Pierre Beauchamps came on the scene at a seminal time in the development of French musical theater. His first recorded appearance as a dancer in the Ballet du dérèglement des passions (performed in the Palais-Cardinal on 23 January 1648) followed in the wake of Cardinal Mazarin's early attempts at importing Italian opera to France (with Orfeo of Rossi and Butti). The year 1648 began the golden age of the mythological machine play, an important forerunner of French opera, when the Théâtre du Marais performed their grandest pièce en machines on the Orpheus myth: Chapoton's La Grand Journée des Machines, ou le Mariage d'Orphée et Euridice (with sets and machines by Denis Buffequin and music by Charles Courpex, dit Dassous). Pierre Corneille would set a new standard of spectacular musical theater with his 1650 production of Androméda (with sets and machines by Giacomo Torelli).

This was also a time of fomenting civil unrest in France. The Parisian populace rose up against Cardinal Jules Mazarin in the summer of 1648, and the royal
family fled Paris and took refuge in the château of Reuil for nearly a year. A power struggle between the nobility and the monarchy ensued, and the Brionde (as this civil war was called) would last until 1652. During these years Beau-
champs became unofficial dancing teacher to the young Louis XIV. In 1655
Beauchamps danced alongside his royal pupil in the Ballet de la nuit, a work that
also marked the court début of Jean-Baptiste Lully. Beauchamps would hitch
his wagon to the younger Lully's star during the 1650s and 1660s, when the two
appeared together in a succession of court ballets—including the dance entrées
intercalated in the Caprilli/Butti opera Le Nozze di Peleo e di Tethi, performed
at the Petit Bourbon in April of 1654. Beauchamps’s reputation as a virtuoso
caucer quickly grew. For his agile movements, precision, and high, bold leaps
he executed in the Ballet des plaisirs troublés (1657), Beauchamps was praised by
Loret as the best dancer in France. In the Benserade-Lully Ballet d’Alcidiane
the following year, according to Loret, Beauchamps “surpassed all the other
dancers.” Beauchamps’s career as a dance choreographer began around 1656.
According to Loret, Beauchamps composed some of the dances for an unnamed
masquerade by Lully, given in Mazarin’s apartments in the Louvre on 3 Febru-
ary 1656. As Beauchamps’s reputation grew, he was called upon to choreo-
graph and perform in ballets given for important state occasions, and he choreo-
gaphed many of the major court ballets of the 1660s.

Beauchamps, Molière, and Lully

Beauchamps’s professional association with Molière was strengthened through
family ties. For two generations, municipal and court orchestras included musi-
cians from two related families: the Beauchamps (Christophe, Denis, Louis,
Nicolas, Vincent, and Pierre) and the Mazuelas (Adrian, Guillaume, Jehan, Je-
han II, Jean, Michel, and Pierre). Guillaume Manuel, who played in Louis XIII’s
grande bande along with the elder Pierre and Louis Beauchamps, was our Pierre
Beauchamps’s great-uncle and Molière’s great-grandfather. No doubt Beau-
champs’s career profited from his relation to the soon-to-be-famous actor and
playwright.

Pierre Beauchamps danced in the court premières of nine of the Molière-
Lully comédies-ballets. His name often heads professional baladins listed in
the livrets, where he portrayed a variety of colorful and exotic characters. These
range from the elegant (a “galant”) to the comic (a buffoon, a jester, a dog keeper, a solici-

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sea-god, a Cyclops, and a fury) to pastoral characters (a shepherd, a faun, and a
follower of Bacchus), along with exotic figures (a gypsy, a Moor, a Bisceyan,
a Turk, and a Spaniard). Beauchamps danced alongside the king in Le Mariage forcé
(1664), in Le Sicilien (1669), and in Les Amants magnifiques (1670). In the Ballet
d’Alicante that concluded the third day of Les Plaisirs de l’île enchantée (1664), Bea-
champs danced the role of Roger (Ruggiero)—thereby standing in for the king,
who had portrayed the Christian knight during the previous days of the fête.

