

A COMPARATIVE STUDY OF THE TWO VERSIONS  
OF JEAN-PHILIPPE RAMEAU'S ZOROASTRE

by

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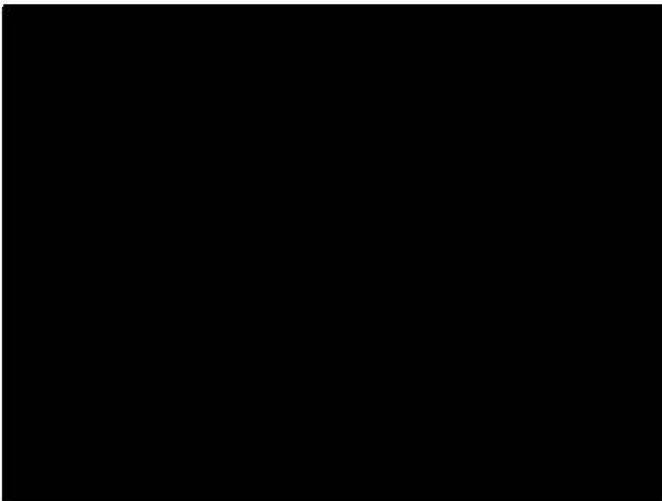
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Supervisor: Dr. Erich Schwandt

ABSTRACT

Jean-Philippe Rameau's penultimate opera, Zoroastre, exists in two versions: one dating from 1749 and the other from 1756. The object of the study was to analyze and compare the musical content of the two versions and to examine the stylistic changes to be found in the revised score. In addition, the effect of the Guerre des Bouffons (1752 - 1754) on the revised version of the opera has been undertaken.

The study is divided into five main areas. These are: (1) observations on the history of opera in Paris 1687 - 1749, important singers in Rameau's productions, and Rameau's position in the musical life of his times; (2) the growth of the operatic libretto from Quinault to Cahusac; (3) the musical structure of the two versions; (4) Rameau's treatment of the vocal Airs in the two versions; and (5) a summary of the effects of the Guerre des Bouffons, and stylistic trends of the revised score.



PREFACE

The object of this study is to analyze and compare the 1749 and 1756 versions of Jean-Philippe Rameau's opera Zoroastre. A composer's second thoughts on a musical subject are worth studying, for the process of revision affords us a chance to view not only the measuring stick of success and failure by which the composer judged his earlier efforts, but also affords a view into the compositional process itself when earlier material is transformed. In this light, a comparative analysis of the 1749 and 1756 versions of Rameau's opera Zoroastre presents important insights into Rameau's concept of the tragédie lyrique and the means by which he sought to best present these concepts on the stage. Of further interest is the time period into which these versions of the opera fall with the Guerre des Bouffons occurring from 1752 to 1754.

Since opera is not only music but musical theatre, a study of the history of opera in Paris, Rameau's singers, and the events of Rameau's operatic career is included. The origin and development of the French libretto is considered, together with an examination of the contributions of Rameau's librettist Louis de Cahusac. The scope of the musical analysis has been centered largely on the vocal forms and stylistic changes in the two versions of the opera. Studies of Rameau's theoretical writings have been excluded as well as large-scale investigations of the composer's orchestral techniques. It is

hoped that in doing so the focus of the thesis has been kept narrow enough to enable an in-depth examination of the two scores, yet not so narrow as to miss important influences from external events.

I am indebted to Dr. Gordana Lazarevich and Dr. Giles Hogya for their valuable advice in the presentation of this study. I should like to express my appreciation to my thesis supervisor, Dr. Erich Schwandt, who gave freely of his time and whose sage advice was greatly appreciated. To the staff of the Music and Audio Division, McPherson Library, I extend my thanks for their concern and assistance in research matters.

## CHAPTER 1

### OBSERVATIONS ON THE HISTORY OF OPERA IN PARIS 1687 - 1749, IMPORTANT SINGERS IN RAMEAU'S PRO- DUCTIONS, AND RAMEAU'S POSITION IN THE MUSICAL LIFE OF HIS TIMES

From 1687 and the death of Lully to 1733 and the time of Rameau French opera, which had flourished in the seventeenth century, went into a decline that lasted until Rameau's first opera Hippolyte et Aricie (1733). This period was marked by stylistic uncertainty in the compositions and changes in audience tastes.

French operatic tradition began its continuous development with the formation of the Académie Royale de Musique (1669) with Pierre Perrin (1620 - 1675) and Robert Cambert (1628 - 1677). It received its direction under Jean-Baptiste Lully (1632 - 1687) who held the exclusive monopoly over operatic performances from 1672 to 1687. From this time until 1713, a period of great confusion occurred in the management of the Académie and in the stylistic direction of the compositions. Improvements in the management of the Académie took place in 1714 and 1715 but a composer of Lully's influence did not appear on the operatic scene until 1733 when Jean-Philippe Rameau (1683 - 1764) brought forth Hippolyte et Aricie. A composer of similar magnitude did not appear on the scene again until Christoph Willibald Gluck (1714 - 1787). His first French opera, Iphigénie en Aulide, was produced in Paris in 1774.

The period of decline and confusion in French opera before

Rameau has been customarily considered to be a result of Lully's sudden demise. In reality, the problems that beset the Académie Royale de Musique from 1687 to 1713 were already present in the later years of Lully's administration. Indeed, some of them were caused by his policies. The problems were both administrative and artistic.

When Lully bought the rights to the Académie in 1672 from Perrin he sought royal favour so as to be able to rule supreme in all aspects of operatic life. He ran the Académie in a dictatorial manner and no restrictions were placed upon his authority. Lully composed all of the operas and personally supervised all facets of their production. He produced up to three of his works per year at the Palais-Royal and instituted the system of presenting such entertainments on Tuesday, Friday and Sunday evenings.<sup>1</sup>

Lully's success in running the Académie and his creation of a uniquely French form of opera based largely upon syllabic declamation of the text cannot be doubted; however, such despotic rule provoked problems of a serious nature with grave consequences for music. As early as 1683 the Mercure galant complained of Lully's strangle-hold over the operatic life of the city and the resulting effect on young composers.<sup>2</sup> If the future was not as bleak as the Mercure predicted,

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1) Robert M. Isherwood, Music In The Service Of The King; France In The Seventeenth Century (Ithaca: Cornell University Press, 1973), p. 196.

2) Cited in Isherwood, op. cit., p. 241.

an uneasy period did follow until after the death of Lully. Such a steady diet of Lully had resulted in audience saturation. His last opera, Achille et Polyxène, completed by his pupil Pascal Colasse, was received with little interest by the Public.<sup>3</sup> From 1687 to 1713 the Académie suffered severe setbacks. Not only was the public tired of Lully's operas for a time, but even Louis XIV, a sustaining influence in the growth of opera in France, was losing interest in opera. The compositions of Lully's successors presented by the Académie failed to give Louis the same kind of enjoyment that he had experienced before. This failure was also due in part to the influence of Louis's mistress, Madame de Maintenon, who had little interest in opera.<sup>4</sup>

Lully had willed the rights of the Académie to his wife and son; however, Louis proclaimed that actual control was to be given to Lully's son-in-law, Jean-Nicholas de Francine, for a period of three years. The privilege was extended for ten more years in March of 1689 on the condition that de Francine pay Lully's widow 10,000 livres per year.<sup>5</sup> De Francine took as his partner Hyacinthe Goureault du Mont to help run the Académie. Receipts from the presentations fluctuated greatly and by 1712 the Académie was in debt by 1,500,000 livres. Because of this increasing debt, de Francine sold a part of their privilege to Pierre Guyonet, a financier. Divided management,

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3) Norman Demuth, French Opera: Its Development To The Revolution (Sussex: Artemis Press Ltd., 1963), p. 167.

4) Isherwood, op. cit., p. 310.

5) Ibid., p. 302.

however, did little to make the presentation of opera in Paris a viable enterprise and financial and artistic problems continued to plague the Académie.<sup>6</sup>

The operatic forms of the day included the full five act tragédie lyrique with prologue, with its dependence on the Greek classical mythology for subject matter. Although the early operas of this genre included comic scenes, comic elements were dropped in the later operas of Lully as befit the serious subject matters inherent in this type of opera. Ballet movements were included in the divertissement sections where that action of the plot stopped as pure entertainment in the form of vocal display and dance took over. Ballet was a long established art form in France. The opéra-ballet, a rather curious mixture of the two genres, reflects the popularity that ballet enjoyed. This kind of entertainment was the length of a full opera but dealt with more mundane subjects with less intervention of the classical deities. Spectacle scenes and extravagant stage effects were common to both of these types of opera. After 1697 and the production of Campra's L'Europe Galante, opéra-ballet took the form of independent acts in terms of the subject matter that were loosely connected to an overall theme. The pastorale bore certain resemblances to the opéra-ballet before Campra but was shorter and emphasized rustic charm and tranquility. Pastiche works were arrangements of others often connected with newly set recitatives and air. The grand tragédie lyrique had been the operatic glory during the reign of Louis XIV.

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6) Isherwood, op. cit., p. 316.

During the Regency period (1713 - 1723) and the reigns of Louis XV and Louis XVI, it was the opéra-ballet and the pastorale that became the favored forms of operatic entertainments by the court.

The principal composers of this period included Pascal Colasse (1649 - 1709), André Campra (1660 - 1744), and André Destouches (1672 - 1749). While Lully was alive, none of them had been given the opportunity to write an opera and see it produced and hence develop a feeling for stage writing. The dramatic continuity of many operas of this period degenerated to a point where the libretto served only as a tenuous means of relating many dance entrées and spectacle scenes. Pastiche opera was attempted by Lully's sons, Marais, Campra and others. Thus, we have highlights of Lully stitched together and preceded by a newly-composed prologue in Les Fragments de Lully (1707).<sup>7</sup>

Although initially successful, such experiments did not enjoy the long lasting appeal of opéra-ballet with its inherent dependence upon dance and spectacle. Opéra-ballet was a uniquely French enthusiasm and enjoyed little popularity outside of France.

In 1770 Charles Burney visited Paris and saw a revival of Zaïde (1739) by Joseph Royer (1700 - 1755). Burney found the genre of opéra-ballet to be antithetical to his tastes.

. . . the dances being interwoven, and making an

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7) Ibid., p. 346.

essential part of the piece. I believe in all such pieces, the interest of the drama is very inconsiderable:

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And as to singing and dancing at the same time, if equally good, they must distract and divide the attention in such a manner as to make it impossible to enjoy either: it would be eating of two costly dishes, or drinking two exquisite wines at once - <sup>9</sup> they reciprocally destroy the effect of each other.

While many operas in the tragédie lyrique format were written prior to 1712, the majority of the survivors of the repertoire of this period were the opéra-ballets. The operas of Lully continued to be given and provided a large bulk of the active repertoire. The charts of Appendix A outline the major operatic works given by the Académie from 1672 and the first opera of Lully to 1733 prior to the first opera of Rameau, including the types and dates of revivals. These charts, compiled from Lajarte,<sup>9</sup> show dramatically how the composers that followed Lully met with little success in a field that was largely alien to them. Offerings marked N.S. (not successful) were withdrawn after the initial performances when it became clear that they would not draw audiences. This increased the financial burden on the Académie since such works, when withdrawn, would not have paid for the costs of mounting them. New works had to be

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8) Charles Burney, The Present State of Music in France and Italy (London, 1771), pp. 30-36.

9) Theodore de Lajarte, Bibliothèque musicale du théâtre de l'opéra (Paris: 1878) (reprint, Hildesheim: Georg Olms Verlag, 1969), pp. 21-155.

substituted or a known successful work revived.<sup>10</sup> Colasse enjoyed some modest successes but it was not until Campra and Destouches that a true feeling for stage writing developed. Of the fifty-nine tragédies lyriques written between 1687 and 1733 only thirteen achieved more than one revival. Opéra-ballet became more popular, and in many ways, a safer stage venture for the composer, since it was the spectacle and not the literary content of the libretto that was predominant. Thus, the composer did not have to sustain a dramatic plot structure musically. The then current writers, Rousseau, Voltaire, and Montesquieu had turned away from the tragédie of Corneille, Molière, and Racine and expressed interest in topics of philosophy, natural sciences, and politics. The tragédie had lost some of its former glory with writers and public alike. On the lyric stage, the tragédie lyrique lacked its former literary impetus and, to survive, would increasingly depend upon the musical setting in a way foreign to the approach of Lully. Part of this was due to Quinault's virtual monopoly on libretto writing during Lully's operatic career. Quinault's approach to the Libretto will be examined in the next chapter. His libretti were greatly respected as literary works in their own right and he produced stage plays that enjoyed great popularity. In the years following Lully's and Quinault's deaths, the writers as well as the composers had to cope with inexperience in writing for the lyric stage. This was

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10) Ariane Ducrot, "Les Représentations de L'Académie Royale de Musique à Paris au temps de Louis XIV (1671-1715)," Recherches sur la musique française classique, X (Paris: 1970): 48-49.

further complicated by the preference shown by the audiences for lighter operatic entertainment such as opéra-ballet and pastiche during the Regency period.

The despotic rule of Lully had ensured high levels of discipline among the performers with resulting high standards of performance. Under the new, divided leadership, these standards could not be maintained. Between 1705 and 1713 many of the problems involved the skipping of rehearsals and moral laxness on the part of the singers and dancers. Lully, too, had encountered similar problems; however, by 1706 certain of the nobles' interest in the opera were more amorous than artistic. Resulting pregnancies brought about numerous cast changes as replacement singers and dancers were quickly trained to join the casts.<sup>11</sup>

During the years 1713 and 1714 Louis XIV showed a renewed interest in the opera by restructuring the existing hierarchy. Prior to 1713 there had been a move towards the decentralization of court entertainments. "Musical entertainments were transferred to the great houses of the noblemen whose libertarian spirit was in contrast to the formal piety of Versailles."<sup>12</sup>

Not among the least of Louis's mandates was the placement of André Destouches as inspecteur général de l'Opéra with the right to

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11) Isherwood, op. cit., p. 317

12) Paul-Marie Masson, "French Opera from Lully to Rameau" New Oxford History of Music Vol. V, (London: Oxford University Press, 1975), p. 227.

approve and disapprove all subjects for operas. Free schools of dance and music were to be set up and strict rules for the conduct of performers were introduced.<sup>13</sup> This helped to put the Académie back on a successful course; however, Louis's death in 1715 reduced some of the impact.<sup>14</sup>

One practice was allowed to continue that caused problems for many years to come. Friday evening performances were the most fashionable ones for society to attend and it was on these evenings that the star performers appeared. Although contracted for other evenings as well, these 'stars' appointed deputies to take their places with significant changes in the quality of performances. These deputies were often members of the chorus or young, inexperienced solo singers. Flagrant misconduct on the part of the performers often had to be tolerated by the Académie because of the protection from members of the nobility that the most popular performers enjoyed. As the literary quality of the opera libretto diminished and the quality of the performances varied considerably, the pre-Rameau and pre-Gluck periods in the history of French Opera became open to sharp criticism. Burney was in Paris in 1770 before Gluck's Iphigénie en Aulide (1774) and found the levels of performance as well as the quality of the

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14) Demuth cites the instance of Catherine Le Maure who walked out during a performance in 1735. Under the new rules for singers and dancers she was arrested for this action but was later re-admitted to the Académie where she resumed her career. Demuth, op. cit., pp. 173-174

earlier operas at a low level.

A musical drama, which has nothing interesting in the words, and of which the composition is bad, and the singing worse, must surely fall short of every idea that has been formed in other countries of such a species of exhibition.<sup>15</sup>

Burney attempted to be objective and tempered his harsh criticism.

It seems however to be with the serious French opera here, as it is with our oratorios in England; people are tired of the old, by hearing them so often; the style has been pushed perhaps to its utmost boundary, and is exhausted; and yet they cannot relish any new attempts at pleasing them in a different way: . . .<sup>16</sup>

Fresh ideas were to come from the south in the person of Gluck within four years after Burney wrote this, and, for a short time, French Opera would regain some of its former glory. Burney does not record having seen any of the Rameau operas on this trip through France. It seems likely that Burney saw the works of lesser composers on evenings when the best singers of the Académie were to be found elsewhere than on stage.

From 1673 until 1763 the Académie Royale used the Salle de Palais-Royal which Lully had managed to obtain from the King shortly after the death of Molière whose troupe had the rights to the theatre. Just two years earlier, Molière had ordered alterations to the interior and the

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15) Burney, op. cit., p. 32

16) Ibid., p.33.

installation of new machinery. Lully, upon his arrival, had the stage raised and some alterations made to the machinery. He had inherited one of the most technically advanced theatres in Europe and could count upon the scenic effects of his operas to be successful.

The interior was redecorated in 1732 with a new stage curtain and the addition of rich gilding and costly materials to the boxes. Further alterations were made for the production of Zoroastre in 1749. The Duc de Luynes leaves this interesting account, not only of the redecorating, but also, of the society members who paid large sums for a private box at the opera.

On vient de travailler à la salle de l'Opéra à Paris; on l'a repeinte et redorée. La Ville et M. le duc de Gesvres, qui comme gouverneur s'y intéresse plus que personne, et qui a tous les talents pour bien réussir, s'occupe extrêmement pour rendre l'Opéra plus brillant que jamais. . . .

Il y a à l'Opéra vingt-cinq loges qui sont louées à différentes personnes. Les uns les ont seuls; les autres à deux, à trois, à quatre. Il seroit peut-être plus à propos, pour la commodité du public, qu'il y eût moins de loges louées, et en général le projet est d'en supprimer quelques-unes; mais il y a un si grand nombre de gens de nom, hommes ou femmes, qui desirent avoir des loges à cause de leur commodité, que l'on n'a pu jusqu'à présent se déterminer à en retrancher. Le prix de ces loges, qui étoit de 2,000 livres par an, avoit été augmenté jusqu'à 2,500 livres par les derniers directeurs; . . . 17

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17) Norbert Dufourcq (editor) La Musique à la cour de Louis XIV et de Louis XV d'après les mémoires de Sourches et Luynes 1681-1758 (Paris: Éditions A. & J. Picard, 1970), pp. 139-140.

They are working at the hall of the Paris Opera; it is being

Fire destroyed the Salle du Palais-Royal during Easter week of 1763. A temporary home for the opera was to be the Salle des Tuileries for the next six years. The directors decided to divide the large, aging structure into two sections and attempt to recreate their former stage so that sets would not have to be altered.<sup>18</sup> Even with the grandest of scenic effects, audiences had just cause for complaint for the singers struggled vainly with unfavorable acoustical conditions. Bachaumont speaks of acoustical problems before the alterations were started.

. . . il joueroit dans celle des Tuileries, appelée la Salle des Machines. En conséquence on va travailler à en diminuer l'étendue qui étoit un des principaux obstacles à la voix.<sup>19</sup>

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17) repainted and regilded. La Ville and the Duke of Gesvres, who as governor interests himself more than anyone and who has all the talents for succeeding well, occupies himself greatly in making the Opera more brilliant than ever. . . . There are at the Opera twenty-five boxes which are leased to different people. Some are for one person, others for two, three and four. Perhaps it would be more to the point of the convenience of the public if there were fewer boxes leased, and in general, the proposal is to suppress them; but there are such a large number of people of note, men or women, who want to have the boxes on account of their convenience that one cannot, at the present, resolve to cut them off. The price of these boxes, which was 2,000 livres per year, has been increased to 2,500 livres by the last directors; . . .

18) Demuth, op. cit., pp. 222-225.

19) Louis P. Bachaumont, Memoires secrets pour servir à l'histoire de la république des lettres en france, depuis M.DCC. LXII jusqu'à nos jours 36 Volumes (London: John Adamson, 1777-1789), I: pp. 206.

. . . it will play in that part of the Tuileries named the Room of

Bauchumont found the renovation badly accomplished and wrote:

En général, on se recrie fort contre l'Architecte, M. Souflot: on est étonné qu'un homme connu des talents aussi supérieurs, ait fait des fautes aussi énormes.<sup>20</sup>

It was here that Rameau saw productions of his works for the last eight months of his life. The first production in the new hall was a revival of Castor et Pollux and it would have been in this hall that the premiere production of Rameau's last opera Abaris ou Les Boréades would have taken place had the production not been scrapped after the composer's death in August of 1764.

Rameau was fortunate in that he was able to step into an existing institution and was not forced to create the means and materials for the presentation of his stage works. The schools attached to the Académie brought forth the necessary singers and dancers, already trained to the needs of the lyric stage. Lully had to search for talent and then train it accordingly. Burney remarks of the earliest of Lully's singing actors.

Many of them were brought from remote provinces of the kingdom; before they had any knowledge of Music, and were taught their parts by Lully himself and his father-in-law, Lambert, merely by ear. . . .

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19) Machines. Consequently they are trying to diminish its size which was one of the principal obstacles to the voice.

