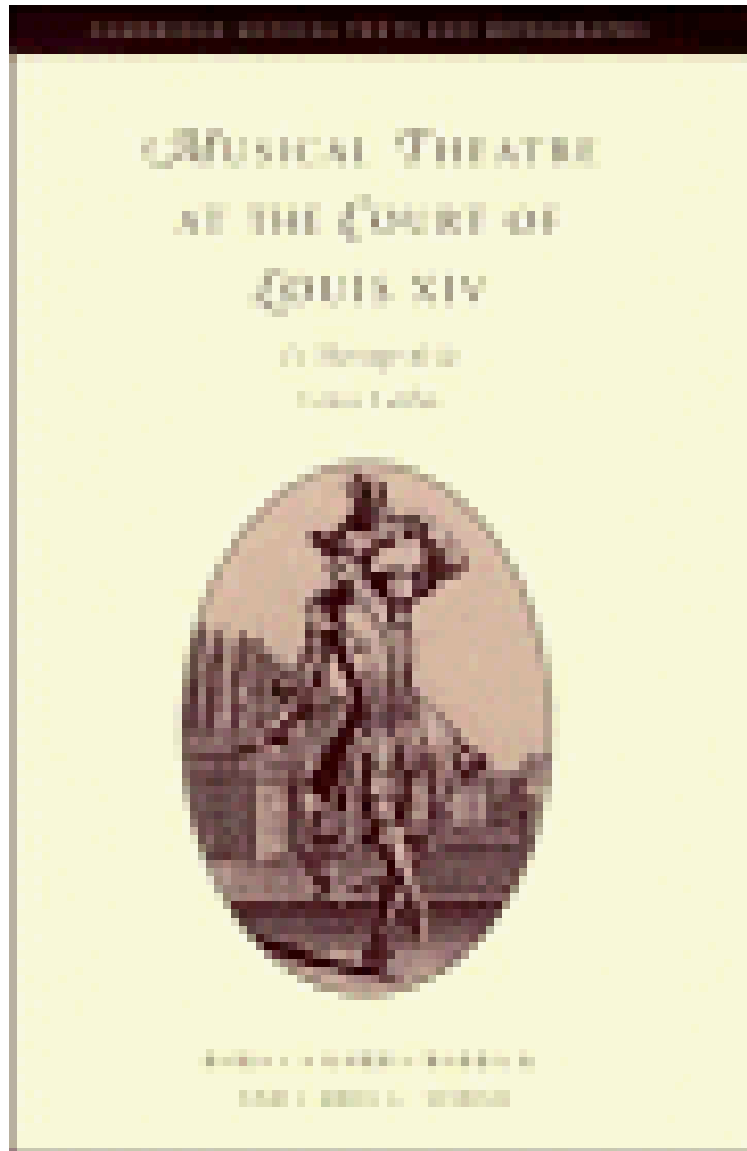


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(Cambridge Musical Texts and Monographs)

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Dance played a major role in all French Baroque theatrical entertainments. *Le Mariage de la Grosse Cathos*, a short ballet performed at the court of Louis XIV, is of major importance, largely because it has survived complete in all its components - choreography, music, and text - and also because it uses a previously unknown dance notation system. This book reproduces the entire manuscript of this ballet and provides a comprehensive study of the work itself and of the circumstances in which it was created and performed. Chapters devoted to the composer, choreographer, and performers provide a framework for understanding the performance context not only of this work, but of other court entertainments of the period. A study and evaluation of the notation system in which the dances are recorded, together with a detailed analysis of the dances, completes the introduction.

'... fascinating and valuable ...' *Early Music* Rebecca Harris-Warrick and Carol Marsh's superb study ... reflects a significant marriage of historical research methodology and historical performance experience, presented in a lucid reader-friendly format.' *Music and Letters* From the Back Cover Dance played a fundamental role in French Baroque theatrical entertainments. *Le Mariage de la Grosse Cathos*, a comic masquerade composed by Andre Danican Philidor in 1688, is of major importance, because it is the only theatrical work from the court of Louis XIV to have survived complete in all its components - choreography, music, and text, both spoken and sung. It provides a concrete model not only of how dance was integrated into the musical theatre, but of how ballets - or even operas were staged. Moreover, it uses a previously unknown dance notation system developed around the same time as Feuillet notation by choreographer Jean Favier l'aine. This book reproduces the entire manuscript of the masquerade and provides a comprehensive study of the work itself and of the circumstances in which it was created and performed. Chapters devoted to the music, the dance, and the performers provide a framework for understanding the performance context not only of this work, but of other court entertainments of the period. A study and evaluation of the notation system in which the dances are recorded, together with detailed analyses of the dances and of the movement indications for the musicians, complete the monograph.