Whereas Beauchamps is credited with composing the dances for the court
premieres of the Molière-Lully comédies-ballets, modern scholars disagree
with regard to which works. That as it may, the careers of Beauchamps and
Molière would become closely intertwined throughout the 1660s. Their first

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collaboration was Les Fâcheux, Molière’s first comédie-ballet that was commis-
sioned by Nicolas Fouquet, then Minister of Finance. Fouquet had wished to
to entertain Louis XIV with a ballet à entrées, the king’s favorite form of entertain-
ment. In this type of ballet, each dance entrée was related thematically to the
chosen subject: the one chosen for Fouquet’s ballet was the various species of
“nuisances” (fâcheux) that plagued the court and annoyed the king. Like other
professional acting companies of the time, Molière’s troupe was no stranger to
ballet de cour and its conventions. For the performance of Les Fâcheux at the
château of Vaux-le-Vicomte, Molière replaced the récits (solo vocal comment-

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ing on the ensuing action) that traditionally introduced each ballet entrée with
comic episodes that presented still more varieties of fâcheux. The dramatic con-
tinuity provided by a play transformed a ballet à entrées into what Molière en-
thusiastically announced to be “un mélangé qui est nouveau pour nos théâtres”
a mixture that is new for our stages; Avertissement” to Les Fâcheux.8

Having but two weeks to write the play and rehearse the dancing actors,
Molière left other aspects of the production to his colleagues. The poet Paul
Pellisson (Fouquet’s secretary) wrote the verse prologue, Beauchamps com-
pose the ballet and its music, Charles Le Brun painted the scenic embellish-
ments, and Giacomo Torelli designed the sets and stage machines. Even Lully,
whom the king had appointed to the post Suivant du ballet of the musique et compos-
teur de la musique de la chambre the previous May, provided a sung courante
for the entertainment. Indeed, Molière’s play hints that Lully may well have had
a larger hand in the ballet. When in Act 3, scene 3 the dancing nuisance leaves to
show “Baptiste le très cher” his courante and to entreat him to “compose the
pants,” perhaps Molière is slyly letting us in on a secret that Lully similarly
helped Beauchamps with the scoring of his ballet.

What, then, was the extent of Beauchamps’s participation in the Vaux-
le-Vicomte première of Les Fâcheux? A marginal inscription at the beginning of
the sole surviving manuscript (by the king's music librarian, André Danican Philidor), states that "this ballet was composed, the airs and the dances, by Mr. Beauchamps." From this it seems clear that Beauchamps composed both the dance music and the choreography. We might further speculate that he took on some of the traditional duties of the organizer of ballets, as described in Saint-Hubert's 1641 ballet treatise, La Manière de composer et faire réussir les ballets. These duties include overseeing the rehearsals of the dancers, selecting masks and props for the different entrées, guiding the entrances and exits of the dancers, conducting the orchestra (or perhaps just signaling the players when to begin), marking the dancers' positions on the dance floor, and indicating when the entrées should start. Certainly, Beauchamps had his hands full with these duties, and he appears to have had some help with the choreography: according to the gazetteur Jean Loret, Hilaire d'Olivet "composed several pleasant entrées." D'Olivet was a maître de danse particulier, that is, a private dance teacher, and one of the original thirteen members of the Académie Royale de Danse. Beauchamps and d'Olivet had jointly choreographed the Ballet de l'imprudence earlier that year, so it stands to reason that d'Olivet probably contributed some choreography to this performance of Les Fâcheux.

Molière and his company were invited to Fontainebleau on 25 and 27 August 1666 to repeat Les Fâcheux on a double-bill with the playwright's new comedy, L'École des maris—for which the king paid them the princely sum of 16,428 livres for "decorations, balados, danses, nourriture et recompense des comédien" (decorations, professional dancers, [other] dancers, meals and compensation for the actors). No doubt Molière used Beauchamps's music and choreography when he presented Les Fâcheux for a highly acclaimed run of forty-four performances at the Théâtre du Palais-Royal in Paris, beginning in November 1666. Loret, in his letter of 16 November 1666, proclaimed: "Les Fâcheux, this new play which, by its extreme cleverness, so greatly enchanted these past days the most judicious at Court, is now being performed in Paris: and, certainly everyone attests that among all plays until now, one sees nothing funnier." Whereas it is not known whether or not Beauchamps collaborated in these 1666 performances of Les Fâcheux, we know that in the years following Beauchamps would serve Molière and his Troupe du Roy in several capacities—as maître de ballet, as choreographer, and even as conductor of the theater orchestra.

Beauchamps's next collaboration with Molière and Lully was Le Mariage forcé (1666), a comédie-ballet written upon royal command for performance in the Louvre apartments of the Queen Mother. In his capacity as the newly appointed Superintendent of the King's Music, Lully composed the dance airs and the vocal numbers. Some of the dances were conceived for performance by professional baladins (d'Olivet, Saint-André, des Brosses, de Longe, Le Chanteur, Beauchamps, the des-Airs brothers, Raynal, Noblet, La Pierre, d'Hfeuroux, and Le Mercier), whereas others featured the king and his courtiers (the Comte d'Armagnac, the Marquises de Villeroi and de Rasaan, and Messieurs de Tartas de La Lanne, du Pille, and Le Duc). The professionals danced ballet-pantomimes for Jealousy, Chagrin, and Suspicion (Première entrée), for the magician and four demons (Quatrième entrée), and for the dancing master (Cinquième entrée), while the noble amateurs joined them in the dances for four "jokers" (Deuxième entrée), gypsey men and women (Troisième entrée), Spanish ladies and gentlemen (Sixième entrée), and four gullants (Dernière entrée).

