

NAXOS

THE VERSAILLES REVOLUTION

Jean-Baptiste Lully
Georg Muffat
Marin Marais

Indianapolis
Baroque
Orchestra

Barthold Kuijken



The Versailles Revolution

Jean-Baptiste Lully (1632–1687): Suite from Roland (1685) 21:04

1 I. Prologue: Ouverture	5:02
2 II. Prologue: Gigue	1:14
3 III. Act II, Scene 5: Gavotte – Air – Gavotte (da capo)	2:37
4 IV. Act II, Scene 5: Second air	2:44
5 V. Act IV, Scene 3: Marche	0:55
6 VI. Act IV, Scene 3: Menuet I – II – I (da capo)	1:38
7 VII. Act III, Scene 6: Chaconne	6:43

Georg Muffat (1653–1704): Florilegium secundum: Fasciculus I, 'Nobilis Juventus' (1698) 12:57

8 I. Ouverture	3:38
9 II. Entrée d'Espagnols	1:19
10 III. Air pour des Hollandois	1:49
11 IV. Gigue pour des Anglois	2:01
12 V. Gavotte pour des Italiens	1:39
13 VI. Menuet I pour les François – Menuet II – Menuet I (da capo)	2:29

Marin Marais (1656–1728):

Suite from Ariane et Bacchus

(1696)	28:06
14 I. Prologue: Ouverture	4:29
15 II. Prologue: Premier air pour la suite de la nymphe	2:05
16 III. Prologue: Bourée pour les mesmes – Air – Bourée (da capo)	2:41
17 IV. Prologue: Gigue	1:17
18 V. Prologue: Air	1:26
19 VI. Prologue: Rondeau pour les plaisirs	1:13
20 VII. Act II, Scene 5: Marche pour la suite de Bacchus	1:13
21 VIII. Act III, Scene 6: Simphonie du sommeil	1:59
22 IX. Act III, Scene 6: Air pour les songes	1:49
23 X. Act III, Scene 6: Air pour les flutes	1:55
24 XI. Act III, Scene 8: Entracte	1:16
25 XII. Act II, Scene 6: Chaconne	6:38

The Versailles Revolution: Jean-Baptiste Lully (1632–1687)

Georg Muffat (1653–1704) • Marin Marais (1656–1728)

The Versailles Revolution

Giovanni Battista Lulli, not yet 14, left his native Florence for Paris in 1646, the newly minted Italian tutor to Anne-Marie-Louise d'Orléans, the 'Grande Mademoiselle' and cousin to Louis XIV. One wonders today what qualifies a 13-year-old to serve as a tutor. Nevertheless, six years later, the Grande Mademoiselle's precocious *garçon de chambre* found himself installed at Versailles as Louis's *compositeur de la musique instrumentale*. By 1662, the recently naturalised Jean-Baptiste Lully, only 29 years of age, rose to the highest possible position at court, that of *surintendant de la musique de la chambre du roi*. Over the course of the ensuing 25 years, until his death in 1687, this composer, dancer, and violinist became the single most important musician in France, in more or less equal measures lionised, flattered, feared and detested.

His ballets for the court, in which Louis himself often danced; his *comédies-ballets*, some in collaboration with the great dramatist Molière; and his crowning achievement, the *tragédie en musique* (or *tragédie lyrique*, i.e., opera), of which there were 16 – all these significantly influenced not only other French composers then and in the future – for example Jean-Philippe Rameau – but also more distant European composers such as Purcell, Handel and Bach. The refinement of the French *ouverture* and the adaptation of French dialogue to operatic recitative are just two of the innovations for which Lully is credited. His sacred music – principally motets, both *grand* and *petit* – is admired, whether written for the royal chapel (the *grands motets*) or the Convent of the Assumption in Rue Saint-Honoré, Paris (the *petits motets*). There is, comparatively, very little chamber music, no solo keyboard music, and just a few independent instrumental pieces, while there is a plethora of orchestral music, including dances and descriptive pieces, in his large works for the stage.

Roland, a *tragédie en musique* from Bach and Handel's birth year, 1685, is among the composer's last

four works in the genre before his untimely death. Like many Baroque operas, including the most famous example, Handel's *Orlando*, Lully's *Roland* is based on Ludovico Ariosto's massive 1532 epic poem set in the days of Charlemagne, lauding the chivalry and bravery of the knight Roland in the battle between Christendom and the Saracens. The *Suite* from *Roland*, like Muffat's '*Nobilis Juventus*' and Marais's *Ariane et Bacchus*, opens with a French *Ouverture*: a *Grave* opening section with sharp, dotted rhythms, followed by a quick section. Subsequent dances and instrumental numbers conclude with a grand *Chaconne*, wherein a main theme recurs amid varied and contrasting *Couplets*.

