new dances. In the ballets composed up to 1673, Lully used the following dances in order of priority, bourrees (26), minuets (21), sarabandes (19), gavottes (16), canaries (6), chaconnes (5), courantes (4), galliards (3), and loure (1).¹⁸

It was difficult for Lully to compose French recitatives because of his Italian background. Melody may have come readily to him, but recitative required more than mere flashes of inspiration. Lully was concerned entirely with aligning spoken and sung declamation. For this purpose, he listened carefully to La Champmesle, an actress of the Comédie-Francaise, not only for accent, and the rise and fall of the voice itself, but speed of diction. Lully's recitative, consequently move fast, if French dialogue is faithfully represented.¹⁹

The salient point is lully's adherence to the one-note-one syllable principle. Lully sought for a more lyrical solution to musical declamation. His recitative is a type of *recitativo stromentata espressivo* which added a lyrical flow to the musical dialogue and allowed considerable freedom of rhythm.²⁰ Recitativo stromentato espressivo was not to reach its apogee until some years later. Lully was the first composer to use this type of recitative.

Lully used the chorus effectively, although he was usually content to let it remain static in a supplementary role. Lully's orchestration was expressive, but only in a general sense ; there are no subtlties of orchestration. Flutes sounded the amorous moments of the gods and goddesses, and they created the atmosphere for the nocturnes during which magic rites took place. Oboes were used for peasant dances, trumpets supplied the martial and warlike music, while violins underlined the slumbers of the heroes and added excitement to the battles, furies, and storms.²¹

From 1653, Lully, as a court composer, began to compose for the court

¹⁸ Ibid., p.40.

¹⁹ Demuth, op. cit., p.150.

²⁰ Ibid., p.151.

²¹ Ibid. p.165.

ballets. The first real turning point in Lully's career came in 1659, when Molière produced *Les précieuses ridicules* at the Petit-Bourbon, to incidental music by Lully.²² He had evolved the genre of *comédie-ballet*. From this moment, the names of Molière and Lully became closely linked, although each scored successes independently of the other. The active collaboration of Molière and Lully in the composition of *comédies-ballets* began in 1664 with *Le mariage forcé* and terminated in 1670 with *Le bourgeois gentilhomme*. Molière had come a long way since opening his *Illustre Theatre* in 1643.

Jean-Baptiste Poquelin was born in Paris and was baptized on January 15, 1622. Later in life, he used the stage name of Molière. Molière was the eldest of six children of whom only four survive. His father was an ambitious interior decorator. In 1631, he was appointed as a royal upholsterer, which provided him with the opportunity to participate in the court of Louis XIV. The Poquelins were typical of the rising bourgeoisie, which was characterized by unpretentious beginnings, occupation passed on from father to sons, steadily mounting incomes, and attainment of middleclass solidity.

At the age of fifteen, Molière was sent to the College of Cleremont, a school run by the Jesuits and attended by the children of rich and noble parents. His friends there were Bernier, the great world traveler; Chapelle, the drunkard; and Cyrano de Bergerac, all of whom were future libertines, or freethinkers.²³ At this school Molière received a thoroughly classical education and undoubtedly came into contact with the theater for the first time, since the Jesuits encouraged the study of drama.²⁴ His maternal grandfather often took him along to the Hotel de Borgogne to see the tradedies

²² Ibid., p.83.

²³ Gertrud Mander, *Molière* (New York : Frederick Ungar Publishing Co., Inc., 1973), p. 2 .

²⁴ Lawrence H. Klibbe, *The Plays of Molière* (New York : Simon & Schuster Inc., 1965), p. 5 .

of the *Grands Comédiens* and farces of the *Comédiens Italiens*.²⁵

Upon completion of his secondary school education, Molière began to study law in the city of Orleans in 1636. To raise the standards of French comedy, Mazarin invited Italian players to Paris. One these was Tiberio Fiorelli, whose performance of the boasting bufoon *Scaramuccia* made him a favorite with Paris in 1640.²⁶ Molière became acquainted with Scaramouche and possibly took lessons from him. At this time, he also met Madeleine Béjart, a twenty-two years old actress. Molière decided to go into the theater. At this time, the acting profession was condemned by the Church : and the bourgeoisie of the middle class, to which his family belonged, shunned members of the theater. Molière's father could not persuade Molière to change his mind. On January 6 , 1643, he renounced the right of succession to his father's court appointment. On June 30, Molière, together with Madelene Bejart, her brother Joseph, Geneviève Béjart, and nine other actors, signed the contract establishing the Illustre Theatre. Only Madeleine Béjart had the right to select those roles for herself which she wished to play. Molière shared the tragic roles with two other actors.²⁸ On January 1 , 1644, the Illustre Théâtre opened at the Gardener's Tennis Courts near the gate of Neales, now called Rue Mazarine. At this time the principle theaters were the Hotel de Bourgogne and the Théâtre du Marais. Plays by Corneille and du Ryer were performed without much success.²⁹ The competition of other theatrical groups in the city resulted in the financial failure of the amateurs. Molière was arrested and imprisoned for debt, but Molière's father saved him by paying the money owed. In 1646, with three years of experience in the theater to his credit, Molière fled to the provinces of France. From 1646 until 1658, Molière wandered throughout France with the remnants of his defeated acting company. During these