For the public performance of Le Mariage forcé at the Théâtre du Palais-Royal beginning 15 February 1664, Beauchamps was paid 550 livres "pour faire le ballet" (for composing the ballet). According to the company's financial register, the play was performed with "le ballet et les oremens" ("ornaments" referring presumably to the instrumental and vocal music). Indeed, it appears that Molière attempted to offer the Parisian public a spectacle on the same scale as the court premiere—for the accounts kept by the actor La Grange list a daily expense of 109 livres for music and dance in excess of the ordinary operating expenses. By comparing these expenses with those recorded in a second register kept by the actor La Thoirillière, we can deduce that Molière's company employed twelve strings, a singer, around four oboes, and two tambours de basques (tambourines) for the intermezzi. Nine professional dancers were also hired for these twelve performances—an unprecedented number for the public theater. Although the comédie-ballet was a popular success, the financial drain substantially reduced the company's profit margin and impacted upon each actor's share of the house receipts. For example, after production expenses were deducted from the 200 livres taken in for the tenth performance, each actor's earnings amounted to a mere 3 livres 5 sols.

Molière and Lully collaborated in nine more comédie-ballets during the years 1664–1670, and Beauchamps's name regularly appears listed among the professional dancers who performed in them at court. As with Le Mariage forcé, after their court premières Molière capitalized on his success by producing the majority of his comédie-ballets before the general public at the Théâtre du Palais-Royal. The daily financial registers of theatrical seasons from 1664 to 1671 have not survived, and so there is no evidence to indicate that Beauchamps assisted in adapting these comédie-ballets to the public stage during this period. Indeed, there is evidence to the contrary—that after Le Mariage forcé Molière's company engaged a new maître de ballet. For La Princesse d'Élide, which played at the Palais-Royal from 9 November 1664 until 4 January 1665, 320 livres were
paid to a "Mr des Brosses." This must be Antoine des Brosses, the dancer who performed the role of "un Chagrin" in the premier intermède of Le Mariage forcé at court. In the three-day fête at Versailles (Les Plaisirs de l'Ile enchantée) during which La Princesse d'Élise was first given, des Brosses danced as one of the signs of the zodiac, as a monster, and as a knight. Thereafter Molière evidently engaged des Brosses as ballet master for his Paris performances of La Princesse d'Élise—even if in the following year des Brosses was in the service of the Théâtre du Marais, where he was ballet master for its production of Boyer's machine-play Les Amours de Jupiter et de Sémilé. While there is no record of Beauchamps's association with the public theater during the years 1664–1670, he and Molière may have collaborated on a ballet some time in 1667 or 1668. An "Air de Ballet de M. de Beauchamp," with poetry ascribed to Molière, appears in the Recueil des plus beaux vers qui ont été mis en chant (1668). According to Georges Coutou, Molière's verses seem to be addressed to Mlle du Parc (Marquise Thérèse de Gorfio), one of the leading actresses of Molière's company who was often praised for her singing and dancing. The gazetteur Loret singled out her performance in Les Fâcheux for acclaim, and another author recalled, with more than a hint of fetishism, that she used to perform "certain remarkable cabrioles—for one could see her legs and part of her thighs through the slit in her skirt, as well as her silk hose attached to her garters." In Le Mariage forcé Mlle du Parc played the flirtatious Dorimène, who dances with four gallants at her own wedding. The height of her recognition at court came in 1664, when she performed the role of Alcina, the enchantress of Les Plaisirs de l'Ile enchantée. In the final Ballet du Palais d'Alcino she danced opposite Beauchamps (who danced the role of Ruggiero, or Roger).