Lully's death in 1687 – those interested in the 'tabloid' aspect of music history know well his self-inflicted foot stabbing with a staff while beating out the rhythm, and the subsequent gangrene – did not initiate a lessening of interest in his music in France. *That* would happen a century later, beginning with the events of July 1789; his reputation did not survive the French Revolution and would only undergo a revival in the latter decades of the 20th century, with the blossoming of the 'early-music-on-period-instruments' movement. Three of his sons – Louis, Jean-Baptiste, and Jean-Louis – had careers in music, the latter two even receiving appointments from Louis XIV himself, but they for various reasons did not flourish.

Many composers in the second half of the 17th century came into contact with Lully in one fashion or another; whether he found favour with them or shut them out of publishing, few had a neutral reaction to Lully. For instance, the Savoy-born Georg Muffat is often said 'to have studied with' Lully, although the only documentation to come down to us is couched in one single remark by Muffat himself and is maddeningly ambiguous. Additionally, the dates given for Muffat's stay in Paris, 1663–69, would put him at 10–16 years old, coinciding with Lully's first years as *surintendant* at Versailles. All that being said, it is perhaps more relevant that his orchestral suites from the two volumes of *Florilegia*, 1695

and 1698, are clear evidence of Lully's influence, what with their use of the French *ouverture*: both standard (*allemande, sarabande, etc.*) and optional (*gavotte, chaconne, etc.*) dances, richly developed and unequally lengthed binary structures, five-part string scoring, and suavely sophisticated phrasing. The *Fasciculus I, 'Nobilis Juventus'*, is from the *Florilegium Secundum*, 1698, when Muffat was living in the Lower Bavarian city of Passau, serving in what would turn out to be his last position: Kapellmeister at the court of Bishop Johann Philipp of Lamberg. Dead at 50, he had had a rich and well-travelled life, with study in Alsace and many postings in Strasbourg, Vienna, Prague and Salzburg, not to mention two years' leave in the early 1680s to study in Rome with Bernardo Pasquini and, perhaps, Corelli himself. Many of the prefaces to Muffat's works, whether they consist of suites or concerti grossi, contain invaluable contemporary information on French and Italian style and performance practice in the late 17th century. The '*Nobilis Juventus*' takes the listener on a veritable 'tour' through European national qualities, from Spain to Holland, England, Italy and France.

The connection between Lully and the composer/viol player Marin Marais is, by way of contrast, well known: pay sheets prove he played in the Opéra orchestra under Lully, and he was a regular musician (an *ordinaire*) of the *musique de la chambre du roi* while Lully was its *surintendant*. The son of a humble cobbler, he is known today primarily – and justly – as the pre-eminent composer of *Pièces* for the bass viol. Just as he himself benefitted from the teaching of the great viol player Sainte-Colombe, he in turn taught the next generation of viol players, placing in his collections' prefaces helpful principles on performance practice. He composed four *tragédies en musique* in the 1690s and the first decade of the 18th century. One of these, *Ariane et Bacchus*, is from 1696 and tells the story, from Greek mythology via Ovid's *Metamorphoses*, of the beautiful Ariadne, abandoned by the hero Theseus and rescued by Bacchus courtesy of metamorphosis into a heavenly constellation. The instrumental music from *Ariane et Bacchus* contains a multitude of airs, dances, and descriptive pieces,

including a *sommeil*, the kind of gentle 'sleep' number made popular by Lully. An interesting side note: although Marais did not come from a multi-generational family of musicians such as the Bachs, he did sire 19 children, and some of his sons and grandsons are known to have been professional players of the bass viol, an instrument, sadly as the 18th century proceeded, with a short shelf life.

Thomas Gerber

Lully and his school

We commonly associate the French Revolution with the year 1789: the invading of the Paris Bastille, and the end of the *Ancien Régime*. Almost one and a half centuries before, in music, there had been another, no less drastic revolution, in Versailles rather than Paris, when the Italian-born violinist and dancer Jean-Baptiste Lully reorganised court musical life. He transformed the rather loosely constructed ballet entertainments into something new and spectacular: the *tragédie lyrique*. This thoroughly French style of opera constituted a strong counterpart to the Italian-style opera, until it was discredited together with the French nobility during the 1789 French Revolution.