20) Louis P. Bachaumont, Vol. II, p. 12. In general, one must strongly condemn Mr. Souflot, the architect: it is astonishing that a man known for such superior talents could have made such enormous mistakes.

Dumeni, whose voice was a counter-tenor, and who performed the principal men's parts, had been cook to M. de Foucault, and was utterly ignorant of Music, when he first mounted the stage. Clediere, Rossignol, Beaumvielle, Thevenard, and the rest, must have been equally ignorant, as no preparation was likely to be made for a profession which did not exist at a time when they should have begun their studies. 21

Rameau had no such difficulties in training singers. He was lucky to be writing for the stage when the outstanding counter-tenor Pierre Jélyotte (often spelled Jéliotte) was singing at the Opéra. Along with Jélyotte, Marie Fel and Claude-Louis-Dominique de Chassé were indispensable for numerous productions of Rameau's works.

Jélyotte and Rameau share the year of their Parisian opera debuts (1733) and Jélyotte sang the rôle of L'Amour in the prologue of Hippolyte et Aricie.<sup>22</sup> All three of the previously mentioned singers took leading roles in Zoroastre and by 1749 Rameau knew their voices and acting capabilities well. Compiling the information given by Lajarte on the casting of the operas and vocal parts of the ballets, a surprising fact emerges. Of Rameau's thirteen stage works between 1733 and 1749, only two works, both ballets, did not make use of any of these singers. (See Appendix B)

Jélyotte was born in 1733 and received musical instruction at

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21) Charles Burney, A General History of Music (1789), with critical and historical notes by Frank Mercer (New York: Dover Publications Inc., 2 Volumes, 1957), Volume 1, p. 470.

22) Lajarte, op. cit., p. 172.

the singing-school of Saint-Étienne in Toulouse. This training included studies in voice, harpsichord, organ, violin, guitar, and composition. It was to this last field that Jélyotte devoted his time after his retirement from the stage.<sup>23</sup> Rameau, unlike Lully, was not restricted in what he could write for his singers, nor did he face the prospect of laboriously teaching the roles by rote. Jélyotte's voice was noted for its great tonal beauty, and his versatility and musicianship were generally admired. DeLuynes recorded this interesting anecdote about Jelyotte on April 4, 1745.

Le nommé Jéliotte, haute-contre de l'Opéra, fort connu par la beauté de sa voix, a obtenu à la musique du Roi une place de maître de guitare. . . Jéliotte, qui est grand musicien et qui joue de toutes sortes d'instruments, faisoit avant-hier le premier violon à la chapelle.<sup>24</sup>

Judging from the music that Rameau wrote for Jélyotte in Zoroastre in 1749, and most especially in 'Aimez-vous, aimez-vous sans cesse' of Act II, the singer must have had great flexibility and tremendous reserve of breath to sustain the long phrases. While the role does not exceed c" in pitch, the tessitura remains high and would greatly tax tenors trained in the late nineteenth century schools of singing.

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23) Arthur Pougin, Pierre Jélyotte et les chanteurs de son temps (Paris: Librairie Fischbacher, 1905), p. 14.

24) Duforcq, op. cit., pp. 88-89. The aforementioned Jéliotte, counter-tenor at the Opera, well known for the beauty of his voice, obtained in the Music of the King, a position as master of guitar. . . . Jéliotte, who is a great musician and plays all sorts of instruments, performed the first violin part at the chapel the day before.

De Luynes echoed the general response to Jélyotte's announced retirement at the end of the 1753 season.

L'impossibilité de remplacer un musicien et un acteur qui a un talent aussi supérieur a répandu une affliction<sup>25</sup> universelle sur tous les amateurs de l'Opéra; . . .

A generous increase in the singer's salary persuaded him to remain two more years in staged opera. After his stage retirement in 1755, Jélyotte performed frequently for the court and was a favorite of the Queen.

Marie Fel (1713-1794) earned not only fame but a certain degree of notoriety during her twenty-five years with the Opéra. Noted as an artist of excellent voice, taste, and fine musicianship as well as great personal beauty, she nonetheless was the subject of some scandal on the account of her romantic liaisons, first with Rameau's librettist Cahusac, and second, with the painter la Tour.

The singer was born in Bordeaux in 1713, the same year as Jélyotte. Together, they were the most celebrated 'stars' of the Opéra. Fel made her debut on October 29, 1734, in the role of Venus in La Coste's Philomèle. Her retirement came at the age of forty-six in 1759 after twenty-five years of singing in opera. She continued to sing with great success at the Concert Spirituel until 1770 at an age where neither personal beauty nor notoriety could have

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25) Ibid., p. 156. The impossibility of replacing a musician and actor who has a talent so superior has spread an universal dismay among all the enthusiasts of the Opera; . . .

sustained her performance. Her method must have been secure and her technique beyond question.<sup>26</sup>

Curiously, Rameau did not give Fel much chance to demonstrate her voice until the very end of the 1749 version of Zoroastre. Much of the role of Amélie was written in syllabic declamation until the concluding Ariette in Act V. It is here that Fel's virtuosity is called into operation. The range of the role never exceeds "a"; however, within the range of a twelfth, Rameau exploits lengthy runs, numerous trills and a generally high tessitura. It is interesting to note that Rameau reversed this position in the revision of the opera. Amélie is given twice as many independent airs and ariettes as is Zoroastre making for a musical-dramatic imbalance. The stage retirement of Jélyotte may have influenced this greatly changed situation for a less experienced tenor sang the part of Zoroastre while Marie Fel repeated her role of Amélie. Because of her extreme accuracy and beauty of tone, Fel took part in more than one hundred premieres and revivals at the Opéra.<sup>27</sup>

It was the custom at the Opéra to employ a dramatic and a lyric soprano. Indeed, low voices such as altos and true basses were rarely engaged during the eighteenth century. The appearance of

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26) Pougin, op. cit., p. 87.

27) J.G. Prod'Homme, "A Pastel by La Tour" Musical Quarterly IX (October, 1923) : 487

Mlle. Maupin, a contralto, in the opera Cadmus during the 1690's,<sup>28</sup> must be considered a most rare exception. Modern producers of operas of this time period should keep in mind that, although the range of the dramatic soprano part rarely exceeds g" and is within the contralto range, it was the brilliance of the soprano voice for which the composers of this period wrote.<sup>29</sup>

The third partner of this trio of singers, Claude-Louis-Dominique de Chassé (1698 - 1786), enjoyed a long career at the Opéra. He made his debut in 1721 and did not retire until 1757 at the age of fifty-nine. Rameau exploits a two octave range in the role of Abramane and keeps the tessitura quite high. Fétis discredits the singer's vocal abilities,<sup>30</sup> contradicting accounts by Bachaumont and Rousseau. All agree on Chassé's acting ability as being of the first order. Rousseau states:

Il n'y a point d'acteur à qui l'on ne puisse,

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28) Burney says 1695, but Lajarte records 1690. Mlle. Maupin's career was short but fraught with scandal making her one of the most colorful characters of her time. She died while still young in 1707.

29) Du Fayl, cited in Mary Térey-Smith, "Abaris ou Les Boréades: A Critical Edition" (Ph.D. dissertation, University of Rochester, 1971), pp. 15 - 16.

30) F.J. Fétis, Biographie universelle des musiciens et bibliographie générale de la musique (Paris: 1875) Volume II, p.254.

à cet égard, donner le célèbre Chassé pour modèle.<sup>31</sup>

This point may account for Chassé's lengthy career in opera, and it reflects the prevalent attitudes of the era. Soloists were then named actors and actresses rather than singers. De Luyne's statement on Jélyotte cited previously, "un musician et un acteur," reflects this conception in French opera at the time. The dramatic relevance of the libretto, emphasized in the days of Lully and Quinault, was to be maintained throughout the eighteenth century in name, if not always in spirit. It was not a lack of trained singers in Paris that forced Lully to push untrained cooks onto the stage, but rather, a consideration for the kind of person needed to project the dramatic as well as musical elements of his work.

The position of Rameau in the Parisian musical scene from his arrival in Paris in 1723 to his death in 1764 is an interesting progression from obscurity to great fame. Of Rameau's early days, prior to 1723, the history is not very complete. He served as organist in a variety of churches in Paris, Dijon, Lyons, and Clermont. From surviving records it becomes clear that a nomadic quality must have been present in his character for Rameau rarely completed his appointed terms of service for these churches.<sup>32</sup>

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31) Jean-Jacques Rousseau, Dictionnaire de musique (Paris: Duchesne, 1768), p. 27. There is scarcely an actor to whom one would not be able to recommend the celebrated Chassé as a model.

32) Cuthbert Girdlestone, Jean-Philippe Rameau: His Life and Work 2nd. ed. (New York: Dover Publications Inc., 1969), pp. 3-4.

In 1722 Ballard published Rameau's Traité de l'harmonie and in 1726 his Nouveau Système de musique théorique. Aside from a collection of Pièces de clavecin (1724), Rameau's reputation rested solely in his performing abilities and his theoretical writings. Rameau held no court or clerical position after 1731. He became the director of the private orchestra of the wealthy financier Le Riche de la Pouplinière (1673 - 1762) and taught harmony and harpsichord. The ties between la Pouplinière and Rameau were close, and for a while, Rameau and his family had their own apartment in La Pouplinière's mansion. This tie lasted until 1753 when conflicts in la Pouplinière's household brought about a break between employer and employee.

For a composer not really in the limelight of the Parisian musical circles, let alone the opera world, the production of Hippolyte et Aricie was a bold step in a new direction for a man fifty years of age. It took the Parisian opera habitués by surprise and led to Rameau's first encounter with opposition to his view on music for the lyric stage. Two factions quickly set themselves up: Lullistes and Ramistes. Lullistes complained that Rameau's complex orchestration was too dense and obscured the singers' words. They disliked his mixing music of obvious Italianate qualities with the older declamatory style of Lully. Rameau's harmonies were new and the harmonic shifts unprecedented. Ramistes saw the composer of Hippolyte et Aricie as the salvation of French Opera. Divergent opinions on Italian and French music had been frequently discussed

and both François Ragueneau in his Parallèle des italiens et des françois en ce qui regarde la musique et les opera (1702) and Lecerf de la Vieville in the Comparaison de la musique ilalienne et de la musique françoise (1705) had brought to greater public attention the controversy concerning the two styles. The arguments were to continue for nearly twenty years following the premiere of Hippolyte et Aricie. Controversial though his works may have been, Rameau was good box office and continued to be so.<sup>33</sup>

All was not black and white, and there were those who could see both sides of the argument. By 1736 de Luynes could write:

La musique de Rameau en général a un grand nombre de partisans, et il faut convenir qu'elle est remplie d'harmonie. Les amateurs de Lully trouvent que Rameau est quelquefois singulier, et que plusieurs de ses ouvrages sont dans le goût italien: c'est le jugement que, ses critiques ont porté sur les opéras de sa composition qui ont paru; cependant on ne peut s'empêcher d'avouer<sup>34</sup> que c'est un des plus grands musiciens que nous ayons.

The preceding quarrel was of the nature that put Rameau into the forefront of operatic circles and, in the long run, could only help

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33) Enrico Cavaliotte, "Contestazione nell'ancien Régime: Rameau e Lully," Rassegna Musicale Curci, 24 (March, 1971) 33-35.

34) Duforcq, op. cit., p. 107 In general, the music of Rameau has a great number of supporters, and one must agree that it is full of harmony. The enthusiasts of Lully find that Rameau is sometimes peculiar, and that several of his works are Italian in taste: that is the judgement that his critics have ascribed to the operas of his composition which have appeared; nevertheless, one cannot refrain from acknowledging that he is one of the greatest musicians that we have.

the career of a composer of Rameau's capabilities. The arguments rarely spread beyond the cafés patronized by opera-goers and required little in the form of counter-attack from the composer. The events of 1752 - 1754 were to be of a different nature with more wide-ranging results.

During these two years, the Bambini opera troupe came from Italy to present two seasons of operatic works in the intermezzo style. Of their entire repertoire, only Pergolese's La Serva padrona was given in its original form. All others were pastiche. These works split the Parisian opera audiences into two camps with one side favoring the simple and natural expression of the comic Italian works and the other upholding the French tradition. It became a war of pamphlets and much ink was spilled to support the two opposing sides. Because the intermezzi were comic in nature, the controversy became known as the Guerre des Bouffons.

The Guerre des Bouffons involved not only interested opera-goers in cafés, but eminent writers whose published attacks on French music, and later, Rameau, could not be overlooked. Norman Demuth has indicated reasons for Rousseau's attack on Rameau as being a personal vendetta for Rameau's treatment of the former's Les Muses galantes given under Rameau's direction at La Pouplinière's house in 1743, nine years before the scandal over La Serva padrona. Rousseau had hired the services of François Philidor to aid in the composition of his work. Rameau was able to separate the amateur work of Rousseau from the professional work of Philidor and let this be known. In spite of this, Rousseau maintained the protection of the Duc de

Richelieu and came to be considered a worthy critic and musical authority.<sup>35</sup>

Rousseau's bitter attacks on the conventions of the Opéra were, in many ways justified. The extravagance of the presentations had long lost their initial impressiveness, the lack of naturalism in the plots seemed dated, and the variable quality of the performances open to criticism. That Rousseau and other Encyclopédists sought to change these circumstances was not reprehensible in itself. It was a movement, however, that once begun, became increasingly radical and incapable of seeing any good in the past French music and any wrong in the new Italian music. La Serva padrona became a convenient peg on which to hang new philosophical ideas. It should be remembered that this work had been given in Paris in 1746 without success.<sup>36</sup>

Rousseau was quick to capitalize in his writings upon the simplicity and naturalness of expression of the Pergolese work. The characters were real people and credible, in contrast to the profusion of gods and supernatural beings that were common to French opera. The plot required none of the creaky machinery or stage tricks that had become too greatly relied upon by lesser composers and now were the objects of derision rather than wonderment. Rousseau attempted to provide a new model, based on Pergolese's work, in his own opera Le Devin du Village. This was first given public performance in 1753 and, in spite of the fact that it remained in the repertoire until 1829,

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35) Demuth, op. cit., pp. 210 - 211.

36) Girdlestone, op. cit., p. 500.

the effect of the 'model' opera was negligible on the future of French opera.

The honour of first starting the written denouncements of French opera must go to the German émigré Baron Grimm in his Lettre de M. Grimm sur Omphale. This letter was sparked by the revival of Destouches' 1701 tragédie lyrique Omphale on January 14, 1752. It was not until August of that year that La Serva padrona was produced. Masson has shown that Rameau was not included in Grimm's denouncements and did not begin to lose prestige until much later.<sup>37</sup> This may explain the time period at which Rameau chose to publish his Observations sur notre instinct pour la musique et son principe in February of 1754. On March 7, 1754, the Italian season came to a close and the French composers were left as sole providers of the Paris lyric stage. Rameau waited for this time to reflect on the events of the preceding two years. The composer traced theoretical developments from the time of the ancients through to Lully and his own time. In the same document, Rameau set out to correct Rousseau and the Encyclopédists on several points and re-affirm the sovereignty of the French style.

La Musique nous est naturelle, nous ne devons qu'au pur Instinct le sentiment agreable qu'elle nous fait éprouver; ce meme instinct agit en nous à l'occasion de plusieurs autres objets qui peuvent bien avoir

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37) Paul-Marie Masson, "La Lettre sur 'Omphale,'" 1753, Révue de Musicologie (1er - 2e Trimestre, 1945) p.1

quelques rapports avec la Musique, c'est pourquoi il ne doit pas être indifférent aux personnes qui cultivent les sciences & les arts, de connoître le principe d'un pareil Instinct. 38

It was against this background that in 1755 Rameau sought to revise his Zoroastre of 1749 for a premiere on January 19, 1756. In its original form, the libretto had numerous faults and, in spite of a lavish production, the opera was not the success for which the composer had hoped. It would seem that the aging composer sought to re-affirm his own position in the opera world of France with the much revised Zoroastre. It was a gamble that paid off. The work was greeted with public acclaim and achieved its third and last revival in 1770 when the work was used for the opening of the newly-constructed Palais-Royal.

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38) Jean-Philippe Rameau, "Observations sur notre instinct pour la musique et son principe," La Querelle des Bouffons, ed. by Denise Launay, 3 Volumes; (Genève: Minkoff Reprints, 1973), III, p. 1747.

Music is natural to us, it is solely due to pure instinct that we owe the pleasurable sentiment which she names as experience. This same instinct acts in us on behalf of several other subjects which can well have some connections with music; that is why one should not be indifferent to the people who cultivate the sciences and the arts and of knowing the principle of a similar instinct.

## CHAPTER II

### THE TRAGÉDIE LYRIQUE AS SEEN BY QUINAULT AND CAHUSAC

In order to more fully understand the contributions of Louis de Cahusac (1706 - 1759) in the development of the French libretto as seen in Zoroastre, an examination is necessary to the concept of the tragédie lyrique as evolved by Philippe Quinault (1635 - 1688).

Quinault was the librettist for most of Lully's operas and laid the foundations in libretto writing in the development of French opera.

In the creation of the literary form of the opera, Philippe Quinault enjoyed the great advantage of following the epoch-making Pierre Corneille (1606 - 1684) and arriving on the scene at a time when Corneille's tragédies and, a little later, those of Racine (1639 - 1699) formed the high point of French theatre. Quinault thus had an existing structure which he could mould to fit the needs of the lyric stage. Quinault's most eminent biographer, Etienne Gros, saw him neither as an innovator nor even a great poet but an all-round dramatist of quality particularly suited to the needs of the lyric stage.<sup>1</sup> In adapting the existing models to his needs, Quinault maintained much that characterized the spoken tragédies while, of necessity, making those changes which allowed for the addition of singing and

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1) Etienne Gros, Philippe Quinault, sa vie et son oeuvre (Paris: 1926), p. 767.

dancing. The subject matter of the Greek tragedies that had attracted Corneille and Racine was maintained by Quinault who chose subjects such as Prosperine, Phaeton, Isis, Atys, and Alceste from Ovid and Euripides. Although the models of the spoken tragédie maintained strict unities of time and place following the French dramatists' conception of the classical Greek works, the use of a prologue, as seen in the works of Euripides, was dropped. The use of chorus, an important element for offering commentary on the action of the plot in the classical Greek tragedies, did not occur in the French tragédies until the late works of Racine (Esther, Athalie) and then experimentally. Dramatic situations of epic proportions were emphasized in the five act form rather than studies in characterization.<sup>3</sup>

The origin and stimulus for opera, however, came from Italy and it was Quinault who was able to bridge the gap between an Italian form foreign to French tastes and an existing dramatic form complete in its own right without the trappings of music. On the surface the spoken and sung tragédie share many common characteristics, but beneath the surface they are dissimilar.

The process of refining the libretto for the lyric stage was a gradual one as seen by the removal of comic scenes, found in the serious operas of Italy, after the fourth opera libretto by Quinault, Atys (1675). This opera depended less upon spectacle and machinery

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3) A.W. Ward, "Drama," Encyclopaedia Britannica, 9th ed., VII, 424 - 425.

and more personal action, making it closer in character to the spoken tragédie and more removed from Italian opera libretti.<sup>2</sup> The Euripidean prologue, dropped from the spoken tragedy, was reinstated in the sung form, frequently with political and social overtones. In general, the impression of Quinault's libretti, when compared to the spoken tragédies, is one of great compression. It was necessary to focus dramatic action and expression of feeling into units of sufficiently short duration so as to be able to combine with music and elements of spectacle in a reasonable performance time for the work as a whole. Throughout his output for the lyric stage Quinault varied his emphasis between the visual and the literary aspects of the drama. In doing so, the author was attempting to define a form of French opera and not an embellished form of classical tragedy.<sup>4</sup> It is here that one of the greatest differences between the sung and spoken tragédie lies. Although great importance was placed on the literary quality of the libretto, the nature of the form was to decorate life rather than to illuminate it.<sup>5</sup> Because of the necessary brevity of of text and the consequent compression of scope, Quinault followed

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2) Cuthbert Girdlestone, Jean-Philippe Rameau: His Life and Work 2 ed., (New York: Dover Publications Inc., 1969), p. 110.

4) A.W. Ward, "Drama," Encyclopaedia Britannica, 9th ed. VII, p. 110.

5) Cuthbert Girdlestone, La tragédie en musique (1673 - 1750), considérée comme genre littéraire (Genève: Librairie Droz, 1972), p. 3.

the lead of Corneille and stressed dramatic situations rather than character development in the libretti. The style of writing is largely narrative.

La tragédie en musique de Quinault est plutôt un récit mis sur la scène qu'une intrigue qui se noue et se dénoue. Cadmus et Alceste sont des successions d'aventures; Thésée est le récit des machinations de Médée pour conquérir le héros qu'elle aime; un acte et demi d'Isis est une suite de tableau de supplices; Prosperine est la mise en spectacle de l'enlèvement de la fille de Cérès.<sup>6</sup> Amadis est tout ce qu'on veut sauf un drame.

