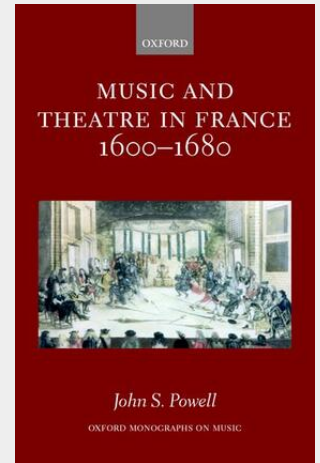


Powell

MUSIC & THEATRE IN FRANCE 1600

During the course of the 17th century, the dramatic arts reached a pinnacle of development in France; but despite the volumes devoted to the literature and theatre of the ancien régime, historians have largely neglected the importance of music and dance. This study defines the musical practices of comedy, tragicomedy, tragedy, and mythological and non-mythological pastoral drama, from the arrival of the first repertory companies in Paris until the establishment of the Comédie-Française. The dynamic interaction of the performing arts in primarily spoken theatre, cross-fertilized by ballet de cour and imported Italian opera, gave rise to a set of musical conventions that later informed the pastorale en musique and early French pastoral opera. The performance history of four comédies-ballets by Molière, Lully, and Charpentier leads to a discussion of the musical and balletic performance practices of Molière's theatre and the interconnections between Molière's last comédie-ballet, *Le Malade imaginaire*, and Lully's first opera, *Les Fêtes de l'Amour et de Bacchus*.



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