²⁵ Mander, op. cit., p. 2 .

²⁶ Will and Ariel Durant, op. cit., p.105.

²⁸ Mander, op. cit., p. 3 .

²⁹ Ibid., p. 4 .

twelve years of wandering, he learned to be actor, director, writer, and jack-of-all-trades in the many details of operating a theater. He also came into contact with all kinds of people.³⁰ Molière advanced to the position of the troupe's principal.

On October 24, 1658, the troupe played before the King in the Louvre, and presented Corneille's tragedy *Nicomédie*. Molière played the main part, though not very successfully. Then Molière performed his own farce *Le Docteur amoureux* (The Doctor in Love).³¹ The King enjoyed Molière's farce. The King's brother, known as Monsieur, took over the patronage of the actors. Molière changed the troupe's name to "Troupe de Monsieur." On November 2, they moved into the best theater in Paris, the Théâtre de la Comédie-Française, which they shared with the Italian Comedians. After July 7, 1659, when the Italian's returned to Italy, the Comédie-Française belonged entirely to Molière's troupe. At this time, the plays of Corneille were performed without much success. Molière had no success with tragedy.³² He decided to revive his own plays *The Blunderer* and *Le Dépit amoureux* (The Amorous Quarrel), which won him the immediate favor of the King. On November 18, 1659, Molière produced his first "hit", *Precieuses ridicules* (The Precious Damsels), which was a bold satire on the exaggerated, snobbish manners of wealthy and noble women.

For the next twelve years, until his death, Molière enjoyed success on the stage. Without help of the King, Molière would not have been able to overcome his rivals and enemies to reach the heights of financial and literary success. The artistic originality of Molière began to be recognized in his play of 1662, *The School for Wives*.³³ He combined the French farce, the Italian commedia dell'arte and contemporary social satire to create a new type of comedy. Tragedy dominated the French theater during Molière's

³⁰ Will and Ariel Durant, op. cit., pp. 106-7.

³¹ Mander, op. cit., p. 5.

³² Will and Ariel Durant, op. cit., p.107.

³³ Ibid., pp.108-14.

lifetime and was looked upon as the highest form of dramatic art. The first figure of importance was Pierre Corneille who wrote *Le Cid* in 1630. Drama must follow the rules of three unities : time, place, and action. There is no mixture of the tragic and comic. The subjects are historical, duty and the will, supreme over love, are the outstanding themes. Later, Jean Racine (1639-1699), in such plays as *Phèdre* in 1677, followed in Corneille's path but aimed for a high degree of poetry and passion in the drama. The theoreticians of the drama set up no rules for comedy. Scaliger claimed that only three were needed : an easy and common style, a complicated plot, and a happy ending.³⁴ At this time, no great attention was devoted to the theatrical form and techniques of the comedy.

Molière created a highly original form of comedy. The clearly defined source of influence on Molière is the native or French tradition of the farce. The farce was usually a short skit, broadly humorous and satirical of society or people.³⁵ Medieval in origin, the farce still enjoyed popularity in Paris and the provinces during Molière's day. Of the foreign models the influence of the Italian commedia dell'arte is undeniable in the development of Molière's theater. The commedia dell'arte was an improvised dialogue performed by actors who maintain a rigid identification. French tragedy was a somewhat rigid dramatic form, and the actors were not permitted much freedom of action on the stage. Molière emphasizes movement, and his plots express a dynamic quality. Plot is sacrificed to humor in Molière's plays and tragedy is not employed. He utilizes prose and verse at will. His most philosophical play, *The Misanthrope*, is in verse, and his continuing popular hit, *The Would-Be Gentleman*, is in prose. Another of Molière's contributions is having the characters employ the language of their social rank ; servants

³⁴ Klibbe, op. cit., p.11.