There was a far greater reliance upon deus ex machina in the tragédie en musique than in the spoken tragédie. This served the dual purpose of not only speeding up the denouement but also allowing for more scenes of spectacle and display.<sup>7</sup> The appearance of Mars in the final scene of Act IV of Cadmus et Hermione and Apollo, Jupiter, Venus, and Mars in Act V, Scene V of Alceste are but two examples of a well-established practice. In the classical Greek tragedy, man's relationship to the gods was explored. The tragédie en musique exploits the relationship as a means to a dramatic end rather than as a comment

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6) Cuthbert Girdlestone, La tragédie en musique (1673-1750), considérée comme genre littéraire (Genève: Librairie Droz, 1972), p. 17.

The tragedy in music of Quinault is rather more of a staged narrative than an intrigue which climaxes and unravels. Cadmus and Alceste are successions of adventures; Thésée is a narrative of the machinations of Médée to conquer the hero that she loves; an act and one half of Isis is a series of anguishes; Prosperine is the setting in spectacle of the abduction of the daughter of Cérès. Amadis is all that one might wish for except drama.

7) Ibid., p. 16.

on the psychological nature of relationship. Characters are often portrayed as representative types with highly predictable results in the movement of the plot.

Le besoin de compression agit sur les personnages comme sur l'action. Limités dans le temps, dans leurs mouvements et leurs moyens d'expression encore plus que comme des schémas, des successions d'états d'âme . . . . Réduits à un ou deux sentiments, ils resteront des types.<sup>8</sup>

In spite of what may seem to be negative qualities, Quinault was able to write libretti that gripped the public and held their attention for many years. The librettist was able to balance what Gros calls 'un genre éminemment complexe'<sup>9</sup> so that even stereotyped characters emerged with surprising power. Part of this success was due to the great emphasis on the love aspects of the plots. "L'opéra n'est en réalité qu'un long hymne à l'amour, une glorification du dieu vainqueur et tout puissant."<sup>10</sup> Guinault could astutely judge the tastes of his audiences and their interests. This may also indicate a recognition

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8) Cuthbert Girdlestone, La tragédie en musique (1673-1750), considérée comme genre littéraire (Genève: Librairie Droz, 1972), p. 18

The necessity of compression influences the characters as well as the action. Limited, in time, in their movements and means of expression, even more than the schemes, in the succession of the states of soul. . . . Reduced to one or two sentiments, they remain stereotypes.

9) Gros, op. cit., p. 648, ... an extremely complex form ...

10) Ibid., p. 658

Opera is in reality, but a long hymn to love, a glorification of the conquering and all-powerful god.

by Quinault of a lack of success on his part in writing for scenes that required extreme agitation and vehemence.

La poésie de Quinault s'accommode assez mal de l'expression des sentiments violents. Ses rôles les plus tragiques, comme Médée et Armide, sont les plus intéressants par leur psychologie mais leur expression est banale. C'est dans l'expression de la souffrance passive et languoureuse que sa poésie est le plus elle-même.<sup>11</sup>

Quinault strove for clarity and continuity in his libretti and achieved both to a remarkable degree. Because of his search for these two qualities, certain general precepts can be drawn from the libretti concerning his constructional techniques. While exceptions to every rule can be found, these considerations will serve as a means for comparison in developments of a later period.

In scenes of confrontation the librettist alternated speeches that were frequently in Alexandrian verse. In scenes of great agitation the amount of poetry was often greater. This is considerably different from Italian opera where only the arias were set in poetry and the recitative set in prose. Clarity of text was of great importance and the use of multi-textuality was avoided. Where two characters actually are required to sing together Quinault provided

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11) Girdlestone, La tragédie en musique (1673-1750) considérée comme genre littéraire (Genève: Librairie Droz, 1972), p. 32.

The poetry of Quinault is rather poorly suited to the expression of violent emotions. His most tragic roles, like Médée and Armide, are most interesting in their psychology, but their expression is bland. It is in the expression of passive and languorous suffering that his poetry is its most idiomatic.

them with the same text. It was left to Lully to provide musical interest by moving the two parts in and out of synchronization to avoid monotony.

The chorus does not act in the classical Greek manner of commenting on the action but takes an active role as part of the cast but is rarely instrumental in the development of the plot. The chorus is cast as crowds of city dwellers, servants, prisoners, shepherds, priests, and priestesses.<sup>12</sup> Although part of the cast, they are passive dramatically. Events happen to them but they do not instigate events themselves. The presence of the chorus is more pronounced during the divertissements. The use of chorus, as realized by Lully, makes an interesting parallel to Italian opera of the period. In Italian opera, the active portion of the plot occurred during the recitative and reflection upon the action during the arias. Lully seized upon the chorus as a means of interrupting the action and gaining repose before the tension resumed much in the same manner as Italians used the aria. Lully's choruses tend to be large and separate numbers. Here, a divergence in intent of purpose is clear between Quinault and Lully.

L'importance des chœurs comme élément musical a pour

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12) Girdlestone, La tragédie en musique (1673-1750) considérée comme genre littéraire (Genève: Librairie Droz, 1972), pp. 39 - 40.

consequence l'importance des foules comme élément dramatique.<sup>13</sup>

The charts forming Appendices C and D are schematics of Lully's tragédie en musique Amadis (1684) and Rameau's Zoroastre (1749 and 1756). The purpose of these schematics is two-fold. They allow us an overview of the divisions within the poet's libretto and also the key structures and composer's concept of the libretto. Appendix E contains the first scene of the first act for both of these operas. Examination and comparison of these charts along with the writings of Rameau's librettist Louis de Cahusac gives a clearer idea of the direction that libretto writing was taking during Rameau's generation.

Cahusac was one of the few of Rameau's librettist who found it possible to work more than once or twice with the difficult and taciturn composer as can be seen by the list of Rameau's stage works in Appendix F. Cahusac was a man of many talents. He was a dancer, choreographer and contributor to Diderot's Encyclopédie. In addition to this, he produced a history of dance and numerous stage plays and operatic libretti. As a choreographer and dancer, he had strong views about the lyric stage and the role of dance in a lyric tragedy.

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13) Girdlestone, La tragédie en musique (1673-1750) considérée comme genre littéraire (Genève: Librairie Droz, 1972), p. 42.

The importance of the chorus as a musical element has as a consequence the importance of the crowds as a dramatic element.

Unfortunately, Zoroastre is the only tragédie lyrique that we have by Cahusac.<sup>14</sup> His other stage works for Rameau were of the ballet and opera-ballet genre. While no major genius in terms of writing, Cahusac would have undoubtedly had greater influence over the shape of lyric dramaturgy had he lived to produce more works in the form.

Cahusac greatly regretted Quinault's use of the term tragédie en musique for he recognized the great difference between the spoken and sung forms.

Il donna le titre de Tragédie à la composition nouvelle  
qu'il venoit de créer. . . .

.....  
Par cette fausse dénomination Quinault les aida lui-même  
à se bien convaincre, que sa composition n'étoit rien  
qu'un genre tout-à-fait nouveau.<sup>15</sup>

The poet's approach to the actual writing of dialogue differed from that of Quinault. Initial differences between the two examples given in Appendix D may not seem striking. Long declamatory speeches are less frequent in Cahusac's libretto than in Quinault's. Cahusac strove for a natural flow of dialogue punctuated by monologues and

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14) Rameau's last opera Abaris ou les Boréades may have a libretto by Cahusac but certainly of an earlier vintage. Shortly after the revised version of Zoroastre signs of the mental illness that marked Cahusac's last years began to show itself. He died in 1759 after having been institutionalized during his final years.

15) Louis de Cahusac, La danse ancienne et moderne, Vol. III (La Haye: Jean Neaulme, 1754), pp. 95 - 96.

He gave the title of Tragedy to his new composition that he had come to create. . . . By this faulty designation, Quinault himself helped to convince those who believed that his composition was nothing less than a completely new form.

longer airs when dramatically appropriate. It is true that Cahusac frequently adopts a more simple end rhyme scheme, simple metres, and that his poetry often lacks the elegance of that of Quinault. Both of the examples in Appendix D are complete scenes and comparison of the two shows a more equal distribution of dialogue among the characters in the scene from Zoroastre.

Cahusac's views on dramaturgy are amply represented in his book La danse ancienne et moderne (1754) and in numerous articles in Diderot's Encyclopédie.<sup>16</sup> Cahusac did not believe that history provided suitable subject matter for operatic texts. "Le Théâtre n'est qu'un tableau vivant des passions."<sup>17</sup> He attempted to emphasize the emotional scope of his work in a way which he viewed as different from Quinault's intent. "C'est un Spectacle de Chant et de Danse que Quinault a voulu faire; . . ." <sup>18</sup> He achieved this partly through his method of scene building which differs greatly from that used by Quinault. The schematic diagrams in Appendices B and C show more scenes of shorter duration in the work of Cahusac. Quinault frequently changed all characters between scenes or retained but one or two from one scene to the next. Fresh characters and situations are presented

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16) Including Ballet, Choeur, Danse, Décoration and Opéra in the first edition.

17) Cahusac, op. cit., pp. 65 - 70.

The theatre is but a living tableau of the passions.

18) Ibid., p. 73.

It was a spectacle of singing and dancing that Quinault wished to make . . .

to the audience. Cahusac attempted to add to the dramatic tension by gradually increasing the number of characters in each scene until a climax is reached. While this approach is frequently effective, it can lead to confused stage action. Cahusac largely avoids this; however, the revised Act II is not totally free from such criticism.

The chorus takes a more active role in the drama than in the works of Quinault. Short choral interjections punctuate the principal parts in a more natural manner than Lully's massive and immobile choruses. A striking example occurs in Scene III of Act III where Zoroastre's narrative is punctuated by three brief choral interjections which immediately reflect the emotional content of Zoroastre's recitative. Act III of the version of 1749, abounds in choral effects. Scene II makes use of two choruses, one unseen. Both this and the large-scale choruses in Scene V integrate the soloists with the chorus so that dramatic continuity is heightened, not interrupted, by the appearance of choral numbers. Cahusac felt strongly about this matter. In the article Choeur for the first edition of the Encyclopédie he wrote:

Ils sont placés en haie sur les deux ailes du théâtre; les haute-contres et les tailles forment une espèce de demicercle dans le fond. Les chœurs remplissent le théâtre, et forment ainsi un fort agréable coup d'oeil; mais on les laisse immobiles à leur place: on les entend dire quelquefois que la terre s'écroule sous leurs pas, qu'ils périssent, etc., et pendant ce temps ils demeurent tranquilles au même

lieu, sans faire le moindre mouvement.<sup>19</sup>

This does not mean that set choruses in the traditional manner do not occur. The first four acts of the 1749 version end with the expected large chorus, the final chorus of Act II being of the largest proportions. Acts II and III of the 1756 version also end with choral numbers. In all of these but the final Act I chorus, members of the principal cast are brought into the dramatic and musical framework, most often in an antiphonal manner with regard to the choral writing. Such an approach to the treatment of soloists and chorus leads to concerted ensemble writing. While not developed to the high level attained by Mozart in the later years of the century, the ensemble situations present a striking departure from the approach of Quinault and Lully. Cahusac can not be credited with having introduced ensemble writing to French opera; nonetheless, he saw the dramatic potential and sought to make the best use of it in Zoroastre. Cahusac's approach to ensemble writing is typically French. Multi-textuality is largely avoided. Conflicting texts being sung simultaneously in the Italian fashion permitted divergent emotions to be expressed with

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19) cited in Paul-Marie Masson, L'Opéra de Rameau (Paris: 1930) p. 293.

They are placed in rows on the two wings of the stage; the haute-contres and the tailles form a kind of semi-circle in the back. The choruses fill up the stage and form, thus, a most pleasant sight for the eye; but they are left motionless in their place: one hears them say sometimes that the earth is collapsing under their feet, that they are perishing, etc., and during this time they remain still in the same place, without making the least movement.

great effect. The lack of clarity was often compensated by the dramatic effect. Such a lack of clarity was, however, foreign to French tastes. When a divergent emotion or different statement is to be made by a soloist or group, it is presented alone. When various groups are to sing together, Cahusac makes them draw from one basic text that the composer can juxtapose to achieve the best musical effect. Multi-textuality occurs only in two places in the 1749 version. The chorus of Act V, Scene IV contains brief interjections from the basses in the form of comment on the text sung by the rest of the chorus. This chorus is immediately preceded by the duo for Zoroastre and Abramane. Here, the total antipathy of the two characters is expressed by completely different texts, a rare moment in French opera.

Cahusac was particularly interested in dance and the relationship of dance to drama. He sought to tighten the connection between the progress of the plot and the dance entries and maintained no little scorn for the purely decorative.

Tout ce qui est sans action est indigne du  
Théâtre; tout ce qui n'est pas relatif à  
l'action devient un ornement sans goût, et  
sans chaleur.<sup>20</sup>

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20) Cahusac, op. cit., Vol. III, p. 118

All that which is without action is unworthy of the stage; all that is not related to the action becomes an ornament without taste, and without value.

Although Cahusac regretted the somewhat restricted role that dance played in the tragédies of Quinault, he had great respect for Quinault's use of dance at only dramatically relevant times.<sup>21</sup> As discussed in Chapter I, dance and scenes of spectacle had been greatly misused by the followers of Quinault and Lully who did not know how to sustain the genre on the stage. Cahusac must have witnessed many productions where an easy success was sought by flattering audience tastes by such scenes. He denounced the popular audience conception of ballet in opera and the attitudes of the dancers themselves.

Toute action théâtrale est antipathique aux Danseurs modernes, . . . . L'opinion commune est que la Danse doit se réduire à un développement des belles proportions des corps, à une grande précision dans l'exécution des airs, à beaucoup de grace, à une légèreté extrême dans la formation des pas.<sup>22</sup>

The author recognized two forms of dance, the danse simple and danse composée. The first is characteristic of simple entertainments and folk dances. The second is that which forms an integral part of stage action.<sup>23</sup> Cahusac devotes the final seven chapters of his book

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21) Cahusac, op. cit., Vol. III, pp. 116 - 121

22) Ibid., pp. 124 - 125

All stage action is antipathetic to modern dancers, . . . . Popular opinion is that dance should reduce itself to a development of the beautiful proportions of the group, to a great precision in the execution of the airs, to much gracefulness, to an extreme lightness in the formation of the steps.

23) Ibid., pp. 117 - 118

to an attempt to prove the validity and superiority of the second type of dance over what was commonly presented on the lyric stage. The major stumbling block to the acceptance of the new form was to be found in the dancing masters themselves.

Mais comment admettre au Théâtre, comment croire agréable, comment supposer possible un genre de Danse, que les grands Maîtres n'ont point pratiquée, qu'ils ont peut-être dédaignée, et que sans doute leur a paru, un moins, un obstacle du développement des graces, à la précision des mouvements, à la perfection des figures?<sup>24</sup>

Cahusac believed that "La parole n'est pas plus expressive que le geste."<sup>25</sup> Accordingly, he devised many of his ballets as ballets figurés in which the dancers mime some action related to the movement of the plot. He also sought to make the action of each separate dance entry related to that of the main action.<sup>26</sup> While guaranteed to anger the conservative dancing masters and the vain dancers, such

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24) Cahusac, op. cit., Vol. III, pp. 133 - 134

But how admit to the stage, how (to) believe agreeable, how assume possible a mode of dance that the great masters did not practise, that they perhaps scorned, and which without doubt, appeared to them at the very least to be an obstacle to the development of the graces, to the precision of movement, to the perfection of the forms?

25) Ibid., p. 135

The word is not more expressive than the gesture.

26) Ibid., p. 128

an approach was capable of serving as a means unifying the stage action. Prior to Zoroastre, Cahusac had introduced the ballets figurés in Les Fêtes de Polymnie (1745), Les Fêtes de l'Hymen et de l'Amour (1747), Zaïs (1748), and Naïs (1749).<sup>27</sup> The fourth and fifth acts of Zoroastre contain ballets of this type. One of the most spectacular of them is described in the fourth act.

Les Esprits infernaux, conduits par la Haine et le Désespoir, accourent à la voix de la Vengeance; elle se place au pied de l'autel; les démons armés de serpents et de poignards, font contre la statue de Zoroastre les plus redoutable conjurations; ils approchent, lèvent les bras. . . prêts à frapper; un tourbillon de flammes sort de l'autel et la statue disparaît. La Haine, le Désespoir et leur suite restent en attitude.<sup>28</sup>

This is preceded immediately by a shorter ballet figuré where the demons surround Vengeance and present him with a dagger.<sup>29</sup>

The librettist sought to unify and integrate the various aspects of opera to the greatest degree possible. Examination of the score

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28) Cahusac, cited in Masson, op. cit., p. 372.

The infernal spirits, led by Hatred and Despair, run to the call of Vengeance. She stands at the foot of the altar; the demons, armed with serpents and daggers, cast dreadful spells on Zoroastre's statue; they draw nigh, raise their arms as if to strike; a whirlwind of flame rushes forth from the altar and the statue vanishes. Hatred, Despair and their followers remain where they are.

29) This corresponds to pages 200 - 210 of the Broude Brothers score for these ballets. Pages 435 - 464 correspond to this section in the score of the 1756 version as edited by Françoise Gervais and published by the R.T.F. Paris.

and the schematics in Appendix C show that Cahusac set up the scenes so that recitative, air and chorus flow in and out of one another instead of existing in block forms. This is heightened by the composer's key schemes so that set numbers do not interrupt the flow of the drama. Girdlestone's conclusions on the approach are somewhat questionable.

Drama's gain is music's loss. Such a conception is Wagnerian and, a priori, should mark a step forward. But what is lost in formal shapeliness in the voice parts is not gained in the orchestra because the band's resources were still too small to allow for this compensation. . . . In their conception of the art, Cahusac and Rameau were too far ahead of the means of their disposal.<sup>30</sup>

It strikes me that Girdlestone is listening with ears jaded by the events of the nineteenth century. I find no loss of the "formal shapeliness in the voice parts," indeed, Rameau goes to great length to provide balance and shape to the vocal lines. Even Erinice's short outburst in Act I, Scene IV where the distinction between recitative and air is difficult to make, a ternary design is not hard to discern in these brief thirteen bars. The success of Rameau's orchestration does not need defending as listening with unbiased

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30) Cuthbert Girdlestone, Jean-Philippe Rameau: His Life and Work 2nd ed., (New York: Dover Publications Inc., 1969), p. 276.

ears should prove.<sup>31</sup> Criticism could be made in that the librettist often thought in small units of expression and action rather in the broader framework of a Quinault. With a composer of lesser abilities, this could have proven a considerable handicap. The means by which Rameau was able to provide musical compensation will be discussed in future chapters.

The plot for the 1756 version of the opera was greatly altered and enlarged. Many of the static moments in the earlier version were mended to provide more continuity in the action. Most problematic had been Act II where little stage action had taken place. In the version of 1756, Cahusac went to the other extreme and produced an over-long Act II complete with two changes of scene. In this act a new character, Oromasès, is introduced. Oromasès, or sometimes spelled Oromazès, is depicted as King of the Genii under whom Zoroastre serves as high priest. Oromasès, as a power of good, is used to balance the character Abramane the evil grand priest of Arimane. This serves to focus the character of Zoroastre as romantic hero in his pursuit to save Amélite. The roles of the evil Érinice and Abramane are enlarged and given greater depth to their

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31) Excerpts from the 1756 version of Zoroastre may be heard on a recording Vox-Turnabout TVS 34435 which is based on the Gervais edition. Unfortunately, no choral movements were recorded. A few recitatives and airs are presented but the largest part of the recording is given over to the dance music which amply illustrates Rameau's mastery in orchestration.

characterizations. Cahusac makes the time sequence for the 1756 version more complex and many found the simplicity of the earlier version preferable. The choice of subject was not questioned, nor was the opulent production given the new work. Elements of Cahusac's libretto were still found to be wanting. Among the most vocal of the critics was Melchior Grimm whose comments underline Cahusac's difficulties in structuring the large-scale aspects of the libretto.

In Zoroastre it is day and night alternately; but as the poet . . . can not count up to five he has got so muddled in his reckoning that he has been compelled to make it be day and night two or three times each act, so that it might be day at the end of the play.<sup>32</sup>

The revision of 1756 calls for many more scenic effects than does the version of 1749. Special effects such as flaming chariots, clouds, lightning, and flames figure prominently. The librettist made far greater demands on the stage resources to render the effects properly. The following is a plot summary of the two versions of Zoroastre.

ACT I - 1749 & 1756

At the death of the King of Bactriane, the high priest of the Idols, Abramane, drove away Zoroastre, a teacher with magic powers. Abramane loves Amélie who will inherit the throne but she loves

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32) Melchior Grimm, Correspondance littéraire (Paris, 1813), cited by Girdlestone, Jean-Philippe Rameau: His Life and Work (New York: Dover Publications Inc., 1969), p. 278

Zoroastre. So as to take over the throne, Abramane renounces his love for Amélite and unites himself with Érinice, princess of Bactriane, who claims the crown for herself and is secretly in love with Zoroastre also. Abramane and Érinice persecute the innocent Amélite with the help of the spirits of Hell.

