

This recording realises Barthold Kuijken's long-held desire to restore to Jean-Baptiste Lully, and to French Baroque orchestral works in general, the power and intensity that once held the musical world in thrall. To the grandeur, finesse and diversity of the genre he has brought original source material to inform specific bowing techniques and the use of ornamentation. The result, as with Telemann's *Suite in E minor*, which stands firmly in the Lully tradition, and Rameau's magnificent *Suite* from *Dardanus*, evokes the spectacle and splendour of Versailles.



THE LULLY EFFECT



Jean-Baptiste Lully (1632–1687): Armide (1686)

- | | | |
|----------|------------------------------------|-------------|
| 1 | Prologue: Overture | 2:51 |
| 2 | Act V, Scene 2: Passacaille | 5:39 |

3–7 Georg Philipp Telemann (1681–1767): Overture (Suite) in E minor, TWV 55:e3 for two flutes, two oboes, bassoon, strings and basso continuo (c. 1716) **18:35**

8–22 Jean-Philippe Rameau (1683–1764): Suite from Dardanus (1739/44) **35:25**

Indianapolis Baroque Orchestra • Barthold Kuijken



A detailed track list can be found inside the booklet.

Recorded: 21–24 January 2013 at Ruth Lilly Performance Hall, Christel DeHaan Fine Arts Center, University of Indianapolis, USA • Executive producer: Leela Breithaupt
 Producer/post-production: Malcom Bruno • Engineer: Jacob Belser

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 17th-century style French double harpsichord, 2016, by Robert Duffy
 Cover: *Portrait of Several Musicians and Artists*, depicting Lully (1688) by François Puget (1651–1707)

8.573867

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Playing Time
62:47



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