

The Italian-born violinist and dancer Jean-Baptiste Lully revolutionised music at the French court in the 17th century (see *The Lully Effect*, 8.573867). Not only did he transform ballet entertainments into a spectacular new genre, the *tragédie lyrique*, but he set new standards in orchestral playing – with him the ‘modern’ orchestra was born. The *Suite from Roland* exemplifies the majesty of his *ouvertures*, the beauty of his dance movements and the expressive depth of his *chaconnes*. Both Georg Muffat and Marin Marais were profoundly influenced by Lully, as their inventive suites show, and Muffat’s own preserved performance instructions have been closely followed on this recording.



# THE VERSAILLES REVOLUTION



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|-------|--|--------------|
| 1–7   | <b>Jean-Baptiste Lully (1632–1687): Suite from Roland (1685)</b>                                   | <b>21:04</b> |
| 8–13  | <b>Georg Muffat (1653–1704): Fasciculus I, ‘Nobilis Juventus’ from Florilegium Secundum (1698)</b> | <b>12:57</b> |
| 14–25 | <b>Marin Marais (1656–1728): Suite from Ariane et Bacchus (1696)</b>                               | <b>28:06</b> |

**Indianapolis Baroque Orchestra • Barthold Kuijken**



A detailed track list can be found inside the booklet.

Recorded: 11–14 October 2014 at Ruth Lilly Performance Hall, Christel DeHaan Fine Arts Center, University of Indianapolis, USA • Executive producer: Leela Breithaupt  
 Producer, engineer and editor: Malcolm Bruno • Assistant engineer: Jacob Belser  
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 17th-century style French double harpsichord, 2016, by Robert Duffy  
 Cover: *The Stables Viewed from the Château at Versailles* (1688) by Jean-Baptiste Martin (1659–1735)



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Playing Time  
62:19

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