ACT II - 1749

Zoroastre has retired to be with the Indians where he celebrates a marriage and a celebration of the god of light. A voice in the sky commands him to go back and deliver his country.

ACT II - 1756

In the palace of Oromasès, king of spirits, Zoroastre learns that Amélite is a prisoner. He prepares to deliver her. The scene changes to represent the citadel of Bactriane where Érinice is about to stab Amélite. Zoroastre arrives and saves her. The scene again changes to show the people rejoicing for the safe return of Amélite.

ACT III - 1749

The people of Bactriane lament under the bondage of Abramane. Zoroastre appears on a chariot of flame and he rescues the imprisoned Amélite. The two lovers are joyously reunited. Since Abramane is constantly a menace, Zoroastre prepares himself for combat with the protection of the good spirits.

ACT III - 1756

On the banks of a river, in the night, Érinice and Abramane conspire against Amélite and Zoroastre. The dawn breaks and Zoroastre celebrates the festival of light. Suddenly the skies rumble and

and Abramane appears on a flaming chariot and attempts to pour torrents of fire on Amélite. The good spirits pull her away while the city is covered in flames.

ACT IV

Abramane, in his underground temple, learns through Érinice of the victories of Zoroastre. Intoxicated with hate and envy, he evokes the spirits of evil during a blood sacrifice and calls to his aid the demons of vengeance.

ACT V - 1749

Zoroastre goes to rejoin Amélite and the people to whom he returns acclaim him the King. In vain, Abramane and his priests try again to attack him and proclaim Érinice as Queen. They are struck by celestial lightning and destroyed. The marriage of Amélite and Zoroastre is celebrated.

ACT V - 1756

Érinice tries to convince Zoroastre to flee and save himself so that her rival to the throne will be defeated. It is learned that Amélite has again been carried away by Abramane. Érinice is proclaimed Queen by the priests of Arimane. Abramane appears on a cloud with Amélite chained at his feet. He threatens to take her life but Zoroastre invokes the heavens. Lightning annihilates Abramane, Érinice and the evil priests. The scene changes to the temple of light where Zoroastre and Amélite celebrate their wedding.<sup>32</sup>

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32) Masson, op. cit., p. 49.

After Rameau's death, Zoroastre was revived with great success in 1770. Cuts were made in the performing version of 1756 by the Director of the Opéra. This is perhaps understandable considering the extra complications that Cahusac added to the plot. In many ways, the revised version is a throwback to catering to audience tastes for spectacle. While characterizations are better handled in the revision, it was not Cahusac's areas of greatest strengths that were emphasized, but rather some of his weaknesses as a dramatist. If he did not always meet his own high ideals as a dramatist, he left us one example of the tragédie lyrique that shows a progressive and creative talent at work in the attempt at integrating some of the more disparate elements of the form.

CHAPTER III

THE MUSICAL STRUCTURE OF THE TWO VERSIONS

In this chapter the musical structure of the two versions of Zoroastre will be characterized and the musical content summarized. The schematics of Appendix C give the ordering of events and key relationships but cannot indicate the character of the music.

One of the most striking aspects of Rameau's late operas is the masterly integration of closed forms and declamatory style of recitative favoured in French opera of the period. This kind of integrated flow of musical events is in evidence in both versions of Zoroastre but most strongly in the first. Cahusac's contribution and influence was discussed in the previous chapter and it should be remembered that such integration of the musical aspects of the score was strongly influenced by the literary construction of the libretto.

In the version of 1749, Rameau avoids setting up large blocks of closed forms connected by recitative. Closed forms such as dance movements and large-scale ternary airs do not dominate in the overall time span and, most often, occur closer to the end of the acts. A contemplative air may infrequently occur early in the act. Large-scale choruses frequently grow out of a preceding recitative or air without a separate introduction, for example, the chorus 'Sommeil, fuis de ce séjour' (II: i)<sup>1</sup> Choral interjection during recitative are prevalent

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1) Broude Bros. score, p. 57

during this act, making the chorus active participants both musically and dramatically, rather than static onlookers. Scene IV of Act II is of interest in this regard, for here Zoroastre maintains a dialogue with the chorus and there is considerable give and take in the length of phrases of recitative and chorus. In this scene, there are numerous closed forms including dances and orchestral movements, a large-scale ternary air for Zoroastre, and a final full-scale closing chorus. Momentum, however, is never lost, for closing cadences are not extended or given undue prominence and introductions are rare unless a stage action requires it. It is obvious that Rameau and Cahusac sought to make the elements of opera an integrated whole rather than a mere succession of events and musical forms.

By comparison, the version of 1756 shows some notable differences. In many ways the integration of musical forms is less pronounced because of the presence of large-scale da capo airs. The increased importance given to vocal display in the da capo airs tends to focus the attention on series of musical, climatic high points rather than on the continuous unfolding of the dramatic and musical framework of the opera. The time span of these da capo airs is considerably larger than the ternary airs of the 1749 version and they tend to interrupt the dramatic flow as well as musical continuity. One must question the statement by the Rameau authority, Cuthbert Girdlestone, that the 1756 version is even more integrated than the version of 1749.<sup>2</sup>

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2) Cuthbert Girdlestone, Jean-Philippe Rameau: His Life and Work. 2nd ed., (New York: Dover Publications Inc., 1969), p. 292.

The score does not seem to bear out this point, for there is more of a tendency to string together series of closed forms with less of the blending of beginnings and endings of the various set pieces. Although two choruses in the revised acts hark back to the treatment of chorus in the 1749 version, the 1756 choruses tend to be formal set pieces. The first of the two exceptions, 'Éclatez, transports d'allegresse' (II:4)<sup>3</sup> grows out of Zoroastré's preceding recitative. A second, 'Sommeil, fuis de ce séjour' begins a capella after the conclusion of the air for Zoroastre and Amélie (III: 4)<sup>4</sup>. It should be noted that this chorus is borrowed from material deleted from the 1749 score, as will be shown in this chapter. The revised score of 1756 places less emphasis on the chorus and they are no longer quite the active participants, especially as seen in the second act of the 1749 version.

It has been noted that Cahusac sought to integrate the elements of dance into the drama, avoiding stylized divertissements at the conclusion of each act. Appendix C shows, however, that Cahusac usually restricted the dance entrées to one scene per act in the 1749 version. Act II of the revised score has two such entrées which contribute to the sense of segmentation and greatly lessen the cohesiveness of the act. It is not a question of the number of dance movements, for the number remains the same for both versions of

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3) Gervais ed., p. 197.

4) Ibid., p. 284

Acts II, III, and V (21 counting repeats of movements), but one of the placement of the dance sequences within the act.

### Vocal Duets

It is interesting to note that Rameau greatly reduced the number of vocal duets called duos in both scores. The original version contains eleven duo sections, yet the revision has but five. The vocal duo for Zélise and Céphie in Act I disappears in the revision. This and other changes in the two acts retained from the 1749 versions will be discussed later in this chapter.

Of the vocal duos in the 1749 version, there are two types. These include short segments that are not independent musical structures but exist as a part of recitative flow, and duos of longer proportions that, while still a part of recitative flow, occupy a similar position to that of longer petits airs and ternary airs. Seven of these duos consist of short, through composed parts for two voices that are often imitative in nature. The shortest of them is but two bars of joint song. The duo for Cénide and Abénis in Act II 'Pour la fête la plus belle'<sup>5</sup> is notable for its elaborate coloratura writing. Although it begins imitatively, it soon adopts the same rhythm for both parts and uses the same text. This is characteristic of the shorter duos. Longer duos alternate passages of imitation and counterpoint, moving parts against held notes and homorhythmic lines. The duo for the Fairy and Genie 'Volez dans la

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5) Broude Bros. score, p. 53.

carriere' (III: 7)<sup>6</sup> illustrates this means of building the duo. This particular example is the only duo in the 1749 version that uses ternary form. The repeat of the opening material is altered and extended, but a ternary structure is clearly present.

The duo between Zoroastre and Abramane (IV: 4)<sup>7</sup> is of great interest, for the total antipathy of the two characters is expressed through completely different texts, save in the final phrase. Even here, Rameau balances contrapuntal sections with passages that are homorhythmic.

The majority of these vocal duos illustrate the kind of integration discussed earlier, for they normally grow out of previous material, often recitative, without set introductions. Exceptions to this lie only in the duos found in the divertissement sections.

Different principles seem to be at work for the revision of 1756. As mentioned previously, there is less integration of elements and more segmentation to be found. Only two new duos were written for the revised acts, and these are of totally different nature. The first, 'Pour la fête la plus belle' (III: 4)<sup>8</sup>, based on the previously mentioned duo for Cénide and Abénis of the 1749 score, is here restructured to serve as an introductory récitatif to an air which follows immediately.

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6) Broude Bros. score, P. 158

7) Ibid., p. 265.

8) Gervais ed., p. 278.

The duo 'Que ces noeuds sont charmants!' (V: 7)<sup>9</sup> is unprecedented in the earlier version of the opera. Here is a full-scale da capo duo of large proportions. It is of interest for its orchestration of violins and basso continuo only and the manner with which Rameau handles the two voice parts by alternating sections of imitation and counterpoint, homorhythmic sections, and alternating phrases between the parts. Only in the sections where the two voice parts sing the same text with the same rhythm do the two violin parts double the voice parts or demonstrate great melodic interest. The middle section contains two phrases of unaccompanied recitative, one each for Zoroastre and Amélite.

#### Recitative

For the revision of 1756, Rameau introduced little that was new in his handling of recitative. However, the increased length of the score, the introduction of the new character Oromasès, and the development of the character of Érinice allowed the composer to develop his techniques more fully.

Paul-Marie Masson's admirable study of Rameau's operas provides a comprehensive study of Rameau's recitative technique. For the purpose of studying Rameau's recitative in the two versions of Zoroastre, I shall adopt Masson's categories.<sup>10</sup>

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9) Gervais p.568

10) Paul-Marie Masson, L'Opéra de Rameau. (Paris: 1930) pp. 132 - 196. These include récitatif simple, récitatif accompagné solennel, récitatif accompagné pathétique and récitatif mesuré.

Récitatif simple still plays a major role in the revised version of the opera. This type of recitative is generally found only in sections of dialogue with segments for two or more characters and in the middle parts of da capo airs, although several passages marked Air are given only basso continuo support.

Masson distinguishes between several types of accompanied recitative in Rameau's output. Most of these types can be found in the two versions of Zoroastre; however, before discussing examples, one point of characterization should be examined. The role of Oromasès, aside from one air and one chorus in which he participates, is written largely in recitative. This afforded the composer plenty of scope in the types of recitative used. The recitative is largely of the accompanied type, but not all, as Cuthbert Girdlestone states.<sup>11</sup> This point and the analogy of the treatment between Oromasès and Christ in Bach's Saint Matthew Passion is taken from Masson<sup>12</sup> but Girdlestone seems to have missed Masson's footnote listing the exceptions where Oromasès' recitative is of the simple type.

It is an interesting point of characterization that Oromasès, a king of Genies, should be given so much accompanied recitative to underline the solemn nature of his character. The means by which Rameau achieved this are discussed below.

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11) Girdlestone, op. cit., p. 290

12) Masson, op. cit., p. 179.

Rousseau, in his Dictionnaire de Musique, states that accompanied recitative is written for the entire string orchestra. He also allows for the use of woodwinds on occasion.<sup>13</sup> Among the most interesting forms of string accompanied recitative employed by Rameau is what Masson terms "le récitatif accompagné solennel." This type of recitative calls for double stopping on the strings to produce organ-like tones.<sup>14</sup> This particular type of recitative accompaniment does not occur frequently in the 1749 version of Zoroastre but can be found in Zoroastre's recitative 'D'un Dieu, maitre des Dieux' (II: 4)<sup>15</sup> and his recitative 'Écoutez mes soupirs, et calmez ses alarmes' (IV: 7)<sup>16</sup>. For the revised score, this type of sonority was especially suitable for the scenes involving Oromasès, and figures prominently in Scenes II and III of Act II: Érinice's recitative 'Hélas! ta confiance augmente ma terreur!' (II: 5)<sup>17</sup> and Zoroastre's recitative "Dieu bien faisant' (III: 7)<sup>18</sup> are written in this style.

Another common form of recitative is the "récitatif accompagné

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13) Cited in Masson, op. cit., p. 177.

14) Ibid., p. 178.

15) Broude Bros. score, p. 62.

16) Ibid., p. 143.

17) Gervais ed., pp. 526 - 527.

18) Ibid., p. 351.

pathétique" analogous to the Italian recitativo obligato,<sup>19</sup> and used in moments of great drama or in scenes of violent emotions.<sup>20</sup> It is common in monologue situations where the orchestral accompaniment takes on considerable melodic and harmonic interest and can alternate with phrases of the vocal line. An example of such accompaniment can be found in Érinice's recitative 'Dieux terribles' (I: 3)<sup>21</sup> common to both versions of the score. In the revised score, Zoroastre's monologue III: 1)<sup>22</sup> provides another example of the melodic independence of the orchestra which here includes bassoons in the string group.

A fourth type of recitative is the récitatif mesuré which is analogous to the Italian arioso<sup>23</sup>, appearing often in the course of a simple recitative. The term mesuré is often included with tempo markings. For example, in Act III Scene I, Abramane's dialogue with Érinice in simple recitative changes to accompanied form on his words 'Dieux, qu' importe a nos desseins' and is marked vif et mesuré.<sup>24</sup>

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19) The term recitativo obligato is used by Masson. This type of recitative differs from recitativo stromentato in the degree of intensity of musical expression. The term is not found in many reference texts but is discussed in the article "Rezitativ" by Jack Allan Westrup, Die Musik in Geschichte und Gegenwart (ed. Friedrich Blume), XI (Bärenreiter: Kassel, 1963): 359. Here, the origins of this type of recitative are traced back to Rinaldo da Capua and A. Scarlatti.

20) Masson, op. cit., p. 181.

21) Broude Bros. score, p. 56.

22) Gervais ed., p. 116.

23) Masson, op. cit., p. 190

24) Gervais ed., p. 254.

The term en mesure is used several times in the revised score with the same meaning. This can be found in Zoroastre's recitative 'Mais ces jours' (II: 2)<sup>25</sup> and in Érinice's recitative 'La rage, la fureur' V: 2)<sup>26</sup>. The term was used somewhat indiscriminately during Rameau's time and many passages not marked mesuré but bearing similar characteristics can be found in the operas of the time. Grimm further delineated the use of the term in his Lettre sur Omphale by stating that récitatif mesuré was used to express grand gestures and to express axioms and precepts.<sup>27</sup> It is this point that helps delineate the difference between the récitatif mesuré and the récitatif accompagné pathétique, for the distinction was not always observed by the composers of the period. In Zoroastre, especially in the revision, the recitatives are rarely of only one type or another. Combinations of types to underscore the meaning of the text are common, so that Érinice's recitative 'Dans un enchantement terrible' (II: 5)<sup>28</sup> is written in récitatif accompagné solennel style and is followed immediately by six bars of récitatif mesuré.<sup>29</sup>

The revised score is somewhat richer in these styles of accompanied

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25) Gervais ed., p. 128.

26) Ibid., p. 528.

27) cited in Masson, op. cit., p. 191.

28) Gervais ed., pp. 527 - 581.

29) Masson, op. cit., p. 195.

recitative because of its increased length and the fact that there is now a much stronger delineation between closed air forms and recitative sections.

Rameau was particularly fond of using woodwinds in recitative passages, sometimes with strings, and for specific purposes, alone. One of the subtle differences between the 1749 and 1756 versions of Act IV was the restructuring of Érinice's recitative in Scene VI to include a new section that is accompanied solely by bassoons without continuo.<sup>30</sup> This effectively points out the darker side of Érinice's character as she envisions her rival Amélite, covered in blood, staggering and falling dead.<sup>31</sup>

Bassoons figure prominently in both versions of the opera to accompany the music of Abramane. In the 1749 version, Abramane's threat to Zoroastre 'Fléchissez en tremblant' (V: 4)<sup>32</sup> is accompanied only by bassoons, basses and continuo. In the revised version bassoons and violins accompany Abramane's statements to Érinice in Act III Scene I before he envelops his weak accomplice in a cloud; and they accompany much of the music in Act I, which is common to both versions of the opera.

Both versions of the opera show Rameau's mastery in handling

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30) Broude Bros. score, p. 204, Gervais ed., p. 448.

31) Masson, op cit., p. 195.

32) Broude Bros. score, p. 264.

orchestral tone colours to subtly underscore the dramatic situation. In Act II scene IV, Zoroastre's recitative heralding the break of day is preceded by a fanfare of four G major chords in various inversions. The upper voices are so arranged that on the first chord, violins are heard, in the second and third chords, oboes, and finally flutes on the fourth chord.<sup>33</sup>

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Acte II<sup>o</sup> *Lent.*  
Zoroastre

*Il parait, son éclat a fait palir l'aurore,*

*Et dans sa gloire, aux yeux de l'univers.*

*Le jour brille de toutes parts.*

*Dieu bien faisant, Zoroastre implore Daigne favoriser*

*de ses premiers regards Un nouveau peuple qui hid...*

*Toutes les Fl. sans h. b.*

*B. C.*

*B. Bros un peu vif.*

*Viol.*

*Basso.*

*Basso.*

Zoroastre (1749) Act II, Scene IV.

33) Broude Bros. score, p. 67.

### Overture

Zoroastre was the first full-scale French opera to dispense with an opening prologue.<sup>34</sup> Such a move during the reign of Louis XIV would have been unthinkable for the operatic prologues were often only thinly disguised paeans to the king. During the thirty-four years that separated the death of Louis XIV and the production of Zoroastre the social and political climate had seen many changes. The opera was no longer the semi-private amusement for the king and his court but a money-making, public venture. Under such a situation, a laudatory prologue was an anachronism that bore no relevance to the plot of the opera as a whole. In discarding it, Rameau and Cahusac were able to concentrate solely upon the progress of the plot within a larger time reference. Rameau, however, saw that the prologue, when well-handled could serve as a medium for setting up expectations and the mood of the work to follow. To capitalize upon this aspect of the function of the prologue, Rameau substituted a programmatic overture. On both versions of the text of the opera the following description of the programme of the overture appears.

La première partie est un tableau fort et pathétique du pouvoir barbare d'Abramane et des gémissements des peuples qu'il opprime; un doux calme succède, l'espoir renaît. La seconde partie est une image vive et riante de la puissance bienfaisante de Zoroastre et du bonheur

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34) Girdlestone, op. cit., p. 277.

des peuples qu'il a délivrés de l'oppression.<sup>35</sup>

The overture, common to both versions of the opera, is in tripartite Italian style and was not the first of Rameau's overtures to be written in this manner. The majority of the works following La Princesse de Navarre were written in this style and those of Platée, Les Fêtes de Polymnie and Les Surprises de l'Amour contain music which is found later in the opera.<sup>36</sup> The overture to Zoroastre is musically independent of the rest of the opera and does not contain the musical interest of Rameau's other programmatic overtures such as those to Zaïs and Naïs. As a concerted work it does not stand well alone for the music relies heavily upon repeated notes and rushing scales to create effect and set the mood for what follows. There is little thematic elaboration and little that is melodically memorable. Rameau, however, was satisfied that the overture served its function well for he left it untouched from the 1749 version to that of 1756.

#### Changes in Acts I and IV

Although Rameau retained Acts I and IV from the 1749 version in his revision of Zoroastre, numerous adjustments were made to allow

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35) Jean-Philippe Rameau, Zoroastre (New York) Broude Bros. Ltd.), p. 277.

The first part is a strong and moving picture of Abramane's barbaric power and the wails of the people that he oppresses. A gentle calm follows, hope is reborn. The second part is a lively and cheerful image of the beneficent power of Zoroastre and the happiness of the people he has delivered from oppression.

36) Girdlestone, op. cit., pp. 298 - 299.

for the changed plot structure and to give greater depth to the characterization of Érinice.

A new subsidiary character, Narbanor, is introduced to Act I Scene I. He shares Zopire's text and music, which remains unchanged in the revision. There is a slight change in Abramane's text and music in his Scene II dialogue with Érinice.<sup>37</sup> Considerable changes are made in the third scene of the first act. Amélite and Céphie are given a new dialogue after the choeur gracieux<sup>38</sup> to replace the simple recitative of the original. Amélite's accompanied recitative 'Reviens, c'est l'amour' is retained in a shortened and more highly ornamented form; however, the repeat of the choeur gracieux is not maintained in the revision. The part for Zélise disappears totally in the revision and, with it, the duo for Zélise and Céphie 'Zephyre comblez notre attente.'<sup>39</sup>

A major change is the addition of a recitative and the da capo air for Amélite 'Non, une flamme volage.' This air is revised from Rameau's La Naissance d'Osiris (1754) and may have been requested by Marie Fel, who sang in the earlier work, and whose prestigious position at the Opéra would not have made such a request unusual.