Beauchamps and the Académie Royale des Opéras

It appears that Beauchamps did not work again for the Théâtre du Palais-Royal until the 1671–72 season. But in the meantime, he became involved in Pomone, the inaugural production of Pierre Perrin's Académie Royale des Opéras, which opened on 3 March 1671 in a rented theater (the Jeu de Paume de la Bouteille) and ran for 146 performances. Beauchamps and other veteran baladins of court ballets—including Saint-André, Patrie, and La Pierre—performed the dances, and Jean de Tralage also credited Beauchamps with the choreography. A document of around 1672, preserved in the archives of the Comédie-Française, further clarifies Beauchamps's involvement in this production:

And as for the opera Les Peines et les plaisirs de l'Amour (that is, the second production of Perrin's Académie Royale des Opéras), he stated that all of the music was ready before Pomone closed, since Monsieur de Beauchamps, who danced for about two months in Pomone, heard the rehearsal of the aforesaid second opera on the first day that he joined the opera, and that Monsieur des Brosses had all of the dance airs of this second opera before he relinquished his position to the aforesaid Beauchamps. This intriguing document reveals that des Brosses initially served as maître de ballet for Perrin's Académie Royale des Opéras, and that Beauchamps took over des Brosses's position for the last two months of the seven- or eight-month run of Pomone. Meanwhile, des Brosses evidently left to take a position as maître de ballet for the elaborate production of Donnave de Visé's musical machine-play, Le Mariage de Bacchus et d'Ariane, which was to be given at the rival Théâtre du Marais during the winter of 1671–72.

Beauchamps, Psyche, and collaboration with Molière and Cambert

The winter of 1671 was an exciting theatrical season—one that was exploding with multi-generic spectacles that combined music, dance, décor, and machines in richly inventive ways. The operas of Pomone (text by Perrin, music by Cambert) and Les Peines et les Plaisirs de l'Amour (text by Gilbert, music by Cambert) at the Académie Royale des Opéras were wildly successful, to the extent that the Parisian public was literally beating down the doors to see it. Molière's latest comédie-ballet Le Bourgeois Gentilhomme (text by Molière, music by Lully) had enjoyed an unprecedented run of performances at the Théâtre du Palais-Royal. And the Théâtre du Marais premièred Le Mariage de Bacchus et d'Ariane, the first in a trilogy of machine-plays by Jean Donnave de Visé, with visually stunning sets and complex aerial machine-effects designed by Denis Buffonquin, in an extended three-month run. The rush was on to create works of musical theater on an ever grander scale.

Beauchamps was one of several maîtres de ballet who were involved in the court production of Psyche, a tragédie-ballet by Molière, Pierre Corneille, and Philippe Quinault, with music by Lully and sets and machines by Carlo Vigarani. The première took place on 17 January 1671 in the Grande Salle des Machines, the spectacular playhouse within the Tuileries Palace built ten years
earlier. The theater had not been used since Cavalli's opera Ercole amante (1662) had played there, and in its garde-mallesque were the sets and stage machines which had been designed for use in future production. Lully's dances for Psyché included (in addition to "dances ordinaires") colorful dance-pantomimes for a variety of characters: dryadés, silène deities, demigods of the streams (Prologues; afflicted men wandering in the desert (Premier intermède); fairies and Cyclops who forge silver vases (Seconde intermède); cupids and zephyrs (Troisième intermède) furies and leaping goblins (Quatrième intermède); the entourages of Apollo (gallant shepherds), of Bacchus (maenads and gypsies), of Mentor (Punchinellos and buffoons), and of Mars (spear, mace, and shield-bearers) in the final intermède. In all, some eighty-two dancers performed in the ballet episodes. From the royal accounts, we know that Beauchamps received 300 livres "pour ses peines et recompenses d'avour ayver audit ballet" (for his trouble and compensation for having served in the aforesaid ballet), and was assisted by two autres maistres de danse, Antoine des Braschi (who received 200 livres) and Nicolas Delorge (150 livres). It seems likely that these three were in charge of choreographing the dances to Lully's music (undoubtedly with Lully's input) and supervising their execution.56

Molière subsequently engaged Beauchamps for his somewhat reduced production of Psyché at the Théâtre du Palais-Royal. But before they could stage this pièce à grand spectacle, the company voted to remodel the stage to accommodate the elaborate scene changes (so essential to the play) and the technically demanding machine effects and aerial flights. By the end of the Lenten break upgrading the stage and auditorium was completed, and on 15 April 1671 work began on the machines, decorations, music, ballet, and generally all of the ornaments necessary for this grand spectacle.57 For the ballet numbers Beauchamps had at his disposal twelve dancers and four petits danseurs two graces and six little cupids and zephyrs to perform the aerial flights; and two acrobats. The number of dancing characters were pared down to roughly half that of the court production, and no doubt there was much doubling of roles.58 We do not know the names of the dancers who appeared in these performances, but it is probable that some were among the eighty-two dancers who had danced in the court première.