One of the big changes Lully introduced was the development of the opera orchestra. It was not only expanded, but it started to play an autonomous role in the composition. The orchestra stood central in instrumental pieces such as the *ouverture*, and even when accompanying the ballet (which remained an important part of the new French opera), it did not function as just a dance band. Lully treated the orchestra much more inventively and colourfully than had been done before, so that the dance music could easily be performed outside the actual opera context as purely instrumental suites. These would start with a forceful and majestic *ouverture* and further contain a number of standard dances (*sarabande, gavotte, bourrée, menuet, gigue, etc.*) or more abstract or descriptive pieces such as *entrée, air*, and sleeping or storm scenes. Usually, a long,

sumptuous, inventive and virtuoso *chaconne* – a series of variations over a chord progression – would function as an adequate balancing element to the initial *ouverture*. The Lully and Marais *chaconnes* in this programme were very famous in their time.

Woodwind instruments (recorders, flutes, oboes and bassoons) started to be used much more prominently than in earlier times. Besides general colouring and underlining the prevailing mood, they would receive very attractive solo passages. It is surely no coincidence that at that time these instruments all underwent drastic constructive re-modelling in order to become capable of functioning in the new style. Their principal players also became famous outside the orchestra and played in many aristocratic *salons*. Lully insisted on great discipline and uniformity in the orchestral playing and set new standards for centuries to come: the 'modern' orchestra was born.

Lully's artistic ambition and stature were as big as the political ambition of Louis XIV; just as every monarch wanted to create his own Versailles, Lully's music eclipsed the previous styles and genres, and would be imitated all over Europe. We are very fortunate that an extremely detailed description of the performance practice in Lully's orchestra has come down to us. The south German composer Gottlieb Muffat (son of Georg Muffat) worked for six years under his guidance and wrote extensive playing instructions as prefaces to the orchestral suites that he composed in the French style. We are happy to follow them, even if that includes some new habits for everybody (see also our recording *The Lully Effect* 8.573867). Marin Marais was one of Lully's players, later also functioning as conductor. He not only composed wonderful pieces for his instrument, the viola da gamba, but also some operas in Lully's manner, that were successfully performed in Paris.

Barthold Kuijken

Indianapolis Baroque Orchestra

Violin 1 Allison Nyquist	Viola 1 Rachel Gries	Violone Philip Spray	Oboe 1 Sung Lee
Violin 1 Janelle Davis	Viola 3 Alisa Rata-Stutzbach	Harpsichord Thomas Gerber	Oboe 2 MaryAnn Shore
Violin 2 and Viola 2 Martie Perry	Cello and Basse de Violon Christine Kyprianides	Flute 1 Barbara Kallaur	Bassoon Stephanie Corwin
Violin 2 Brandi Berry James Andrewes	Cello Lara Turner Malin Sandell	Flute 2 Leela Breithaupt	

Barthold Kuijken, Conductor

Indianapolis Baroque Orchestra



United States. Established in 1997, the Indianapolis Baroque Orchestra is committed to music education and regularly presents concerts in schools, libraries, nursing homes and hospitals. It has also invested in the Indianapolis arts scene, frequently collaborating with other arts organisations, such as art museums, dance companies, and opera companies. This is the second in a series of recordings for Naxos.

www.indybaroque.org

Barthold Kuijken



Photo: Gooik Dany Neiryneck

of Brussels and The Hague. In addition to playing in the Baroque orchestra, La Petite Bande, Kuijken has an active touring schedule throughout Europe, North and South America, and Asia.

www.bartholdkuijken.be

Named one of the top 25 ensembles in celebration of Early Music America's 25th anniversary in 2011, the Indianapolis Baroque Orchestra is dedicated to excellent and exuberant performance of 17th- and 18th-century music on period instruments. It is led by its artistic director, Barthold Kuijken. Praised for their performances of French Baroque music, members of the orchestra are some of the finest Baroque specialists in North America, and frequently collaborate with other premier ensembles throughout the country. Notable guest appearances by, among others, Julianne Baird, Stanley Ritchie and John Holloway have become highlights in the concert series the orchestra presents in Indianapolis and around the

Barthold Kuijken is an eminent leader in the field of Early Music. A virtuoso traverso soloist, teacher and conductor, he has shaped the fields of historical flutes and historically informed performance over the last 40 years. His book, *The Notation is Not the Music*, is an artful summary of his research, ideas, and reflections on music. A Flemish native of Belgium, Kuijken has widely performed and recorded the repertoire for the Baroque flute. He has collaborated with other early music specialists including his brothers, Sigiswald Kuijken (violin) and Wieland Kuijken (cello and gamba), Frans Brüggen, Gustav Leonhardt (harpsichord), and Paul Dombrecht (oboe). Kuijken is active in publishing scholarly performance editions of 18th-century repertoire and is the artistic director and conductor of the Indianapolis Baroque Orchestra. He recently retired as Professor of Baroque Flute at the Royal Conservatories

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.



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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



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)