Érinice's dialogue with Amélite before Scene IV of the 1749

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37) Broude Bros. score, p. 19, Gervais ed., p. 48.

38) Broude Bros. score, p. 29, Gervais ed., p. 67.

39) Broude Bros. score, p. 37.

version, now Scene V of the 1756 version,<sup>40</sup> is rewritten both in text and music.

Numerous changes exist in the revised version of Act IV. Scene II is enlarged by the rewriting of Zopire's recitative and the addition of recitatives for Narbanor and Abramane.<sup>41</sup> The number of scenes for the act is increased by the addition of a scene for Narbanor which is now Scene III.<sup>42</sup> The original Scene III becomes Scene IV where the Chorus<sup>43</sup> is given a four part texture where previously it was three, and solo parts for Zopire and Narbanor are added that largely double the choral bass line.

Érinice's recitative in Scene VI, discussed previously, is extended. The original recitative now serves as the second part<sup>44</sup> and the final phrase is expanded.

Vengeance's second solo<sup>45</sup> is completely changed textually and musically and the part for Abramane which follows is removed and replaced by a Voix Souterraine.<sup>46</sup>

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40) Broude Bros. score, p. 45, Gervais ed., p. 102.

41) Broude Bros. score, p. 172, Gervais ed., p. 67.

42) Gervais ed., p. 382.

43) Broude Bros., score, p. 185, Gervais ed., p. 400.

44) Gervais ed., p. 448.

45) Ibid., p. 491

46) Girdlestone, op. cit., p. 290.

### Borrowings from Outside Sources

Rameau was noted for borrowing favorite pieces from earlier works and inserting them in new stage works. Zoroastre is no exception, containing more borrowings than any other opera of Rameau.<sup>47</sup> There are four pieces from the solo harpsichord works and Pièces en concert, selections from La Princesse de Navarre, and La Naissance d'Osiris. The librettist also made a literary borrowing from one of his earlier works for the 1756 revision. The character of Oromasès is to be found in the 1748 pastorale héroïque Zaïs where he served the same function as King of Genies. Cahusac did not retain any of his former text nor did Rameau borrow from his music for Zaïs.

Another source from which Rameau may have borrowed has been suggested, but until the score for the unperformed and unpublished tragédie lyrique Samson is found, this borrowing cannot be verified. During 1732 Rameau and Voltaire collaborated on a biblical drama Samson. Voltaire found himself ill-suited for the task of writing opera libretto and took most of the following year to finish the work. Rameau finished most of the music for the drama but was already at work on Hippolyte et Aricie which, combined with the opposition to a biblical subject being represented on the stage, made him lose interest before the music was completed.<sup>48</sup> Voltaire, however, never lost interest in the work and wished for something more than the

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47) Girdlestone, op cit., p. 286.

48) Ibid., p. 195.

one private performance of parts of the work. Voltaire left us with some idea of what happened to the work in a letter to Chabanon in 1768 where he states that some of the music went into Castor et Pollux.<sup>49</sup> Even later than this, a writer in the Journal de Paris of 1777 indicated that music in Les Indes Galantes, Les Fêtes d'Hébé and possibly Zoroastre contain music from the Samson source.<sup>50</sup> Much later, Lajarte stated, without citing his sources, that much of the 1749 version of Zoroastre was based on the Samson music.<sup>51</sup> All accounts were written many years after Samson was put aside, and while we may be sure that some of the music was used in later works by the composer, we will likely not discover how much and where. The suggestion that very much music was used in as late a work as Zoroastre seems particularly untenable. Certainly some of the dance music could stem from this source but it is highly unlikely that Rameau would adapt any of the vocal music to a new text seventeen years later, for his style of writing had changed dramatically during that time period.

Only one vocal piece from an earlier source was used in Zoroastre. This is the da capo air 'Non, une flamme volage' (I: 3) from La Naissance d'Osiris of 1754. Again, Cahusac was the librettist for this work.

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49) Girdlestone, op. cit., p. 196.

50) Masson, op. cit., P. 107.

51) Lajarte, op. cit., p. 213.

Two further borrowings from earlier works can be found in the first act. From La Princesse de la Navarre (II: 2) comes a gavotte renamed gavotte vive en rondeau. The only change made in this ternary structure is in the orchestration. In the A section two flutes play in parallel thirds in the revised version and the bassoon part is omitted in this section. Violin I now plays in unison with the second violins instead of with the flute part.<sup>52</sup>

"Les Tendres Plaintes" from the second Suite for Harpsichord is transformed into an Air tendre en rondeau (I: 3).<sup>53</sup> The original is considerably altered. The key is changed from D minor to G minor and shortened from its original 80 bars to 48. This reduction takes place entirely in the B section of this ternary form abbreviating it to 16 bars from 48. This makes this section symmetrical with the outer sections and demonstrates Rameau's interest in rethinking the ternary form. The original two part texture of this piece is expanded by the addition of inner voices and the melody is more highly ornamented. Rameau has orchestrated this piece so as to emphasize high sonorities with parts for flute, first violin and viola. The basso continuo is silent.

"L'Agaçante" from the Pièces en concert is transformed into an instrumental work which serves as entry for the chorus and super-

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52) Broude Bros. score, p. 36, Gervais ed., p. 85.

53) Broude Bros. score, p. 34, Gervais ed., P. 73.

numeraries in Act II Scene IV of the 1749 score and Act II Scene III of the revised.<sup>54</sup> The original 46 bar binary structure in G major is reduced by 3 bars and transposed to D major in the 1749 score and lengthened to 45 bars and changed back to G major in the 1756 score. Rameau follows the original more closely in terms of the bass line in the version of 1749 and scores it for strings and flutes only. The version of 1756 is further changed by the addition of a bassoon line separate from that of the basso continuo, and a restructuring of the contrapuntal lines. Rameau's concern for coloristic effect and constant search for the most expressive means of presenting his musical ideas is seen in the often minute changes made in the dance music between the two versions. The composer was truly rethinking his earlier work and not trying to create a patchwork made of salvageable bits.

Again, the rondeau "La Livri" from the Pièces en concert was transformed into the Gavotte en rondeau gracieux for the 1749 score.<sup>55</sup> The key is changed from C minor to A minor and the new work shorn of 10 of its original 56 bars. Broken chord figurations found in the original are avoided. Dotted rhythms dominate the revised form where the original is written largely with a background of even eighth note movement. The piece is orchestrated for strings and flutes, and is not found in the 1756 version of the opera.

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54) Broude Bros. score, p. 60, Gervais ed., P. 291.

55) Broude Bros. score, p. 152.

From Book III of the Nouvelles Suites pour Clavecin of 1728, the brief A major Sarabande is taken and set as a dance movement in Act II Scene VII of the 1749 score and Act II Scene II of the 1756.<sup>56</sup> Although only twenty-eight measures long in the original, the composer modified the second part of the binary structure and reduced it by two measures. The harp-like cross rhythms are removed and the texture made fuller by heavy scoring that includes flutes, bassoons and full string compliment. The key is changed to E major.

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56) Broude Bros. score, p. 148, Gervais ed., p. 140.

Borrowings Between the Two Versions

Rameau's music for the three revised acts in the 1756 version did not contain completely new music, but drew from the original score frequently. This is primarily true for the dance music of which much of the original music is reused. To a lesser extent, vocal music was also borrowed. The following charts outline the borrowed pieces and the changes made. All page numbers listed refer to the Broude Bros. score for the 1749 version and the Gervais edition of the 1756 score.

1749	1756	Changes
<u>Dance Movements:</u>		
air tendre en rondeau p. 34. B <sup>b</sup>	air tendre en rondeau p. 73. B <sup>b</sup>	no change
gavotte vive en rondeau et deuxième gavotte p. 36. B <sup>b</sup>	première gavotte en rondeau et deuxième gavotte, p. 85. B <sup>b</sup>	Bassoons double bass line in revised score
unnamed orch. selection p. 40. G	air léger p. 91. G	no change
entrée d'Indiens et d'Indiennes, p. 60. D	entrée des peuples différents, p. 291. G	43 bars in 1749, 45 in 1756, addition of sep- arate bassoon line in revised score, key change
air majestueux, p. 70. G	air majestueux, p. 203. G	no change
menuet I, p. 83. G menuet II, p. 84. g	menuet I, p. 210. G menuet II, p. 213, g	no change

1749	1756	Changes
contre-danse, p. 89, G	tambourin en rondeau, p. 346. G	no change
sarabande, p. 148. E	enchantelements, sarabande, p. 140. E	bassoons double basses in 1756
air gai, p. 149. G	air un peu gai et bien piqué, p. 145. G	bassoons double basses in 1756
air majestueux, p. 286 A	air majestueux, p. 555, A	no change
rondeau, p. 292, A	air en rondeau, p. 560, A	no change
entrée des Bergers et Prêtres, p. 295, A	entrée des Bergers, Prêtres, Peuples etc. p. 576. A	no change
gavotte vive, p. 307. A deuxième gavotte, p. 308. a	gavotte I, p. 588. A gavotte II, p. 591. a	flute no longer doubles oboe and violin I in 1756
loure, p. 310. A	loure, p. 312. G	change of key only

Vocal Music:

Act II, Sc. I	Act III, Sc. III	
Ritournelle and Air 'Sommeil, fuis de ce séjour', (Abénis) p. 51.	same, p. 273 (Zoroastre)	given to Zoroastre in 1756
Recitative 'L'aurore vermeille' (Cénide) p. 52.	Act III, Sc. IV same, p. 276 (Amélite)	change of character and minor changes in caden- tial ornamentation

1749	1756	Changes
Duo 'Pour la fête la plus belle' (Abénis, Cénide) p. 53	same, p. 278 (Zoroastre and Amélite)	vocal line is more highly ornamented in 1756
Recitative 'De notre flâme' p. 56 (Abénis)	Air 'De notre flâme' p. 280. (Zoroastre, Amélite)	only the final part of the Abénis-Cénide exchange is used and this is given to Zoroastre, the continuation of this is new material and given to Amélite
Chorus 'Sommeil fuis de ce séjour' p. 57.	same p. 284.	-revised form uses four part chorus instead of three part
Sc. V	Act II, Sc. III	
Chorus 'Zoroastre vole à la gloire' p. 96.	same p. 150.	-cadences more highly ornamented in revision -part for Cénide which largely doubled soprano line replaced by independent solo line for Oromasès -final section of this new part is the original soprano line -sopranos now sing a more simple line -change in words in final section.
Act III		
Chorus 'Tendres amants' p. 130	same p. 237	-revision adds solo part for Céphie

As can be seen from the preceding charts, what vocal music was used in the revised score was mostly choral in nature and largely unaltered to any great degree. The amount of actual air, recitative and duet music roused is a very small proportion of all the music borrowed from the 1749 version. It is interesting that none of the extended airs from the three discarded acts were made use of in the revision. This, plus the fact that seven of the new airs out of a total of thirteen are written in extended da capo form indicates that Rameau was being influenced by prevalent Italianate tastes and was rethinking his approach to the operatic air. The results of this new approach will be examined in Chapter IV.

## CHAPTER IV

THE AIRS OF ZOROASTRE

This chapter will present an outline of the chief characteristics of the types of airs found in the two versions of Zoroastre and a discussion of the stylistic differences between the two versions and the respective airs. No study of Rameau's treatment of the air would be complete without reference to the pioneering work of Paul-Marie Masson who, in his book L'Opéra de Rameau, systematically analysed the various types of airs used by Rameau in his operas. I have made use of Masson's superstructure in the analysis of the airs of Zoroastre which follows.<sup>1</sup>

As has been noted, the text was regarded with great reverence in the writing of French opera. The proper declamation of the words was carefully observed in setting the texts to music, and the repetition of words for purely musical reasons was avoided. Repetition was used only for a dramatic effect or was reserved for the divertissements where the dramatic action came to a halt. During the examination of the airs of the two versions of Zoroastre which follows a change in attitude and compositional practice will be noted. A further aspect of French opera was that the music did not interrupt one's concentration on the progress of the plot but heightened the

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1) These types include Airs en scène, monologues, and ariettes.

expression of the emotions. In short, the music never got in the way of the dramatic action or became an entity separate from the literary impetus. While this did not hold true for the dance entrées and the divertissements in general, it did hold true for the scenes where the progress of the plot was unfolding. The greatest bulk of this unfolding occurred during the recitative declamation. When airs occurred, they did not stand out from the recitative in a marked manner but were closely integrated with it. The famous remark of Goldoni is well known, but does serve to illustrate the integration of musical events in the scenes.

Five types of vocal forms were in current use in French opera of the time of the first presentation of Zoroastre. The first, recitative, has been discussed in the previous chapter. Among the oldest of the independent vocal forms is the brunette. The petit air received a great deal of impetus from the popular brunette; however, was rarely an independent air like the brunette but rather a part of the flow of recitative. The ternary air grew in importance and popularity during the first half of the eighteenth century and occurs both independently and as a part of the recitative flow, in which case it is called air en scène. The monologue, here studied as separate entity, can musically be one or a combination of several of these forms. The final vocal form is the Italianate da capo or ariette which was a feature of the divertissement scenes.

Airs en scènea) Petits airs:

Often in the operas of Rameau and composers of the earlier generation, there seems little differentiation between what is recitative and what is marked as Air. The brevity of many such passages is often startling. Masson gives an example from Les Indes galantes where one Air is but six measures of music and two short lines of poetry.<sup>2</sup> The musical difference lies in the choice of a set meter for the musical expression of the phrases rather than the frequently changing meter of the recitative.<sup>3</sup> In the time of Lully these were referred to as Airs de mouvement but, by the time of Rameau, the term récitatif mesuré had gained greater prominence.<sup>4</sup> During the time between Lully and Rameau, the terms were used rather indiscriminately, with confusing results. As mentioned in the previous chapter, Grimm made the further delineation that récitatif mesuré was used for the expression of grand gestures and axioms. This differs from the style of pastoral air, the brunette, from which petits airs and airs des scènes received their impetus and may help explain the confusing use of both sets of terminology well past the middle of the eighteenth century in French opera.

In 1703 Ballard published a collection of "Brunettes ou petits

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2) Paul-Marie Masson, L'Opéra de Rameau (Paris: 1930), p. 204.

3) Ibid., p. 206.

4) Ibid.

airs tendres"<sup>5</sup> which were not given composer attribution but contained music and words of a popular character, dance airs, songs of a pastoral nature, and love songs. Often new words were fitted to popular melodies, especially those favored at court. The songs existed largely as solo settings but numerous duos and trios are to be found in the published volumes. They were by nature not complex melodically, and most, although not all, could be sung by amateurs. The term brunette did not enter into the musical dictionaries in France until 1740.

Marmontel described the form in the Encyclopédie as follows:

On donne ce nom à une espece de chanson, dont l'air est facile & simple, & le style gallant & naturel, quelquefois tendre & souvent enjoué. On les appelle ainsi, parce qu'il est arrivé souvent que dans ces chansons, le poëte s'adressant à une jeune fille, . . .<sup>6</sup>

The influence of the brunettes in the development of French operatic airs was very strong and their presence in operatic guise contrasted so markedly with the style of Italian aria that they often went unnoticed by outsiders. By 1749, the influence was still to be seen in Rameau's operas but far fewer of these binary forms are to be found. It is interesting to note that after 1752, when Rameau broke

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5) Paul-Marie Masson, L'Opéra de Rameau (Paris 1930), p. 207.

6) M. Marmontel, "Brunette" Encyclopédie ou dictionnaire raisonné des sciences, des arts, et des metiers-nouvelle édition. V (Paris: 1770), p. 565

One gives this name to a type of song in which the air is easy and simple, and the style elegant and natural, sometimes tender and often playful. They are also called this because often it happens that in these songs the poet addresses a young girl . . .

with his employer La Pouplinière, these forms almost vanished from his tragédies lyriques. This may be due in part to the fact some of the brunettes in Castor et Pollux, Les Fêtes d'Hébé, and La Temple de la Gloire were written by La Pouplinière and added by Rameau to his scores to please his employer.<sup>7</sup>

Only twice in the 1749 version of the opera does a closed binary form with repeats of this style occur. The first, Céphie's 'L'amour pour un coeur qui l'implore,'<sup>8</sup> is a binary form of 6 + 8 measures. The other, Cénide's 'Dans nos bois le coeur nous conduit,'<sup>9</sup> is a form of 8 + 8 measures. Both have texts of pastoral nature centering on love. Only the first of these is to be found in the revised version of the opera since it was in the largely unaltered first act. It is interesting to note that in the newly composed music for the revised acts that no similar type of closed binary form with repeat signs can be found in the vocal music. The reason for this is two-fold in my opinion. By the mid eighteenth century a degree of sophistication and variety in the treatment of airs had been achieved that was absent in the early Lully operas and in the operas of the inexperienced composers that followed Lully. The use of brunettes became largely

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7) Georges Cucuel, La Pouplinière et la musique de chambre au XVIII. siècle. (Paris: 1913), pp. 288 - 289.

8) Broude Bros. score p. 35, Act I, Sc. III

9) Ibid., p. 82, Act II, Scene IV.

restricted to the subsidiary characters - most often during the divertissements. Both of the examples from the 1749 score occur between dance movements. Such an approach was becoming increasingly foreign to Cahusac as he developed his theories of dance as related to the main progress of the plot. As the dance is greatly plot related in the revised score, it is not surprising that the divertissement sections are not interrupted by songs that do nothing to facilitate the progress of the plot.

Although there is a far greater percentage of da capo airs in the revision and fewer airs in the brunette style, Rameau did not abandon the petit air with its characteristic simple accompaniment of basso continuo. Such simple airs are closely linked with recitative. The following example, taken from the final scene of Act III of the revised version, shows the integrated flow of recitative and air and further illustrates Cahusac's use of the chorus as an active element of the drama.

Zoroastre:

Recitative Ouvrez ces yeux mourants aux cris de ma douleur  
En tremblant pour vos jours que pourrais-je entreprendre?  
Le courage fuit de mon coeur,  
Vos yeux, ces yeux si beaux, peuvent seuls me le rendre.

Amélie:

Où suis-je? Quel pouvoir?  
Quels accents amoureux  
Arrêtent mon âme expirante.

Air Ah! c'est vous que l'amour offre encore à mes vœux!  
Je vous revois, je meurs contente.

Recitative Zoroastre:

Venez esprits de paix, accourez en ces lieux.

Chorus Nous périsons, nous périsons<sup>10</sup>

Such short airs are not restricted to moments of happiness or pastoral situations. Moments of stronger emotions are often treated in a similar manner but with increased orchestral support. *Érinice's Air Vif* 'Je confondrai dans ma fureur' is given support by the petit chœur violins and 'cellos.<sup>11</sup> The difference between this last type of air and the récitatif accompagné pathétique is thus one of degree and intensity; the air tending more towards pure melody with less emphasis upon the contribution of the orchestra as a solo entity than in the more declamatory recitative.

b) Large-scale airs:

Examples of petits airs within scenes have been examined; however, Rameau did not restrict the use of da capo structures to monologues and the more traditional place within the divertissement. Such structures can be found within scenes in the revised score in a way that exists only in one place in the 1749 score. Abramane's air 'Accable de tes chaînes'<sup>12</sup> in Act IV Scene V is a fifty-two bar syllabically set

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10) Gervais ed., p. 361, Act III, Scene VIII.

11) Ibid., p. 182, Act II, Scene V.

12) Broude Bros. score p. 233.

da capo structure that grows out of the preceding recitative of Vengeance and leads directly into the concerted finale. This air stands as a solitary example of the path that Rameau was to follow to a greater degree in later works.

Act III of the revised score opens with an instrumental prelude that is followed by simple recitative for Abramane and Érinice. As the dialogue becomes more heated, Abramane is given an arioso passage in récitatif mesuré. A brief passage of simple recitative for Érinice leads to her Air Vif 'Non, tout a sèrt a rallumer.'<sup>13</sup> This air is a ternary structure with an abbreviated return to the opening material. The opening section is devoted to two complete statements of the text each with different melodies but maintaining the same rhythm and placement within the beat structure. Accompanied and simple recitative follows for Abramane at the end of which he places his now untrustworthy ally Érinice under a cloud. The choice of a ternary air for Érinice at this point in the scene is not surprising in the light of Rameau's earlier operas and it is well integrated in the rich fabric of accompanied recitative that is also found in this scene. What immediately follows, however, is a different situation. The second scene of this act is given to Abramane alone to reflect upon the events of the previous scene. Yet this scene is far removed from the nature of a monologue situation.

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13) Gervais ed., p. 257.