Performances of Psyché began on 24 July 1671 and lasted until October. The financial register kept by La Grange provides details of Beauchamps's duties and the amounts he was paid: 1,100 livres "for having composed the ballets [pour avoir fait les ballets] and for leading [conduire] the music," together with an additional payment of 11 livres per performance "for beating time to the music [pour battre la mesure à la musique] as well as for supervising [entretenir] the ballets."59 From these précisions it appears that Beauchamps choreographed the dances, coordinated the movements with Lully's music, oversaw the execution of the ballets, and conducted the orchestra for the Palais-Royal performances.

The first run of Psyché lasted for thirty-eight performances, from 24 July until 25 October of 1671; the second for thirty performances, from 15 January to 6 March 1672. Meanwhile, Perrin's Académie Royale des Opéra fell into financial trouble owing to mismanagement. The theater was closed by royal decree on 1 April 1672, whereupon Lully stepped in to take over and obtain a new opera privilege from the king. At about the same time, Lully and Molière fell out—probably over the former's acquisition of this royal privilege, which amounted to a monopoly on opera. An early draft of the document contained a clause, aimed primarily at the Palais-Royal, prohibiting theater companies from performing works "with more than two airs and two instruments"; Molière and his company petitioned the king to have these restrictions struck from the final version.59

Possibly in retaliation, Molière revived several of his nonmusical comedies (L'Avare, L'Ecole des maris, Le Cocus imaginaires, L'Étranger, Amphitryon, Les Femmes savantes, and Le Misanthrope) during the spring and summer of 1672 and supplied them with orchestral music. Moreover, the company's financial registers show that Beauchamps assisted with the revival of several of Molière's earlier confrides-ballets, presumably with Lully's original music.60 Le Bourgeois Gentilhomme, revived on 14 May 1672 for a run of ten performances, featured "strings, dancers, and vocal music"—for which Beauchamps received 11 livres per performance. Next, Molière revived Monsieur de Pourcainbagne for five performances, beginning on 2 July 1672, with "violons et danseurs"; again, Beauchamps received 11 livres daily. Then on 8 July 1672, the company began a run of fourteen performances of Le Mariage forcé, which was given on a double bill with Molière's 1671 comedy La Comtesse d'Écarnagius (this was the Paris première). La Grange's financial register documents this production as follows.61 "Note further that Le Mariage forcé, which has been performed with La Comtesse d'Écarnagius, has been accompanied with ornaments, for which Monsieur Charpentier has composed the music and Monsieur Beauchamps the ballets. Monsieur Baralione the costumes, and Monsieur de Villiers was used in the music of the interludes." Beauchamps designed the dance choreography to music newly composed by Marc-Antoine Charpentier, and another financial register notes that "M. de B. et C." (that is, Monsieurs Beauchamps and Charpentier) together received 269 livres "pour reconnaissance" (in gratitude).62 These new dances included a minuet, a gavotte, three dance-pantomimes entitled Les maris (The Husbands), Le songe (The Dream), and Les grotesques (Grotesque Characters), and a sung sarabande entitled Les bocaines (The Gypsies). Evidently, Molière's company pre-
sented the comédie-ballet as an interior entertainment given for the characters of La Comtesse d'Escarbagnas. Later that autumn (7 and 9 October 1672), Molière replaced Le Mariage forcé with his comédie-ballet L'Amour médecin (1664), and performed it in context with La Comtesse d'Escarbagnas with "vocal music, dance, and symphony." Again, Beauchamps received 11 livres daily for his services.39 The Molière-Charpentier-Beauchamps collaboration continued with a late summer revival of Les Fâcheux, for which Charpentier and Beauchamps each received 8 livres daily.40 Given the cool relations between Lully and Molière at this time, one wonders whether Molière might have changed the clever references to "Baptiste le très cher" and whether Charpentier might have replaced the sung courante for the dancing nuissance Lyandre with his own music.

**Beauchamps and the Comédie italienne**

Taking the lead from Molière's musical revivals during the summer of 1672, Fiorilli's company of Italian actors (which shared the Théâtre du Palais-Royal with Molière's company on alternate days) presented their own Italianate farces with music and dance. Joseph Girardin's Le Collier de perles was the first of these, for which Charles Robinet praised its "bonne musique, et de tres beaux pas de ballet" (fine music, and very lovely dance numbers).41 Based on an incident reported by Donnay de Visez in the first issue of the Mercure galant, Le Collier de perles told of a young man who, having stolen a pearl necklace, swallowed its thirty-two pearls in order to conceal his crime; later, he was caught and forced (by means of enemas) to surrender his ill-gotten goods.42 In the Italians' production, Arlecchino frenzied his character's name to "Arlequin Sbro-fadel, Marquis François" to portray the hapless young man in question. Not only did the work resemble Molière's shorter comédies-ballets (such as L'Amour médecin and Monsieur de Pourceaugris), but some of its comic material parodies Molière's Le Bourgeois Gentilhomme.43 While the composer is not mentioned by name, the play's preface states:

> Moreover it is futile to name the one who has taken the trouble to compose the airs and the ballet entrées which embellish it; whereas this illustrious person had used only the few spare moments left to him from the entertainments that he prepares for the King, one cannot help but recognize right away his admirable genius, and to judge that it could only be from him that such things so surprising and effortless could issue."44

Many scholars (myself included) initially misunderstood this as a reference to Lully—which attests to Beauchamps's stature in the early 1670s. Beauchamps's score (for which only the dance numbers are preserved) is found in the Paris Bibliothèque Nationale (headed by the title "Le Collier de perles Comédie Italienne Represente au palais Royale fait par Monsieur de Beauchamps").45 and consists of an Ouverture followed by seventeen dance numbers: Les satires, Deuxièmes satires, Entrée, Laquais, Les escoeurs, Gavotte, Scarcanouche, Entrée, Entrée, Entrée, Les facheux, Les avantis, Entrée, Entrée, Sarabande, Entrée, and Chaconne.46

**Beauchamps and Le Malade imaginaire**

Even if by the summer of 1672 it was increasingly apparent that Beauchamps's continued association with Molière would put him at odds with Lully, Beauchamps still signed a contract (now lost) in July committing his services to Molière and his company. A few weeks later, the August issue of the Mercure galant announced a revival of Psyché for the winter of 1672–73 and a new work for the coming Carnival season that would once more feature ballets by Beauchamps:47 "We will see at the beginning of winter the grand spectacle of Psyché triumph again on the stage of the Palais-Royal; and, for Carnaval, a new spectacular play, entirely comic, will be performed; and as this play will be by the famous Molière and the ballets for it will be composed by Monsieur de Beauchamps, we may expect nothing but the best."

On 15 November 1672, Lully inaugurated his Académie Royale de Musique with an opera-pastiche, Les Fêtes de l'Amour et de Bacchus, for which Lully engaged Anthoine des Brosses as his maître de ballet.\(^{48}\) A new ordinance dated 22 August 1672 prohibited theaters from hiring either singers and instrumentalists retained by Lully's Académie Royale de Musique or dancers currently on the royal payroll. This forced Molière and Beauchamps to replace all of the professional singers and court dancers who had performed in the first run of Psyché, and it further deprived Beauchamps of the best dancers available.49 But despite this setback, the third run of Psyché began on 11 November 1672 (four days before the inauguration of Lully's Académie Royale de Musique) and ran for twenty-one performances until 22 January 1673—two weeks before the premiere of Le Malade imaginaire.

According to La Grange's register, this was a lavish and expensive production "filled with dances, vocal music, and stage properties."50 General preparations began on 22 November 1672, while dance rehearsals began on 19 Decem-
ber; these latter were scheduled nearly every day of the week and lasted for several hours from eight in the morning into the early afternoon. Altogether, there were a total of eighteen rehearsals for the actors, which started on Monday, 16 January 1672. After thirty-three dance rehearsals, the ballet was combined with the spoken comedy on 23 January for the "grandes répétitions"—in all, fifty-three rehearsals of the ballet, fifteen with the comedy. Even after Le Malade imaginaire opened on 10 February 1673, dance rehearsals continued.

The extra amount of attention devoted to the ballet might well testify to the complexity and elaborateness of Beauchamps's choreography. However, it could also suggest the inexperience of the dancers with whom he had to work. Since Lully had appropriated the best dancers around for his Académie Royale de Musique, Beauchamps's corps de ballet was composed largely of actors and supernumeraries who no doubt required additional training and attention. In fact, it has been suggested that Molière and Beauchamps had in mind to establish an academy of singing and dance to prepare the way for future musical productions at the Théâtre du Palais-Royal. These two months of rehearsals for Le Malade imaginaire had served to train a new generation of singers and dancers, for which classes continued under the direction of Beauchamps after the production was under way.