³⁵ Lionel Gossman, *Men and Masks* (Baltimore : The Johns Hopkins Press, 1963), pp.231-51.

speak in a common vernacular and nobles in a refined manner.³⁶

The active collaboration of Molière and Lully in the composition of comédie-ballets began in 1664 with *Le mariage forcé*. Molière thought of music and dance as complementing the main action of the comedy : through intermedes he introduced sub-plots that emphasized, mirrored or contrasted with the principal intrigue. Molière and Lully achieved a fusion between music and spoken verse. Music and dance penetrate the action with natural ease and are not restricted to intermedes.

Lully brought to the comédie-ballet the skills already tested in his ballets de cour. The format of the comédie-ballet gave him the opportunity to develop his comic gifts further in French and Italian buffo scenes. In the comédie-ballets Lully expanded his music in two directions : he made the French recitative more dramatic and developed large choral and orchestral forms ; both were to become important components of his operas.

Scattered throughout the comédie-ballets are recitative-like passages that show the predominantly anapestic rhythmic ordering of the fully developed French recitative. The air of the comédie-ballets, like those of the ballet de cour, are in the tradition of the court airs of Lambert, Boesset and others; the relatively restricted range, the discreet affective intervals, frequent cadence points, anapestic rhythms, and syllabic text rendering.³⁷

One type of binary air cultivated by Lully in the comédie-ballets became increasingly popular during the seventeenth century. It is organized as follows : the text, most typically, is a quatrain with the last two lines repeated ; the first two lines constitute Part A of the air ; in Part B, the note values and melodic shape may be similar. This particular binary air structure was used many times in the tragédie-lyrique.³⁸

Lully used dance songs in his comédie-ballets. These songs are almost

³⁶ Ibid. ³⁷ Anthony, op. cit., p.53.

³⁸ Ibid., p.54.

literal transcriptions of the dances they precede or follow. The dance song was absorbed into the divertissements of the tragedie-lyrique and opera-ballet where they often became part of a larger complex in which dance, vocal solo, and ensemble were unified thematically.³⁹

In the comedie-ballets there are examples of airs written for bass voice and two obligato instruments ; that is, airs in which the bass voice serves simultaneously as vocal melody and support.

The comédie-ballet and the ballet and the ballet de cour use all types of instruments before the relative standardization of the French opera orchestra. At times it was a large, rather heterogeneous orchestra with exotic and colourful instruments.⁴⁰

In the music of the comedie-ballet solo and choral ensemble overshadowed all other elements. The riotous Turkish ceremony in the finale of *The Would-Be Gentleman* and the double chorus at the end of *George Dandin* are extended choral cantatas with interspersed solo sections.⁴¹

The decorative elements in the guise of elaborate stage machinery and costumes in comedie-ballets were originally conceived from as part of court divertissements. Felibien described Vigarani's machines for *Georges Dandin* with rapid changes of scene for which the Italian machinists were so well known :

Here the decoration of the stage is changed in an instant, and one cannot image how it is that all the real fountains disappear and by what artifice one sees on the stage only large rocks intermixed with trees where several shepherds sing and play all sorts of instruments.⁴²

The active collaboration of Molière and Lully terminated in 1670 with *The Would-Be Gentleman*. Molière quailed with Lully. Lully intrigued

³⁹ Ibid. ⁴⁰ Ibid. ⁴¹ Bukofzer, op. cit., p.155.

⁴² Andre Felebien, *Recueil de descriptions de peintures et d'autres ouvrages faits pour le Roi* (Paris, 1689), pp.209-10, cited by Anthony, op. cit., p.55.

against Molière in order to obtain the solo privilege of all ballet and music festivals.⁴³ Molière's last play, *Le Malade Imaginaire* (The Imaginary Invalid) with music by Charpentier was not performed at court because Lully had also intrigued against him in 1673. On February 17, 1673, during the fourth performance of *Le Malade Imaginaire*, Molière had an attack on the stage. He died on the same night.

⁴³ Anthony, op. cit., p.53

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この小論はルイ14世下のフランスで宮廷作曲家として *tragedie lyrique* (音楽悲劇) というフランス独自のオペラを確立したジャン・バティスト・リュリ (Jean-Baptiste lully 1632-1687) とフランスを代表する喜劇作家のモリエール (Moliere 1622-1673) の短期間の出会い (1644年から1670年) から *comédie-ballet* を生み出すに至った過程を二人の人生とその時代背景を概観しながら研究したものである。