Having thus disposed of his indiscreet ally, he surrenders himself to an air quite in opera seria manner— a feature which would not have been found in Rameau's earlier tragédies. It is but one instance of the creeping Italianism that was invading even tragédie lyrique . . . <sup>14</sup>

This air maintains certain similarities with the ariettes of the divertissements in the balance of proportions of the sections of accompanied A part and simple recitative for the B part. There is also a great amount of textual repetition of the last part of the second textual phrase 'tous les succès sont légitimes.' Again, these repetitions are given new melodic settings that maintain the original rhythmic setting of the text. What is different is the absence of coloratura associated with the divertissement ariettes. Such coloratura is but rarely found in the music for the second soprano, a dramatic voice, and the bass in French opera of the period. The French were ahead of the Italians who waited for Rossini to be the first to give leading roles to bass voices but it was the Italian composer who proved that coloratura flights were not the sole province of high lyric voices.

The building of these two scenes is closer in spirit to Italian models of operatic construction than that of the tragédie lyrique models. The progress of the plot is accomplished in the first scene

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14) Cuthbert Girdlestone, Jean-Philippe Rameau: His Life and Work 2 ed., (New York: Dover Publications Inc., 1969), p. 293

which is largely recitative and one ternary air. The plot comes to a halt in the second scene during a da capo aria which reflects upon the preceding events. The scene which follows this act contains divertissement sections during which two large-scale ariettes are heard. This places far more musical importance upon the ariette within the divertissement than such vocal forms customarily received in earlier operas.

### Monologues

The monologue in French opera has its roots in the spoken theatre where it was a time-honoured tradition. Lully set many of his monologue scenes as pure recitative of the simple style.<sup>15</sup> Rameau gave the monologue greater musical variety, combining simple and accompanied recitatives, airs and descriptive symphonies.<sup>16</sup> The monologue was traditionally a vehicle for expression of strong emotions such as hate, rage, unhappiness, and melancholy; and it was conceived in the spirit of recitative.<sup>17</sup> There are two monologues in the original score of *Zoroastre* and three in the revised score. The first, common to both versions, is Abramane's 'Cruels tyrans' which opens the fourth act.<sup>18</sup> Act V of the 1749 version opens with a monologue for Amélie 'Soutien des malheureux',<sup>19</sup> and, in the revised score, this act opens with a

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15) Masson, op. cit., p. 215.

16) Ibid.

17) Ibid., p. 216.

18) Broude Bros. score p. 168, Gervais ed., p. 371.

19) Broude Bros. score p. 250.

monologue for Érinice, 'Amour, cruel amour.'<sup>20</sup>

Even by 1749 Rameau was moving away from the spirit of recitative in his monologues. Both of the examples in the 1749 score are da capo arias with orchestral introduction but no preceding recitative. They are structurally similar in that all parts of the da capo structure are equally proportioned or of similar proportions. This kind of structure contrasts greatly with other types of da capo structures to be examined later in this chapter which have middle sections of smaller proportions than the other sections. In both of the present monologues the middle sections are set in recitative; moreover, the example from Act V is cast as a descriptive accompanied recitative which imitates the bird sounds mentioned in the text. In both cases, they are almost totally syllabic settings with little or no textual repetition and nothing elaborate in the vocal line. The air for Abramane exploits a wider range than does the more narrow range in the air for Amélite.

The first of the three monologues in the revised score is given to Zoroastre in the first scene of Act II.<sup>21</sup> After the orchestral introduction Zoroastre is given an accompanied recitative in which the bassoons figure prominently. There then follows the air tendre 'Aimable et digne objet' after an orchestral introduction. The repeat of this ternary air is written out and has minor changes in the

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20) Gervais ed., p. 513.

21) Gervais score p. 115.

orchestration and ornamentation of the vocal line. The middle section is set as simple recitative and, proportionately, is about half of the length of the opening sections. There is no coloratura present in the vocal line befitting the sorrowful emotions expressed in the air. The treatment of the text, however, differs greatly from that seen in the monologues of the 1749 version of the opera and certainly those of earlier composers. The French operatic tradition was one of avoiding textual repetition unless it was useful in creating a dramatic effect. Certainly the kind of segmentation of the text as a means for supporting an expanded vocal line or the use of pattered phrases that became a part of the Italianate style was foreign in French opera. Yet in this air tendre, there is great segmentation of the text especially the second textual phrases after its initial statement. Here the text is being used to support an expanded melodic structure for purely musical reasons. Presumably, Rameau could have demanded more text from Cahusac had he so chosen. In this instance the use of repeated words and phrases serves to underline the effect of the text but the approach shows a distinct break with tradition.

Zoroastre: Sans toi je ne vis plus, je ne vis plus, mon  
 âme est avec toi, mon âme, mon  
 âme est avec toi

Ex. 1, "Aimable et digne objet," mm. 16 - 27.

There is a significant stylistic change in the construction of the monologue da capo air for Érinice in Act V of the revised score which makes it closer to the Italianate styles of da capo structures discussed below. Proportionately, the outer sections are nearly double the middle part which is an accompanied recitative. The orchestra here plays a considerable role with a lengthy prelude and postlude for the outer section of this da capo form. It is interesting to note in this monologue an aspect that is far removed from the 'spirit of recitative.' The final phrase of the opening section 'quand tu fais briller ton flambeau' is repeated with a new melody and a melisma on the word 'briller.'

Érinice: Quand tu fais briller



Ex. 2, "Amour, cruel amour," mm. 28 - 32.

Although this may appear to be a small point, it is in keeping with other aspects of the da capo structures of the revised opera where melodic contour gains increased importance and the text is secondary to this melodic importance.

### Ariettes

Italianate da capo arias or ariettes were not excluded from French opera nor did they gain prominence only after the Guerre des Buffons. The term ariette is in itself confusing for, as a translated diminutive of the Italian word aria, it should signify petit air. However, the term came to be associated with the bravura Italian da capo aria.<sup>22</sup> Such structures were the common consequent of recitative in Italian operas and cantatas. If little progress of the plot was effected during these arias they at least afforded a chance for reflection or a statement of feeling on preceding events. They were joined with the drama even if they did little to further the plot. In French opera such arias were relegated to the divertissements where they gave a singer the opportunity to show

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22) Masson, op. cit., p. 229.

vocal expertise but, in terms of the plot, they were merely decorative.<sup>23</sup>

These airs tend to be different in structure from the ternary airs in both versions of Zoroastre. The ternary petits airs en scène tend to be much shorter and the proportion of the parts more nearly equal or close to a ratio of 2 to 1. The middle sections tend to confirm modulations to the dominant or to the relative minor. There are often instances of shortening the return of the opening section. In general, these airs are unified wholes in which no single part can stand as a complete entity in itself.

The ariettes, however, have greater musical emphasis on the opening section so that the proportions of these airs tend towards ratios of 3 to 1 and 4 to 1. The middle sections are often set in syllabic simple recitative. The opening section often contains underlying ternary designs, variation techniques and concertante principles. These airs tend to be less unified than the shorter ternary airs, and the opening sections with their orchestral introductions and postludes are complete in themselves.

An example of this kind of air is to be found in the divertissement section of Scene IV of Act II in the 1749 version of the opera. Zoroastre's air 'Aimez-vous sans cesse',<sup>24</sup> is a large-scale display air that serves little dramatic purpose but allowed Jélyotte to show his prowess in extremely long phrases with rapid triplet figuration.

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23) Masson, op. cit., p. 231.

24) Broude Bros. score p. 75.

The air is structured with fifty-eight bars of A section material, eighteen bars of B section material set in syllabic fashion and a return to a much shorter form of the opening material now reduced to twenty-five bars. This reduction of the opening material avoids a sequential passage of considerable length and must have helped to conserve the singer's resources considerably. As in the nature of most of Rameau's coloratura writing, extremes of range and wide leaps in the vocal line do not play a role in this air. The exhibitionistic quality of instrumental imitation (found in many of Scarlatti's arias with trumpet obligato) is largely absent. The use of sequence, almost totally avoided in the vocal lines in other parts of French operas, can be found extensively in the ariettes. By its very nature, sequence in a vocal line attracts attention to the melodic movement and away from the text underlying it. Since this was foreign to a policy of the sovereignty of the text, the use of sequence was largely relegated to those sections where the progress of the plot was already halted, as in the divertissement. Rameau's treatment of coloratura was not that of a showcase for vocal technique but, rather, use of melismatic passages often of narrow range. This is certainly the case in Zoroastre's ariette, for here the total range is that of a twelfth. It is interesting that Rameau chose to repeat entire phrases of the text in this ariette and does not resort to textual fragmentation as he did in some of his da capo airs in the revised version of the opera.

Amélite's concluding ariette 'Regne amour'<sup>25</sup> in the 1749 version embodies most of the traits and the proportion between the outer and middle sections maintain a ratio of 3 to 1. It is interesting that Rameau saw fit to shorten Amélite's air in the first act 'Reviens, c'est l'amour qui t'appelle'<sup>26</sup> in the revised version. In its original form, the opening and da capo are twenty-one measures with the middle section eight bars of récitatif accompagné pathétique. The revised form drastically shortens the da capo section to nine measures. The reasons for such abbreviation may lie in the fact that the interpolated air gracieux 'Non, une flame volage'<sup>27</sup> from Naissance d'Osiris (1754) follows soon after. The abbreviation of the earlier air must have helped Marie Fel conserve her vocal resources. The effect is also to heighten the importance of the air which follows. This air occurs in a divertissement section and is a brief fifty-four bars long. It is largely a syllabic setting for the first two phrases which are given twice but with different melodies for each setting. The passage which concludes this A section is a melodic extension over the text 'une flamme volage.' The textual phrase is completed and another melodic extension over

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25) Broude Bros. score p. 300

26) Ibid., p. 31, Gervais score p. 68

27) Gervais score p. 81

the repeated word 'non' occurs. This air is neither in the traditional ariette style of the divertissement bravura airs nor the syllabically set ternary airs found in the drama proper. It is something of a hybrid and shows an example of the beginnings of the supremacy of the text being broken down as the melodic contour increasingly gains in importance in the ternary structure.

Amélite: Non, non u-ne flam-me vo-la-ge, Ne  
 peut me ra-vir mon a-mant—. U-ne  
 flam-me vo-la-ge. Ne peut me ra-vir mon a-mant, non,  
 non non ne peut me ra-vir

Ex. 3 "Non, une flamme volage," mm. 5 - 10.

A similar instance occurs in Céphie's da capo air 'Ah! que l'absence'<sup>28</sup> in the revised score. This air occurs just before a divertissement section yet is not in the ariette style. The positioning of this air, sung by a subsidiary character, would suggest a binary brunette in a work of earlier vintage but, here, it is given a full da capo treatment. The very fact that it was sung by a subsidiary character and not one of the 'star' performers deterred the composer from indulging in vocal fireworks but, again, there is an instance where the melodic contour takes prominence over the expression of the text in a textually segmented passage that is set sequentially.



Ex. 4 "Ah! que l'absence," mm. 6 - 9.

This is followed by a pair of minuets which are in turn followed by an ariette for Amélite. This close succession of closed vocal forms is in contrast with the more integrated vocal style of the 1749 version. This ariette 'Non! ce n'est pas toujours'<sup>29</sup> is a display aria of great brilliance. While it is present in the manuscript version of the opera, it is not found in the orchestral parts<sup>30</sup>

28) Gervais score, p. 207.

29) Ibid., p. 216.

30) Ibid.

which may indicate that this piece was dropped from the performing score some time during the performance of the revised opera. It takes great endurance for this long piece. So long and involved is the opening section of this da capo structure that a second point of re-entry is provided that greatly shortens the da capo should the singer find the entire repeat tiring. The vocal writing exploits great reserves of breath for the singer in coloratura runs of up to six measures in length. Rapid scale passages also figure prominently in this air. There is much textual repetition and it is handled in two ways. Entire phrases are repeated in their original melodic setting or with a new melody but maintaining the original rhythm and declamation of the text. There are also segmented phrases which are treated to coloratura passage work or set sequentially. Such segmentation can quickly render a text nonsensical. Rameau largely avoids this but the repetition of the words 'fait souvent', incomplete in themselves, over lengthy passagework makes for a rather mediocre effect.

Two large-scale ariettes are found in Act III, Scenes V and VI. The first of these two ariettes is Zoroastre's 'Accourez, jeunesse brillante.'<sup>31</sup> It is of interest for the central part is longer than the norm, having twenty-two measures as compared to the forty-four of the outer sections. It is not set as recitative but as air and has coloratura passages which again is unusual in the ariettes of

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31) Gervais score p. 317.

either version of the opera. The voice alternates with orchestral solo passages that have a marked Handelian flavour to them. The opening section has elaborate coloratura display, and, again, the treatment of the coloratura on the word 'accourez' which, punctuated by rests and then treated sequentially, is reminiscent of the Messiah aria 'Ev'ry valley.'

The image shows a handwritten musical score for three staves. The top staff is for the voice, starting with a treble clef, a key signature of one flat (B-flat), and a 2/2 time signature. The lyrics 'Zoroastre: ac - cou - rez' are written below the staff. The middle staff is for a piano accompaniment, also in treble clef and one flat, with the lyrics 'ac - cou - rez' written below it. The bottom staff is for another piano accompaniment, in treble clef and one flat. The music features complex rhythmic patterns and melodic lines characteristic of 18th-century opera.

Ex. 5 "Accourez, jeunesse brillante," mm. 21 - 28.

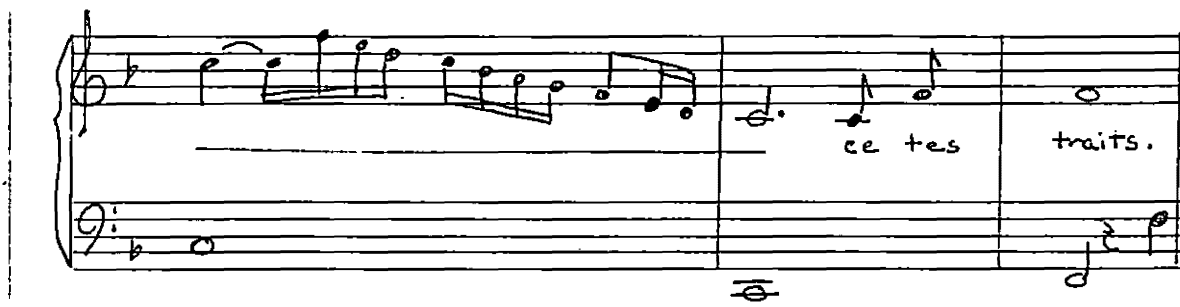
Amelite's ariette 'Sur nos coeurs'<sup>32</sup> is separated from the previous ariette of Zoroastre by the Entrée des Montagnards. Its placement may well have proven problematic, for the orchestral parts show that at some time during the performance of the revised opera,

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32) Gervais score p. 338.

this ariette was transferred to the last act. It is an enormously long piece with very unusual balances between the sections. The middle section is but eight bars of unaccompanied recitative compared with the opening fifty-eight bars. In this A section the first violin part takes on certain concertante characteristics in its interplay with the vocal line. There is much textual repetition in the opening section with the words 'vole' and 'lance' being treated to long and involved coloratura passage work. There is more frequent and lengthy use of sequence within such passage work than in the previously mentioned ariettes. This piece is perhaps the most Italianate in style of all the ariettes and even includes a place where a cadenza may have been inserted by the singer. This is marked by a fermata in the final vocal phrases which is in itself in the nature of a cadenza. Here the orchestra, save the basso continuo, drops out.

Amélite: lan



Ex. 6 "Sur nos coeurs," mm. 47 - 51.

This is then followed by a lengthy orchestral postlude which ends in the tonic key. The opening section of this ariette becomes more of an independent item under these circumstances and less of one part of an integrated whole. With the central section consisting of a very few measures the return to the opening section occurs very soon. With such musical examples as the one above, a shift in the concept of the singer away from the traditional view of singing actor to that of vocal executant can be noted.

One final ariette is to be found in Act V and is given to Amélie. This ariette is to be found only in the manuscript score and not in the orchestral parts.<sup>33</sup> It is likely that some time during the course of the performances 'Sur nos coeurs' was substituted for this ariette 'L'amour vole au son des hautbois.'<sup>34</sup> This is hardly surprising that

33) Gervais score, p. 581.

34) Ibid.

in the manuscript score the role of Amélie has four large-scale airs and ariettes while the role of Zoroastre has but two. To give so much musical emphasis to a character that is dramatically passive in terms of the action of the plot sets up a musical-dramatic imbalance. This final ariette embodies many of the characteristics of 'Sur nos coeurs' in the short central section and extended outer sections with elaborate coloratura passages over a text that is greatly segmented. It is rather subdued in tone and pastoral in nature, and is not quite in keeping with the jubilant ending of the opera. In this regard, 'Sur nos coeurs' with its even more elaborate coloratura and greater rhythmical drive is more appropriate for the ending of the opera.

In keeping with these ariettes is the da capo duet 'Que ces noeuds sont charmants.'<sup>35</sup> Again, the proportions are heavily weighted to the opening section which has three changes of tempo and much elaborate passage work in the Italianate style. Aside from Erinice's recitative with Zoroastre in the opening of the act and those of Abramane with Zoroastre, the only extensive use of recitative occurs with the appearance of Oromasès. The bulk of the music for this act consists of closed form dance movements, choruses and da capo ariettes.

This suggests a great stylistic change in the revised form of the opera. That there is a far greater dependence upon closed form airs and ariettes can be seen in the total of thirteen in the revised

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35) Gervais ed., p. 568

score as compared with the total of five in the original. With this increase in independent airs, there is associated a great increase in textual repetition and, in the case of ariettes, textual fragmentation. With half of the independent airs being written in this Italian style with associated emphasis upon virtuosity and musical brilliance, there is a definite shift in emphasis away from the textual considerations of the tragédie lyrique to that of the purely musical.

Such musical emphasis upon these forms was to be continued in Rameau's last tragédie lyrique Abaris ou Les Boréades which was left unperformed after his death. In her analysis of this music Mary Térey-Smith concludes:

While the brunettes, petit airs (sic) and ternary songs represent the traditional vocal forms in Les Boréades, most of Rameau's new ideas are tested in the independent airs and ariettes. His experiments result in exciting pieces offering some of the best music in the opera.<sup>36</sup>

It is interesting to note that in this last opera Rameau grew so dependent upon these newer forms that the traditional brunettes, petits airs and short ternary songs are largely absent in Acts IV and V.<sup>37</sup>

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36) Mary Térey-Smith, "Abaris ou Les Boréades: A Critical Edition" (Ph.D. dissertation, University of Rochester, 1971), p. 49.

37) Ibid., p. 48.

The following chapter will examine in more detail these stylistic changes and attempt to put them into a frame of reference with the Guerre des Buffons.

CHAPTER V

## SUMMARY

When one compares two compositions which differ stylistically as do the two versions of Zoroastre, it is easy to look for the one event or situation that motivated such a change. In the present case of the two versions of Zoroastre, the presence of the Guerre des Buffons occurring between the two works would seem to offer a convenient explanation for the great stylistic changes to be found. The problem is further complicated by the famous statement that Rameau was alleged to have made indicating that had he to do it all over again, he would have followed in the foot steps of Pergolese. I think that to conclude that the presence of the Italian Bambini troupe in Paris for two years caused sudden stylistic changes in Rameau's operatic output is to oversimplify the situation. Certainly the Guerre des Buffons had its effects on composers and audiences alike, but Italian music was hardly new to Paris even if Italian stage works were rarely heard in Paris prior to 1752.

In Rameau's case, it would seem that he was amply versed in the Italian idiom which left him well-prepared to write a revised Zoroastre that combines aspects of the tragédie lyrique and opera seria. The success of this venture and Rameau's convincing manner of handling the foreign elements demonstrate a more thorough knowledge of other schools of opera than the brief exposure to the works presented by the Bambini troupe would have evoked. For one thing,

the expanded pasticcio intermezzi presented by the Bambini troupe, while preserving some of the outward characteristics and style of alternating recitative and da capo arias of opera seria, differ from opera seria in their scope, emotional range, number and treatment of characters, and musical profundity.

Rameau's first introduction to the Italian idiom came in 1701 when he was sent to Italy by his father in order to study music. He got no farther than Milan and stayed but for a few months. His activities during this time are totally unknown today.<sup>1</sup> It would seem that, at the age of eighteen, either the musical studies or the change of social environment and language did not suit him.