Moreover, until 22 January performances of Psyché continued on Tuesday, Friday, and Sunday afternoons—following the morning rehearsals of Le Malade imaginaire. No doubts some of the dancers who rehearsed the latter also appeared in Psyché. And, during these months, Beauchamps was responsible not only for daily rehearsals of the ballets for Le Malade imaginaire, but for conducting Psyché three weekly. As the première of Le Malade imaginaire approached, Molière scheduled nonmusical plays (Donneau de Visé's Les Mariés infidèles, Molière's Les Femmes savantes) so as to allow the dancers to relax; tired by the rehearsals, to rest," according to Thierry. On Tuesday, 7 February, the theater was closed for the final dress rehearsal. Molière's unexpected and tragic death after the fourth performance on 17 February brought a temporary halt to performances. During this critical period, Beauchamps stayed on to assist with the production. Perhaps family loyalty influenced Beauchamps's decision to remain, albeit temporarily, with Molière's former company. But this situation would not last for long, for one month after Molière's death the King granted Lully exclusive use of Molière's former playhouse. Rather than leave with the evicted company (actually companies, as the Italian actors were dislodged as well), Beauchamps chose to remain at the Théâtre du Palais-Royal—which now became home to Lully's Académie Royale de Musique—to become Lully's principal choreographer. By 1673, Beauchamps's former position in the company (now relocated to the Hôtel de Guénégaud) had been taken over by the dancer-violinist Pierre de La Montagne, who remained with the actors (soon to become the Comédie-Française) until 1689.

Beauchamps and the Académie Royale de Musique

During the 1670s and 1680s, Beauchamps served as maître de ballet (along with Anthoine des Brosses and Hilaire d'Oliveri) to Lully's Académie Royale de Musique. His name appears among the dancers for the following Lully operas: Cadmus et Hermione (1673), Alceste (1674), Théâtre (1675), Aïsop (1676), Isis (1677), Bellérophon (1679), and Amadis (1684). The abbe Dubos tells us that Lully gave Beauchamps and des Brosses the responsibility of composing the ballets ordinaires, and drew upon the special talents of d'Oliver for ballet-pantomimes. Lully paid such great attention to the ballets mentioned here that he engaged for their choreography a private dancing teacher named d'Oliver. It was he, and not des Brosses or Beauchamps (whom Lully engaged for the "ballets ordinaires"), who composed the ballets of the internal scenes of Psyché and Alceste. Raguenet, however, gave high praise to the Beauchamps-Lully collaborations, when he stated that "[they have carried these works to a higher degree of perfection than anyone, be it in Italy or in any other place of the world, has ever attained or will ever attain."

Beauchamps's Retirement

In her memoirs, Elizabeth Charlotte (second wife to Louis XIV's brother, Philippe d'Orléans) recalled, "When I came to France, I saw a gathering of men of talent such as will not be seen again in many centuries. It was Lully for music, Beauchamps for ballets; Cornelle and Racine for tragedy; Molière for comedy." Beauchamps retired as maître de danse to the Académie Royale de Musique upon Lully's death in 1687, and was succeeded by his pupil Guillaume-Louis Pécorier. During his years at the Académie Royale de Musique and after his retirement, Beauchamps also worked as a composer and choreographer for numerous ballet productions presented at the Jesuit colleges in Paris. A manuscript compiled in 1690 by André Duchand Philidor, the royal music librarian, preserves Beauchamps's music for three of these Jesuit ballets.
After his retirement from the Académie Royale de Musique, Beauchamps remained in demand by nobles and state officials to organize private ballet entertainments. His name heads the list of private dancing masters in du Pradel's Livre commode of 1692 (a kind of White Pages), where he is described as "le premier homme de l'Europe pour la composition de ballet" (the top man in Europe for the composition of ballet). 24 His surprising vigor permitted Beauchamps to prolong his dancing career into his later years: La Bruyère was amazed by his skill at performing high leaps after the age of sixty. 25 In a 1692 court revival of the 1664 comédie-ballet La Princesse d'Elide, Beauchamps (aged sixty-one) danced the final chasse as a solo; then on the eve of his seventieth birthday, he danced in honor of the Spanish ambassador in December of 1690— to the latter's surprise and admiration. 26 Beauchamps seems to have remained active professionally as a maître de danse up until his death in February 1705: in a letter dated 12 January of that year, the Comte de Pontchartrain advised, "Vous ne pouvez mieux faire que de vous servir de [Beau-]champ pour les danses" (You cannot do better than to make use of [Beau-]champs for the dances). 27

Notes

1. According to Pierre Ramondi, the king took daily lessons from Beauchamps for 20–32 years. See Le Maître à danser (Paris, 1797), p. 311.

2. For a contemporary colored image of Beauchamps as "la Chirurguier" from the final entry of Le Nozze de Pelle e di Titi, as well as other illustrative material relating to Beauchamps's theatrical activities, see the website http://www.personal.umich.edu/~john-powell/BeauchampsImages/LaChirurguierBeauchamps.html.


