

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.



MAKING THE ARTS HAPPEN

THE VERSAILLES REVOLUTION



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

Indianapolis Baroque Orchestra • Barthold Kuijken

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Booklet notes in English

A detailed track list can be found inside the booklet.

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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