In all likelihood, Rameau's next long-term acquaintance with Italian music came at his employer's residence in Paris. La Pouplinière, an amateur musician and enthusiast whose own compositional efforts were included in some of Rameau's stage works, was wealthy enough to employ a chamber orchestra of which Rameau served as director for a period of twenty-two years. La Pouplinière's tastes in music must have been highly varied. Rameau was called upon to provide incidental music, and other Parisian composers were given first performances at the home of the wealthy financier under the direction of Rameau. As noted earlier, one such premiere of a

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1) Cuthbert Girdlestone, Jean-Philippe Rameau: His Life and Work. 2 ed. (New York: Dover Publications Inc., 1969), p. 3.

work by Rousseau led to bitterness for years to follow. The range of La Pouplinière's musical interests is demonstrated in his commissions of works by G.B. Sammartini, both symphonies and concerti.<sup>2</sup> As conductor of the orchestra, Rameau became well acquainted with these works. Gossec, himself employed in La Pouplinière's orchestra, indicates that the music of Domenico Alberti, Lotti and A. Scarlatti was well known in the household. Mme. de La Pouplinière played the keyboard sonatas of Alberti frequently.<sup>3</sup> La Pouplinière's wealth enabled him to build a considerable and highly varied library of music which allowed Rameau to become acquainted with a wide range of musical styles. Unfortunately, details of the exact contents of the collection of music are lost and the only statement on it is very general.

On vendra successivement apres les Livres, une très belle collection de Musique, tant gravée que manuscrite, des plus célèbres compositeurs François, Italiens, Allemands, etc... Elle consiste en Concertos, Simphonies, Trios, Sonates pour toutes sortes d'Instruments et Ariettes. On doit en présumer le choix d'autant meilleur que le goût y a présidé.<sup>4</sup>

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2) Georges Cucuel, La Pouplinière Et La Musique de Chambre Au XVIII<sup>e</sup> Siècle. (Paris: 1913), p. 374.

3) Ibid., p. 370.

4) Catalogue de la Bibliothèque, cited in Cucuel, op. cit., p. 359.

Right after the books, they will sell a very fine collection of music, both printed and manuscript, of the most celebrated French, Italian, and German composers etc... It consists of concerti,

In the light of Rameau's greatly increased use of the ariette in the revised Zoroastre, it is interesting to note that ariettes in La Pouplinière's collection received special mention. Rameau's employer sided with the Italian faction during the Guerre des Buffons and his music library would seem to show that he had always had an interest in the music of other countries. In the city of Paris itself, the works of Vivaldi, Geminiani, Romani, Hasse, and Pergolese were heard at the Concert Spirituel from 1749 on.<sup>5</sup> Parisian audiences were becoming more favorably inclined to foreign music, a point Rameau could hardly have overlooked.

In his own way, Rameau had antedated the arrival of the intermezzi in Paris by his own comédie lyrique Platée in 1745. Although in its three acts and prologue it was larger in scope than many of the intermezzi produced in Paris, it cloaked the rather standard mythical creatures of the tragédie lyrique with the foibles of humans in a style similar to the comic intermezzi.<sup>6</sup> The work did not fail but was not a resounding success. It was ahead of its time

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symphonies, trios, sonatas for all sorts of instruments and ariettes. One must presume the choice much better than the taste which prevailed there.

One can only wonder if the quality of the music library reflects the work of Rameau before his split with La Pouplinière.

5) Constant Pierre, Histoire Du Concert Spirituel. (Paris: Société Française de Musicologie, 1975), pp. 256 - 257.

6) Girdlestone, op. cit., p. 439 .

in its naturalness of expression and vivacity. Years later, d'Alembert suggested that it was Platée that paved the road for the success of the Italian intermezzi during the early 1750's.

Who knows whether La Serva Padrona would have pleased so greatly if Platée had not accustomed us to that kind of music? 7

Although the earliest tragedies of Lully and some of the opera-ballets contained comic elements, there were only six entirely comic French works prior to Platée.<sup>8</sup> It would seem that it was not until 1752 - 1754 that audiences were prepared to accept comic opera, especially that in a foreign style. National pride in their own form of opera based on the Lullian tradition ran strongly for many years. Perhaps it was this point that prompted Rameau's alleged statement to Arnaud and passed on by Grétry that "If I were thirty years younger, I would go to Italy and Pergolese would be my model. But when one has turned sixty one must stay as one is."<sup>9</sup> The extent to which Rameau chose to stay in his former path is reflected in his final tragédie lyrique Abaris. As mentioned in the previous chapter there is little dependence upon the traditional French vocal forms in much of this score, and much that is related to opera seria. Even in old age, Rameau was acute enough to perceive the direction in which serious

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7) D'Alembert, cited in Girdlestone, op. cit., p. 440

8) Ibid., p. 436.

9) Cited in Girdlestone, op. cit., p. 440.

opera was going even if it was too late for him to begin again in the mould of Italian buffa styles.

The comparison of the two versions of Zoroastre gives us a rewarding glimpse into the great aesthetic and stylistic shift that occurred between 1749 and 1756 in Paris. It also allows us to view a composer's second thoughts on a subject as influenced by this aesthetic and stylistic shift. A composer's second thoughts are often an interesting view into his compositional process and faculties of self-criticism. The process of revision in other composers such as Beethoven in Fidelio and Verdi in Macbeth shows increased dramatic insight and the adjustments of largely existing music to match this new insight. With Rameau and Zoroastre, the process of revision is more than all-encompassing, incorporating not only a change in the treatment of a dramatic concept but a change in the musical style with which the dramatic concept was presented.

In spite of Cahusac's inability to handle events in a large time span, the poet's search to unite all aspects of opera, especially dance, to the exact progress of the plot is an important step in the development of French opera and one that antedates the reforms of Gluck and Calzabigi. The comparison of the two scores shows growth in artistic maturity on the part of the composer and a search for new musical means with which to express the poet's dramatic concepts. This is demonstrated in the revised score in the attempt to present characterizations rather than characters in a variety of situations. While the characters of the opera possess magical powers and make

use of them frequently, the use of deux ex machina to resolve the plot is less important than in many of the operas of Lully and has less impact than do the power of the characterizations. Such strongly drawn characterization is not always found in the earlier operas of Rameau and, even in the 1749 version of Zoroastre the characters are not quite as potent as they became in the revised score. Here Rameau and Cahusac make flesh and blood characters out of Érinice and Abramane and the situation of Érinice, a woman torn between feelings of love and revenge, especially credible. Proof of Rameau's increased powers of characterization is to be seen in the restructured recitative for Érinice (IV: 6) mentioned previously. The additional section does not amount to many bars of music, but the character of Érinice becomes far more real because of them.

Rameau's musical alteration for the revised opera are of great significance. We can see in the often minute changes from their original settings in the borrowed dance numbers of the two versions of the opera that Rameau was truly rethinking these pieces and not merely creating a patchwork. In his dependence upon closed form airs and ariettes a shift in style can be seen from the traditional declamatory style of Lullian opera to that which shows the influence and knowledge of opera seria techniques with greater reliance upon the purely musical aspects of the art and vocal virtuosity. In this move away from the complete dependence upon the traditional French vocal forms of petit air, brunette and syllabic declamation during those sections where the plot unfolded we enter an important

intermediate stage in the development of French opera. Although a mixture of stylistic elements, the revised Zoroastre remains a coherent musical presentation of the plot.

In the increased number of ariettes in the score one can detect a rise in the importance of the purely musical aspects of the presentation and a change in audience tastes towards favoring vocal virtuosity. To some degree, the supremacy of the text, a time honoured tradition, was being broken down in the process as segmentation and textual repetition for musical rather than dramatic reasons is in evidence in the revised score.

Performances of the operas of this period are regrettably rare and, although the 1756 version of Zoroastre has been given concert performances in Paris in 1964 and excerpts recorded, the 1749 version of the opera has not been heard in over two hundred years. Complete recordings of each opera would be most instructive, for, not only do the versions of this opera give insight in to Rameau's self-critical faculties in action and the changing aesthetic of the day, knowledge of these scores fills an important gap in the pre-Gluck period of French operatic history and helps put into perspective the achievements of Gluck while in Paris.

## APPENDIX A

A - Tragédie Lyrique, B - Opéra-Ballet, C - Pastorale, D - Pastiche, N.S. - Not Successful

Work	Composer	Year	Genre	Revivals
Les Festes de l'Amour et de Bacchus	Lully	1672	C	1689, 1696, 1706, 1716, 1737
Cadmus et Hermione	Lully	1673	A	1674, 1678, 1679, 1690, 1691, 1703, 1711, 1737
Alceste	Lully	1674	A	1678, 1682, 1706, 1716, 1728, 1739 1757
Thésée	Lully	1675	A	1677, 1679, 1688, 1698, 1707, 1720 1730, 1744, 1754, 1765, 1766, 1767, 1770, 1779, 1789
Le Carnaval	Lully	1675	D	1692, 1700
Atys	Lully	1675	A	1678, 1682, 1689, 1690, 1699, 1708, 1709, 1725, 1726, 1738, 1740
Isis	Lully	1677	A	1704, 1717, 1732
Psyché	Lully	1678	A	1703, 1713
Bellerophon	Lully	1679	A	1680, 1705, 1718, 1728
Prosperpine	Lully	1680	A	1681, 1699, 1715, 1727, 1741, 1758
Le Triomphe de l'Amour	Lully	1681	Ballet royal	1682, 1705

## APPENDIX. A

A - Tragédie Lyrique, B - Opéra-Ballet, C - Pastorale, D - Pastiche, N.S. - Not Successful

Work	Composer	Year	Genre	Revivals
Persée	Lully	1682	A	1687, 1703, 1710, 1722, 1737, 1746
Phaéton	Lully	1783	A	1692, 1702, 1710, 1721, 1730, 1742
Amadis	Lully	1684	A	1687, 1701, 1707, 1718, 1731, 1740, 1759, 1771
Roland	Lully	1685	A	1705, 1709, 1716, 1727, 1743, 1755
L'Idylle sur le Paix	Lully	1685	C	1689
L'Églogue de Versailles	Lully	1685	Divertissement	1700, 1717
Le Temple de la Paix	Lully	1685	B	
Armide	Lully	1686	A	1703, 1713, 1714, 1724, 1746, 1761, 1764
Acis et Galathée	Lully	1686	C	1702, 1704, 1718, 1725, 1734, 1744, 1752, 1762
Achille et Polyxène	Lully, Colasse	1687	A	1712, N.S.
Zéphyre et Flore	L. & L.-J Lully	1688	B	1715
Thétis et Pélée	Colasse	1689	A	1697, 1699, 1708, 1712, 1723, 1736, 1750

## APPENDIX A

A - Tragédie Lyrique,    B - Opéra-Ballet,    C - Pastorale,    D - Pastiche,    N.S. - Not Successful

Work	Composer	Year	Genre	Revivals
Orphée	L. Lully	1690	A	N.S.
Enée et Lavinie	Colasse	1690	A	N.S.
Coronis	di Gatti	1691	C	
Astrée	Colasse	1692	A	N.S.
Le Ballet de Ville- neuve Saint-Georges	Colasse	1692	Ballet	
Alcide	L. Lully, Marais	1693	A	1705, 1716, 1744
Didon	Desmarets	1693	A	
Médée	Charpentier	1693	A	
Céphale et Procris	de La Guerre	1694	A	N.S.
Circé	Desmarets	1694	A	N.S.
Théagène et Chariclée	Desmarets	1695	A	N.S.
Les Amours de Momus	Desmarets	1695	B	
Les Saisons	Lully, Colasse	1695	B	1700, 1707, 1712, 1722

## APPENDIX A

A -- Tragédie Lyrique,    B -- Opéra-Ballet,    C -- Pastorale,    D -- Pastiche,    N.S. -- Not Successful

Work	Composer	Year	Genre	Revivals
Jason, ou La Toison d'Or	Colasse	1696	A	N.S.
Ariadne et Bacchus	Marais	1696	A	
La Naissance de Venus	Colasse	1696	Opera in five acts	
Méduse	Gervais	1697	A	N.S.
Vénus et Adonis	Desmarets	1697	A	1717
Aricie	La Coste	1697	B	
L'Europe Galante	Campra	1697	B	1706, 1715, 1724, 1725, 1736, 1747
Issé	Destouches	1697	C	1708, 1719, 1721, 1733, 1741, 1756, 1757
Les Festes Galantes	Desmarets	1698	Ballet	N.S.
Le Carnival de Venise	Campra	1699	B	
Amadis de Grèce	Destouches	1699	A	1711, 1724, 1745
Marthésie, Reine des Amazones	Destouches	1699	A	

## APPENDIX A

A - Tragédie Lyrique,    B - Opéra Ballet,    C - Pastorale,    D - Pastiche,    N.S. - Not Successful

Work	Composer	Year	Genre	Revivals
Le Triomphe des Arts	La Barre	1700	B	N.S.
Canente	Colasse	1700	A	N.S.
Hésione	Campra	1700	A	1709, 1729, 1730, 1743
Aréthuse ou la Vengeance de l'Amour	Campra	1701	B	
Scylla	de Gatti	1701	A	1720, 1732
Omphale	Destouches	1701	A	1721, 1733, 1735, 1752
Médus, Roi des Mèdes	Bouvard	1702	A	
Les Fragments de Lully (Cariselli)	Danchet, Campra	1702	D	1717
La Sérénade Vénitienne	Campra	1702	Entrée de ballet in the above	
Tancredi	Campra	1702	A	1707, 1717, 1729, 1738, 1764
Ulysse	Rebel	1703	A	N.S.
Les Muses	Campra	1703	B	
Le Carnaval et la Folie	Destouches	1704	Comédie- ballet	1719, 1730, 1731, 1738, 1739, 1748

## APPENDIX A

A - Tragédie Lyrique,    B - Opéra-Ballet,    C - Pastorale,    D - Pastiche,    N.S. - Not Successful

Work	Composer	Year	Genre	Revivals
Iphigénie en Tauride	Desmarets, Campra	1704	A	1711, 1719, 1734, 1762
Télémaque	various	1704	A	N.S.
Alcine	Campra	1705	A	
La Vénitienne	La Barre	1705	Comédie- ballet	in part:- 1719, 1726
Philomèle	La Coste	1705	A	1709, 1723
Alcyone	Marais	1706	A	1719, 1730, 1756, 1757, 1771
Cassandra	Bouvard, de la Doue	1706	A	
Polyxène et Pyrrhus	Colasse	1706	A	N.S.
Bradamante	La Coste	1707	A	N.S.
Hippodamie	Campra	1708	A	N.S.
Semélé	Marais	1709	A	N.S.
Méléagre	Bastistin	1709	A	N.S.
Diomède	Bertin	1710	A	N.S.

## APPENDIX A

A - Tragédie Lyrique,    B - Opéra-Ballet,    C - Pastorale,    D - Pastiche,    N.S. - Not Successful

Work	Composer	Year	Genre	Revivals
Les Festes Vénitiennes	Campra	1710	B	1710, 1713, 1721, 1732, 1740, 1750, 1759, 1762
Manto la Fée	Bastistin	1711	A	N.S.
Idoménée	Campra	1712	A	1731
Créuse L'Athenienne	La Coste	1712	A	N.S.
Les Amours de Mars et Vénus	Campra	1712	B	in part: 1712, 1729, 1748
Callirhoe	Destouches	1712	A	1713, 1732, 1748
Médée et Jason	Salomon	1713	A	1727, 1736, 1749
Les Amours Déguisés	Bourgeois	1713	Ballet-lyrique	1726
Télèphe	Campra	1713	A	
Arion	Matho	1714	A	
Les Festes de Thalie	Mouret	1714	B	1722, 1735, 1745
Télémaque	Destouches	1714	A	1730
Les Plaisirs de la Paix	Bourgeois	1715	Ballet	

## APPENDIX A

A - Tragédie Lyrique,    B - Opéra-Ballet,    C - Pastorale,    D - Pastiche,    N.S. - Not Successful

Work	Composer	Year	Genre	Revivals
Theonoé	Salomon	1715	A	N.S.
Ajax	Bertin	1716	A	1726
Les Festes de l'Été	Monteclair	1716	B	1725, in part: 1748, 1752
Hypermnestre	Gervais	1716	A	1717, 1728, 1746, 1765
Ariane	Mouret	1717	A	N.S.
Camille, Reine des Volsques	Campra	1717	A	N.S.
Le Jugement de Paris	Bertin	1718	C	1727
Les Ages	Campra	1718	B	1724
Sémiramis	Destouches	1718	A	N.S.
Les Plaisirs de la Compagne	Bertin	1719	B	
Polydore	Bastistin	1720	A	1739
Les Amours de Protée	Gervais	1720	B	1728
Renaud ou La Suite d'Armide	Desmarets	1722	A	N.S.

## APPENDIX A

A - Tragédie Lyrique,    B - Opéra-Ballet,    C - Pastorale,    D - Pastiche,    N.S. - Not Successful

Work	Composer	Year	Genre	Revivals
Pourceaugnac	music of Lully	1722	Divertissement Italien	
Pirithous	Mouret	1723	A	1734
Festes Grecques et Romaines	Blamont	1723	B	1733, 1734, 1741, 1753, 1762, 1779
La Reine des Peris	Aubert	1725	Comédie Persanne	
Les Éléments	LaLande, Destouches	1725	B	1727, 1734, 1742, 1767, 1771, 1776, 1778, 1780
Télégone	La Coste	1725	A	N.S.
Les Stratagems de l'Amour	Destouches	1726	B	N.S.
Pyrame et Thisbé	Rebel, Francoeur	1726	A	1740, 1759
Les Amours des Dieux	Mouret	1727	B	1737, 1747, 1757, 1767
Orion	La Coste	1728	A	N.S.
La Princesse d'Élide	Villeneuve	1728	B	
Tarsis et Julie	Rebel, Francoeur	1728	A	
Bajocco e Serpilla		1729	Intermède comique	

## APPENDIX A

A - Tragédie Lyrique,    B - Opéra-Ballet,    C - Pastorale,    D - Pastiche,    N.S. - Not Successful

Work	Composer	Year	Genre	Revivals
Les Amours des Déesses	Quinault	1729	Ballet héroïque	
Le Parnasse	Various	1729	Ballet	
Pastorale Héroïque	Rebel	1730	C	
Le Caprice d'Érato	Blamont	1730	Divertissement	
Pyrrhus	Royer	1730	A	
Le Jaloux Trompé	Campra	1731	Intermede	
Endymion	Blamont	1731	C	
Jéphte	Montclair	1732	A	1733, 1734, 1735, 1737, 1738, 1740, 1744, 1761
Les Sens	Mouret	1732	B	
Biblis	La Coste	1732	A	
L'Empire de l'Amour	Marquis de Brassac	1733	B	1741, 1750

## APPENDIX B

## Rameau's Singers and Their Roles

OPERA	JÉLYOTTE	FEL	CHASSÉ
Hippolyte et Aricie, 1733	l'Amour	-	Thésée
Les Indes Galantes 1735	Valère, Don Car- los. (all three take part in 1743 revival)		Huascar
Castor et Pollux 1737	Castor (after 1737)	l'Amour	Pollux
Les Festes d'Hébé, 1739	Thélème and Mercure	Hébé (also 1747 & 1756)	Tyrtée (also 1747 & 1756)
Dardanus 1739	Dardanus	1744 production	1744 production
Les Festes de polymnie, 1745	Acts I & III	Acts I & II	Acts II & III
Le Temple de la Gloire, 1745	Apollon, & Act III	Act II	Act I
Zaïs, 1748	Zaïs	Zélidie	
Pygmalion, 1748	-	-	-
Festes de l'Hymen et de l'Amour, 1748	Osiris & Arueris	Orie	-
Platée, 1749	-	-	-
Naïs, 1749	Neptune	Naïs	Telenus
Zoroastre, 1749	Zoroastre	Amélite	Abramane

Compiled from Lajarte, op. cit., pp. 171 - 214

## APPENDIX C

Schematic for Amadis of LullyPrologue

Overture, g  
 Duet and Chorus, g  
 Air (orchestra), g  
 Air, g  
 Gigue (Orchestra), g  
 Recitative, Duet, Chorus, G  
 Recitative, Air, Duet, Chorus, G  
 Danse (Orchestra), G  
 Chorus, G  
 Duet, Chorus, G

ACT I

The following takes place in the palace of King  
 Lisnart, father of Oriane.

Scene

- I) Recitative, Air, Recitative, g,  
 Amadis and Florestan
- II) Duet, d/D, Corisande, Florestan
- III) Trio, Oriane, Florestan, Corisande, a  
 Recitative, Florestan, Oriane, a  
 Trio, as above, C
- IV) Divertissement  
 March (Orchestra), C  
 Air des Combattants, C  
 Second Air des Combattants, G/C  
 Chorus, C

## APPENDIX C

Schematic for Amadis of LullyACT II

The following takes place in a forest setting.

Scene

- I) Prelude, F  
Air, Arcabonne (alone), F
- II) Recitative, Arcalaüs, Arcabonne  
Recitative and duet, as above, F/d/D
- III) Monologue, Arcalaüs, g
- IV) Prelude, B  
Monologue, Amadis, B
- V) Recitative and duet, Corisande, and Amadis, g/d/g
- VI) Duet, Corisande, Amadis, G
- VII) Divertissement, Arcalaus, followers of Arcalaüs, Amadis  
Corisande, two shepherds  
Air (Orchestra), G  
Chorus, g  
Air (Orchestra), G  
Duet of two shepherds, G  
Chorus, g  
Air, Amadis, g

ACT III

The setting is in a ruined castle where Florestan and Corisande are being held captive. The tomb of Ardan is in the background.