9. Ironically, in later life Lully himself would notate the melody and bass line for his instrumental works, and then have his secretary compose the inner parts.

10. Phildor's 1705 ms. copy of Beauchamps's score is available online through http://gallica.bnf.fr, Notice no. FRBNF39497075.


15. "Les Fleuβres, ce nouveau Poème, / qui par sa gentillesse extrême / chama si fort, / ces jours passans, / à la Cour tous les moins sensés, / dans Paris, maintes fois jetons / cet ouvrage, / tournant le monde avoûte / qu'entre les Pièces à déviser, / on ne voit rien de si plaisant."


17. Archives, Bibliothèque-Musée de la Comédie-Française.

18. Recorded in the second Register of La Théorilliere for the 1664–65 theatrical season (Archives of the Comédie-Française); this payment was made on 11 November 1664.


21. From a "Lettre sur les comédiens" in the Mercure de France, May 1740; given in Frédéric-Hilaireache, Galerie historique des portraits des comédiens de la troupe de Molère (Lyon, 1869), pp. 44–45.

22. In a letter of 2 February 1665, Livet commented on her feminine allure as well as her dancing: "Ou la du Parc, nothing more can I say, that makes men joyful than by her appeal, by her bearing, and by her lovely steps and her dancing" ("Ou la du Parc rien je ne dis, / qui rendent les ges trois fois / par ses appas, par sa presence, / et par ses beaux pas / et sa danse." See Livet, Le Musée historique, p. 166.)

24. See the "Recueil de Tralage" (c. 1697), Paris, Bibliothèque de l'Assemblée, MS 5644, IV, f. 2399 (=2349).
25. "Et pour l'opéra des peintres et des pléiades d'Amour il constre que toute la musique estroit prêe auparavant que Pomone eustant puisque M. de Beauchamps qui a donné environ deux mois à Pomone a attendu la reprension dudit second opera le premier jour qu'il eust a l'opera et que M. des brosses avoit tous les airs des ballets de ce second opera auparavant qu'il cedat a place audit Beauchamps."
27. Young and Young, Le Registre de La Grange, t. i, 152-56.
28. Comparison of the two livrets—that of the January 1671 court première and that of the June 1671 Palais-Royal production—illuminates how the choreographic forces were systematically reduced by half.
29. Young and Young, Le Registre de La Grange, t. i, 156.
31. These performances are documented in the financial register kept by the actor André Hubert; see Sylvie Chervéley, "Le "Registre d'Hubert" (1673-1675: Etude critique," Revue d'histoire du théâtre 55 (1979): 12-69. See also William Leonard Schwartz, Motiller's Theatre in 1673-1675, Light Institute nos. FRINP116341.
32. Chervéley, "Le "Registre d'Hubert,"" pp. 31.
33. My edition of this music, Marc-Antoine Charpentier: Music for Molière's Comedies (Madison: A-R Editions, 1990), includes a preface that discusses the manner in which Charpentier's numbers might have been distributed among the spoken comedy and its inserted comédie-ballet. A reconstruction of the entire entertainment (including both plays and my transcription of Charpentier's musical score—inserted where the musical numbers plausibly might have been performed) may be consulted online on my website, "Music and Theater in 17th-Century France" (see note 8).
35. According to "Le "Registre d'Hubert,"" performances were given on 30 August, 2 and 4 September, and 4 October.
38. For instance, the scene where Arlequin's tailor, hatmaker, and apprentice wigmaker argue over the relative importance of their professions derives from the alteration between the Maitre de Musique, the Maitre de Danse, and the Maitre de la Musique. In Act II, scene 1 of Le Bourgeois Gentilhomme, Patricia Ramon and Catherine Cassas believe that in good-natured revenge, Motiller and Charpentier invented some new incendiary music for "Le Mariage forcé" in which commedia dell'arte characters mock the Harlequin's bragging and Beauchamps' harmony. See Patricia Ramon and Catherine Cassas, "Trois favoris d'un acte du roi à l'opéra en 1673, les Comédiens français taquinent leurs confrères italiens," in Marc-Antoine Charpentier: un musicien retrouvé, ed. Catherine Cassas, pp. 205-203 (Paris, 2001).}

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59. "Les Ballets Des Jeunesses Composés par Messieurs Beuchamps Dessinants et Col-liste Recueillis par Philibert Lalauz (1600)." This manuscript may be consulted online at https://gallica.bnf.fr, Notice no. FRBN139748343.


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