Scene

- I) Prelude, c  
Chorus, captives and jailors, c  
Scene, captives and jailors, c/g  
Chorus, captives, g/c

## APPENDIX C

Schematic for Amadis of LullyACT IIIScene

II) (Arcabonne, led through the air by demons joins the above group.)

Prelude, C  
 Recitative, Arcabonne, C  
 Prelude, C  
 Chorus, Captives, C/G  
 Recitative, Arcabonne, G/C  
 Chorus, Captives, C  
 Scene and Duets, Corisande, Florestan, a/G/C/a  
 Chorus, Captives and Jailers, a  
 Prelude, F  
 Air, Arcabonne, F

III) Recitative, Ghost of Ardan, Arcabonne, c  
 Prelude, C

IV) (Amadis is imprisoned.)

Recitative, Arcabonne, Amadis, C  
 Ritornello and Recitative, Arcabonne and Amadis, C  
 Prelude, C/a  
 Chorus, freed Captives, a  
 Air (Orchestra), a  
 Second Air (Orchestra), a  
 Chorus, freed Captives, a

ACT IV

The setting is an island paradise.

Scene

I) Prelude, e  
 Recitative and Scene, Arcalaüs, Arcabonne, e

II) Ritornello, G  
 Recitative, Oriane (Alone), G

## APPENDIX C

Schematic for Amadis of LullyACT IVScene

- III) Recitative, Arcalaüs, Oriane, D
- IV) Air, Oriane to Amadis who appears to be dead, d
- V) Arcalaüs, Arcabonne, Amadis (dead), Oriane (fainted)  
Ritornello, D/A  
Duet, Arcalaüs, Arcabonne, A
- VI) (Urgande and followers enter).
- Prelude, A  
Recitative, Urgande, A  
Duet, Arcabonne and Urgande, a/A  
Minuet, (Orchestra), A  
Duet, Two followers of Urgande, A  
Recitative, Urgande, D  
Prelude, D  
Duet,  
Prelude, D  
Duet, Arcabonne, Arcalaüs, D

ACT V

The setting is the enchanted palace of Apollo.

Scene

- I) Prelude, F  
Recitative, Urgande, Amadis, F
- II) Scene and Duet, Oriane, Amadis, f/F, A, C
- III) Scene and Trio, Urgande, Amadis, and Oriane, G

## APPENDIX C

Schematic for Amadis of LullyACT VScene

IV) Symphony, G  
Recitative, Urgande, G  
Trio, Oriane, Corisands, Amadis, G  
Quartet, Urgande, Oriane, Corisande, and Florestan, G  
Chorus, G  
Prelude, C

. V) Divertissement

Recitative, a hero, C  
Chorus, heroes and heroines, C  
Chaconne, C  
Chorus, C

## APPENDIX D

Schematic for Zoroastre (1749) of RameauACT I

## Palace of Bactriane

- Scene
- I) Prelude
- Recitative, Zopire, g  
 Recitative and Air en Rondeau, Abramane, G  
 Recitative and Air, Zopire, G/E  
 Recitative, Zopire, Abramane, G
- II) Prélude de basses, G/F  
 Recitative, Abramane, Érinice, F/d  
 Air vif, Abramane, d  
 Duo, Abramane, Érinice, F, (da capo)  
 Recitative, Abramane, Érinice, F/d/g
- III) (Amélite and her followers, Zélise, and Céphie)
- Chorus (Soprano only), g  
 Recitative, Amélite, g  
 Recitative, Céphie, Zélise, g/D  
 Air, Amélite, G (da capo)  
 Chorus (sopranos only), g  
 Air tendre en rondeau (Orchestra), g  
 Air, Céphie, G  
 Gavotte vive en rondeau, Gavotte II, (Orchestra), g/G  
 Duo, Céphie, Zélise, g  
 Gavotte tendre, (Orchestra), g  
 Unnamed Orch. Piece (Air Leger)  
 Ensemble, Amélite and Chorus, B<sup>b</sup>/g  
 Recitative, Amélite, Érinice, g/B<sup>b</sup>
- IV) Recitative, Amélite, g  
 Recitative, Érinice, G
- V) Recitative, Amélite, G  
 Chorus of Furies, G

## APPENDIX D

Schematic for Zoroastre (1749) of RameauACT II

## An Outdoors Scene at Daybreak

Scene

- I) Ritornello, D  
 Air, Abénis, D/A  
 Recitative, Cénide, D  
 Duo, Cénide, Abénis, D  
 Recitative, Abénis, Cénide, d/D  
 Chorus with Abénis, Cénide, D
- II) Zoroastre, Magis, Indians, Abénis, Cénide
- IV) Prelude, entrance of Indians, D  
 Recitative, Zoroastre, g  
 Chorus, B/g  
 Recitative, Zoroastre, B/g  
 Chorus, B  
 Recitative, Zoroastre, G  
 Marche Lente et Majestueuse, for the adoration of Orosmade, G  
 Recitative, Zoroastre, g  
 Air Majestueux (Orchestra), G  
 Recitative, Zoroastre, G  
 Air, Zoroastre, G  
 Chorus, G Ariette, Zoroastre, B<sup>b</sup>  
 Sarabande (Orchestra), g  
 Gigue (Orchestra), G  
 Air, Cénide, g  
 Minuets I & II, G/g  
 Recitative, Zoroastre, G  
 Chorus, G  
 Recitative Zoroastre, G  
 Chorus, G  
 Contredanse (Orchestra), G  
 Chorus, E
- V) Recitative of Orosmade, unseen voice, E  
 Recitative Zoroastre, E  
 Recitative, Orosmade, E  
 Recitative, Zoroastre, E  
 Chorus, E

Schematic for Zoroastre (1749) of RameauACT III

## Palace of Bactriane

Scene

- I) (Chorus of citizens during which Zoroastre appears on a flaming chariot.)  
Chorus with Recitative, Zoroastre, d
- II) Recitative, Zoroastre, Zélise, Céphie, d/D  
Chorus, G with Zoroastre, Zélise, Céphie
- III) (Cast as above.)  
Recitative, Zoroastre, G  
Recitative with three choral interjections, Zoroastre and people, G/B<sup>b</sup>
- (IV) (Amélite, Érinice, Evil Spirits and aforementioned cast.)  
Recitative, Amélite, Érinice with choral interjections, B<sup>b</sup>
- V) Recitative  
Duo, Amélite, Zoroastre, d  
Air, Zoroastre, d  
Recitative, Amélite, D  
Duo, d  
Chorus with Amélite and Zoroastre, d
- VI) (Abramane enters.)  
Recitative with chorus, Abramane and Zoroastre, d
- VII) (Amélite and Zoroastre.)  
Recitative, Amélite & Zoroastre, g  
Duo, Amélite, Zoroastre, g  
Recitative, Zoroastre, G, E  
Chorus and sole fairy, E
- VIII) Sarabande, (Orchestra), E  
Air gai, (Orchestra), e  
Recitative and Air, a genie, a  
Gavotte en rondeau, (Orchestra)a  
Recitative, a fairy, A  
Passepied I & II, A/a  
Duo, a fairy and genie, A  
Recitative, Zoroastre, f#
- IX) (Amélite, People, Fairies and Genies)  
Recitative, Amélite, A  
Duo, Fairy and genie, A  
Chorus, A

Schematic for Zoroastre (1749) of RameauACT IV

## Abramane's Underground Temple

Scene

- I) (Abramane alone) - Prelude  
Monologue (da capo)  
Air, g
- II) (Zopire enters.)  
Recitative, Abramane, Zopire, E<sup>b</sup>
- III) (Érinice, Abramane, Zopire,)  
Recitative and Duo, Érinice, Abramane, E<sup>b</sup>/C  
Recitative, Érinice, Abramane, C
- IV) (Cast as above, with Priests in background.)  
Recitative, Abramane, a/F  
Chorus, F  
Recitative, Abramane, d  
Air Grave (Orchestra), g  
Recitative, Abramane, g  
Duo, Érinice, Abramane, g
- V) (Demons enter)  
Chorus of Demons, d  
Recitative, Vengeance, F/d  
Air Grave (Orchestra), Ballet of Demons, B<sup>b</sup>  
Recitative, Vengeance, Érinice, g/G  
Air, Vengeance, B<sup>b</sup>  
Recitative, Abramane, Vengeance, B<sup>b</sup>  
Air vif, (Orchestra), F  
Recitative, Vengeance, Abramane, F  
Ensemble, two furies, Vengeance, and Chorus, F  
Air Très vif, (Orchestra), F  
Recitative, Vengeance, d  
Air, Arimane, d (da capo)  
Finale, Érinice, Abramane, Furies  
Chorus, Vengeance, F

ACT V

## Gardens in the Palace of Amélite, a Temple

Scene

- I) (Amélite alone)  
Air en rondeau, Amélite, g (da capo)

Schematic for Zoroastre (1749) of RameauACT VScene

- II) (Amélite, Zoroastre)  
 Recitative, Amélite, C  
 Air, Amélite, E<sup>b</sup>, Zoroastre, E<sup>b</sup>  
 Recitative
- III) (Amélite, Zoroastre, Céphie, Zélise, Citizens)  
 Chorus, a  
 Recitative, Zoroastre, Amélite, A  
 Chorus, f#/D
- IV) (Abramane and armed Priests join the cast of Scene III.)  
 Recitative, Abramane, Amélite F/d  
 Duo, Zoroastre, Abramane, d/D  
 Chorus, D  
 Recitative, Zoroastre, D/A  
 Chorus, A  
 Air Majestueux, (Orchestra), A  
 Recitative, Zoroastre, Amélite, A  
 Duo, Zoroastre, Amélite, a  
 Rondeau (Chaconne), (Orchestra), A  
 Recitative, Zoroastre, A  
 Entrance of Priests, (Orchestra), A  
 Rigaudon I, (Orchestra), A  
 Rigaudon II, (Orchestra), a  
 Rigaudon I, repeated  
 Ariette Lente, Amélite, A (da capo)  
 Air Gracieux en Rondeau, (Orchestra) a  
 Gavotte Vive, (Orchestra) A  
 Gavotte II, (Orchestra), a  
 Loure, (Orchestra), A

## REVISED ACTS OF 1756

Act II

- I) Zoroastre alone.
- Ritornello (Orchestra), F  
 Recitative, Zoroastre, F  
 Air tendre, Zoroastre, F (da capo)





Schematic for Revised Acts. (1756) of ZoroastreACT III

- VI) Cont'd. Tambourin en Rondeau, (Orchestra), F  
 Recitative, Zoroastre, Amélie, F/f  
 Chorus, Amélie, C
- VII) Recitative, Abramane, Zoroastre, and Amélie; A<sup>b</sup>/D<sup>b</sup>  
 Air, Amélie, B<sup>b</sup>  
 Recitative, Zoroastre with choral comment B<sup>b</sup>  
 Embracement (Orchestra), C

ACT VScene

- I) Érinice  
 Prelude, (Orchestra), g  
 Recitative, Érinice, g  
 Air, Érinice, g (da capo)
- II) Recitative, Zoroastre, Érinice, g  
 Air tendre, Érinice, G  
 Recitative, Zoroastre, Érinice, G
- III) Recitative, Zoroastre, G/g  
 Off stage Chorus, Céphie, Zoroastre, g
- IV) Recitative, Céphie, Zoroastre, b<sup>b</sup>  
 Chorus, Céphie, Zoroastre, and Abramane, E<sup>b</sup>  
 Recitative, Zoroastre, Abramane, c
- VI) Annonce, (Orchestra), C  
 Recitative, Oromasès, c  
 Air, Oromasès, C
- VII) Air Majestueux, (Orchestra), ballet, G  
 Air en Rondeau, Chaconne, (Orchestra), G  
 Duo, Zoroastre, Amélie, c (da capo)
- VIII) Entrance of Shepherds, people,  
 (Orchestra), G

Schematic for Revised Acts (1756) of ZoroastreACT VScene

VIII) Cont'd Air gracieuse, Amélie, G, (da capo)  
Gavottes, (Orchestra), I, G  
II, g  
I, G  
Danse, (Orchestra), C

<u>Zoroastre</u> Act I, Scene I.	<u>Rhyme</u>
Zopire - À l'heureux Abramane enfin tout est propice, Le peuple consterné de ce ravage affreux, Pour disposer du trône attend l'arrêt des Dieux, Faites les déclarer en faveur d'Érinice.	a b b a
Abramane - C'en fait, qu'à son tour Amélite gémissé.	-----
(Air vif en Rondeau) Non, je ne puis assez punir une inhumaine qui m'outrage, Dans des fers odieux est-ce a moi de languir, Zoroastre est aimé, la haine est mon partage, Non, je ne puis assez punir une inhumaine qui m'outrage, Trop ingrate Amélite il est tems que ma rage, Te rende tous les maux que tu m'as fait souffrir, Non, je ne puis assez punir une inhumaine qui m'outrage.	a a a a a a a
Zopire - Et nos dieux, et le Peuple ont proscrit sans retour, Le chef audacieux d'une secte ennemie: Le Roi, qu'avaient séduit les erreurs de l'imple, À la fleur de ses ans vient de perdre le jour.	----- a b b a
(Air un peu gai) Rien ne peut plus troubler le cours de votre vie, Si vous triomphez de l'amour, Rien ne peut plus troubler le cours de votre vie, Si vous triomphez de l'amour.	a b a b
Abramane - Zoroastre est proscrit, il fuit, il respire.	----- a
Zopire - Nos Dieux de leur gloire jaloux ont vangé leurs autels qu'ils ne doivent qu'à vous.	----- b
Abramane - Est-ce assez d'une éxil pour l'horreur qu'il m'inspire!	a
Zopire - Peut'il échapper à vos coups? De vos enchantements la force est invincible, Le pouvoir qu'Ariman a remis en vos mains, De sa vaste puissance est l'image terrible; Vous avez à ses pieds entraîné les humains.	a c d c d
Abramane - Ce pouvoir éclatant ne touche plus mon âme; Que l'appât d'un trône est flateur! Ce seul bien manque à ma grandeur, Et mon ambition qui s'irritent et s'enflame, Le présente sans cesse aux désire de mon coeur. Puis-je compter sur Érinice? Zopire, elle devait m'attendre dans ces lieux.	----- a b b a b c d
Zopire - Vous la voyez, Mes soins ont seconde vos voeux, Qu'au défaut de l'amour la gloire vous unisse, Immolez tout pour être heureux.	----- a b c b

Amadis ActI, Scene IRhyme

Florestan	-	Je reviens dans ces lieux pour y voir ce que j'aime: Chaque moment est cher pour moi: Mais au sang qui nous joint je sais ce que je doi; Je ne puis vous laisser, sans une peine extrême, Dans la douleur ou je vous voi. Le grand coeur d'Amadis doit être inébraulable: Quel malheur peut troubler un héros indomptable? Vainqueur des fiers tyrans et des monstres affreux...	a b b a b c c d
Amadis	-	J'aime, hélas! c'est assez pour être malheureux.	d
Florestan	-	Sans cesse vous volez de victoire en victoire: Votre grand nom s'étend aussi loin que le jour: Si vous vous plaignez de l'amour, Consolez-vous avec la gloire.	a b b a
Amadis	-	Ah! que l'amour paraît charmant! Mais, hélas! il n'est point de plus cruel tourment. Que je trouvais d'appas dans ma naissante flamme! Que j'aimais à former un tendre engagement! Je payerai bien chèrement Les trompeuses douceurs qui séduisaient mon âme. Ah! que l'amour paraît charmant! Mais, hélas! il n'est point de plus cruel tourment. J'ai choisi la gloire pour guide; J'ai prétendu marcher sur les traces d'Alcide: Heureux, si j'avais évité Le charme trop fatal dont il fût enchanté! Son cœur n'eut que trop de tendresse, Je suis tombé dans son malheur; J'ai mal imité sa valeur, J'imite trop bien sa faiblesse. J'aime Oriane, hélas! je l'aime sans espoir.	a a b a a b a a c c d d e f f e f
Florestan	-	Elle dépend d'un père; elle suit son devoir.	f
Amadis	-	Oriane m'aimait; je l'aimais sans alarmes.	a
Florestan	-	Que vous peut-elle offrir que d'inutiles larmes? L'empereur des Romains sur son trône l'attend.	a b
Amadis	-	Je pourrais l'obtenir par la force des armes, Si son amour était constant; Et je croyais son coeur à l'épreuve des charmes Du trône le plus éclatant.	a c a c

	Fut-il jamais amant plus fidèle et plus tendre?	a
	Fut-il jamais amant plus malheureux que moi?	b
	La Beauté dont je suis la loi	b
	Me bannit, pour jamais, saus me vouloir entendre:	a
	Hélas! est-ce le prix que je devais attendre	a
	De mon amour et de ma foi!	b
	Fut-il jamais amant plus fidèle et plus tendre?	a
	Fut-il jamais amant plus malheureux que moi?	b
	<hr/>	
Florestan	-    Quand on est aimé comme on aime,	a
	C'est une trahison que de se dégager:	b
	Mais c'est une faiblesse extrême	a
	D'aimer une inconstante et de ne pas changer.	b
	Vous serez plus heureux dans une amour nouvelle.	c
Amadis	-    Oriane, ingrante et cruelle,	c
	M'accable de mortels ennuis:	d
	Mais j'ai juré de conserver pour elle	a
	Une amour éternelle,	a
	Tout infortuné que je suis.	e
	J'aime mieux être encor malheureux qu'infidèle.	a
	C'est trop vous arrêter; allez; suivez l'amour.	f
	Corisande en ces lieux attend votre retour.	f
	<hr/>	
Florestan	-    Vous puis-je abandonner à votre inquiétude?	a
Amadis	-    Un amour malheureux cherche la solitude.	a

## Dramatic Works

- Hippolyte et Aricie, tragédie lyrique; Paris, October 1, 1733  
(Pellegrin).
- Les Indes galantes, opéra-ballet; Paris, August 23, 1735  
(Fuzelier).
- Castor et Pollux, tragédie Lyrique; Paris, October 24, 1737  
(Bernard).
- Les Fêtes d'Hébé (Les Talents lyriques), opéra-ballet; Paris,  
May 21, 1739 (Montdorge).
- Dardanus, tragédie lyrique; Paris, November 19, 1739  
(Le Clerc de la Bruere).
- La Princess de Navarre, comédie-ballet; Versailles, February 23,  
1745 (Voltaire).
- Platée, comédie lyrique; Versailles, March 31, 1745 (Autreau &  
Le Valois d'Orville).
- Les Fêtes de Polymnie, opéra-ballet; Paris, October 12, 1745  
(Cahusac).
- Le Temple de la Gloire, opéra-ballet; Versailles, November 27,  
1745 (Voltaire).
- Les Fêtes de l'Hymen et de l'Amour, opéra-ballet; Versailles,  
March 15, 1747 (Cahusac).
- Zaïs, pastorale héroïque; Paris, February 29, 1748 (Cahusac).
- Pygmalion, acte de ballet; Paris, August 27, 1748 (Ballot de Sovot).
- Les Surprises de l'Amour, opéra-ballet; Versailles, November 27,  
1748 (Bernard).
- Naïs, pastorale héroïque; Paris, April 22, 1749 (Cahusac).
- Zoroastre, tragédie lyrique; Paris, ~~April 22~~<sup>Dec. 5</sup>, 1749 (Cahusac).
- La Guirlande, acte de ballet; Paris, September 21, 1751  
(Marmontel).
- Acante et Céphise, pastorale héroïque; Paris, November 9, 1751  
(Marmontel).

Daphnis et Églé, pastorale héroïque; Fontainebleau, October 30, 1753 (Colle).

Linus, tragédie lyrique (Le Clerc de la Bruere); unperformed and lost.

Lysis et Délie, pastorale (Marmontel); unperformed and lost.

Les Sybarites, acte de ballet; Fontainebleau, November 13, 1753 (Marmontel).

La Naissance d'Osiris, acte de ballet; Fontainebleau, August 12, 1754 (Cahusac).

Anacréon, acte de ballet; Fontainebleau, October 23, 1754 (Cahusac).

Anacreon, acte de ballet added to Les Surprises de l'Amour; Paris, May 31, 1757 (Bernard).

Les Paladins, comédie lyrique; Paris, February 12, 1760 (Monticourt).

Abaris ou les Boréades, tragédie lyrique (probably Cahusac); unperformed (1764).

Nélée et Mrythis, acte de ballet; date unknown; unperformed.

Zephyre, acte de ballet; date unknown; unperformed.

Io, acte de ballet; date unknown; unperformed.

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Title of Thesis

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OF JEAN-PHILIPPE RAMEAU'S ZOROASTRE

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