

NAXOS

THE LULLY EFFECT

Lully • Telemann • Rameau

Indianapolis Baroque Orchestra

Barthold Kuijken



The Lully Effect

Jean-Baptiste Lully (1632–1687):

Armide (1686)

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

Georg Philipp Telemann (1681–1767):

Ouverture (Suite) in E minor, TWV 55:e3

for two flutes, two oboes, bassoon, strings and basso continuo (1716) **18:35**

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|-----------------------------|------|
| 3 I. Ouverture | 8:33 |
| 4 II. Les Cyclopes | 2:44 |
| 5 III. Menuet – Trio | 2:33 |
| 6 IV. Galimatias en rondeau | 2:28 |
| 7 V. Hornpipe | 2:17 |

Jean-Philippe Rameau (1683–1764):

Suite from Dardanus (1739/44) **35:25**

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|---|------|
| 8 Prologue: Ouverture | 4:41 |
| 9 Prologue Scene 1: Air pour
les Plaisirs I: Gay et gracieux | 1:02 |
| 10 Prologue Scene 1: Air pour
les Plaisirs II: Très vif | 1:09 |
| 11 Prologue Scene 2: Air gracieux:
Sans lenteur | 1:26 |
| 12 Prologue Scene 2: Tambourin I–II | 2:09 |
| 13 Act I Scene 3: Air vif | 2:24 |
| 14 Act I Scene 3: Rigaudon I–II | 3:58 |
| 15 Act III Scene 3: Air gay en rondeau | 1:59 |
| 16 Act III Scene 3: Menuet I–II | 2:08 |
| 17 Act III Scene 3: Tambourin I–II | 2:46 |
| 18 Act IV Scene 2: Sommeil:
Rondeau tendre | 2:10 |
| 19 Act IV Scene 2: Air très vif | 1:27 |
| 20 Act IV Scene 2: Calme des Sens:
Air tender | 2:16 |
| 21 Act IV Scene 2: Gavotte vive | 0:56 |
| 22 Act V Scene 3: Chaconne | 4:47 |

The Lully Effect: Jean-Baptiste Lully (1632–1687)

Georg Philipp Telemann (1681–1767) • Jean-Philippe Rameau (1683–1764)

Jean-Baptiste Lully (1632–1687) left his native Italy (Tuscany, to be exact) at the age of 13 to serve as an Italian tutor to Louis XIV's cousin, the 'Grande Mademoiselle' Anne Marie Louise d'Orléans. Few composers would experience such a meteoric rise as Lully, who would, by the age of 28, be elevated to the post of Surintendant de la musique de la chambre du roi, accountable only to Louis XIV himself. Over the next 26 years he reigned as the most powerful musician in France, earning a place in history as well as numerous enemies in an environment where status and privilege were paramount. Although trained as a violinist and celebrated as a dancer, Lully's historical importance lies in his creation of music for the Parisian stage, including ballet, and especially opera, which had just been invented a few decades earlier in Italy. Two movements from *Armide* (1686) are included here: the *Overture*, and a grand dance called a *Passacaille*, or set of variations over a recurring bass line, which is itself subject to variation. The character Armide is an enchantress who captures knights returning from the Crusades, rendering them helpless prisoners for her own amusement. The hero Renaud excites both her desire, because he's so handsome and heroic, and her anger, because he manages to set all her other prisoners free, and therein lies Armide's dilemma.

Georg Philipp Telemann (1681–1767), though less well known today than his contemporary J.S. Bach, reigned as the most famous composer in Germany during the first half of the 18th century. He is also perhaps the most prolific composer ever, due to both his unusually long career (he died at 86 and was productive into very old age) and his indefatigable energy. Among his many overtures, or suites, the *Suite in E minor* is a relatively early work thought to have been composed before 1716, which would place Telemann in his Eisenach/Frankfurt period. The work opens with a French-style *Overture*, a style credited to Lully, which contrasts a weighty cut-time *grave* section with a sprightly section in triple time. (The

best-known overture in the French style is to Handel's oratorio *Messiah*.) Two of the subsequent movements the *Menuet* and the *Hornpipe* are stylised dance movements often found in suites, while *Les Cyclopes* refers to the one-eyed monster encountered by Odysseus and his men, and *Galimatias* means nonsensical things, or gibberish.

Jean-Philippe Rameau (1683–1764) is perhaps best known for his *Traité de l'Harmonie* ('Treatise on Harmony', 1722), a monumental and ground-breaking work in the realm of music theory which established the principles of modern functional harmony. Thanks to the help of a wealthy businessman patron, M. de la Pouplinière, Rameau would have the premier performance of his first published opera, *Hippolyte et Aricie*, in 1733 at the age of 50. Rameau would go on to achieve success composing more operas in a similar vein, that is to say, what the French would call not 'operas' but rather *tragédie en musique*, as well as other stage works in the genres of ballet, pastorale, *opéra-ballet* and *opéra comique*. *Dardanus* premiered at the Académie de musique in 1739, enjoying a run of 26 performances. It is based on the character Dardanus, the son of Zeus and the Pleiad Electra. The mythology surrounding Dardanus is that he left his home in Arcadia, the pleasant graves in the mountainous Peloponnesus of Greece, and eventually, after a number of adventures, became the founder of the royal house of Troy. It is through this association with Troy, and its prince Aeneas, that Dardanus is seen as an ancestor of Rome, whose founder was, so Virgil's *Aeneid* tells us, Aeneas. The action in Rameau's *Dardanus* centres around one of the title character's adventures: his war with King Teucer, whose daughter Iphise, already promised by her father to King Anténor, is secretly carrying on with Dardanus. All turns out well, as peace is ultimately attained and Iphise and Dardanus marry.

Thomas Gerber

This recording is the realisation of a long-cherished dream. I have always been fascinated by French Baroque music, with its peculiar balance of grandeur and finesse, etiquette and freedom, restraint and expression, elegance and majesty, decor and dancing, declamation and singing, symmetry and diversity, clarity and intricate ornamentation. However, whereas the French Baroque solo and chamber music was mostly written down with great care and detail, its typical style and extensive ornamentation clearly explained by numerous French treatises and descriptions, the orchestral music fared less well. Indeed, the compositions of Lully and his followers look disappointingly simple (not to say simplistic), with the occasional inevitable trill as sole ornament – in striking contrast not only to the contemporary chamber and solo music but also to all other art forms and genres of the Louis XIV–XV era. I could never understand how Lully's compositions, performed as they stand, could have had such a profound impact on European music history. Did this quite sketchy, bare and neutral-sounding music really have the power to take the world by storm, was this the music that so many European kings or princes wanted to hear and to impress their visitors with in their Versailles-styled palaces?

In this recording, I want to paint another picture, in keeping with the overall artistic ideas. A first source of inspiration are the contemporary transcriptions of Lully's orchestral pieces for solo harpsichord, such as those made by Jean-Henri d'Anglebert (1629–1691). These transmit highly ornamented versions which could very well reflect the actual performance style quite faithfully. Further crucial evidence comes from Georg Muffat (1653–1704), a German who had studied with Lully for many years. He gives extremely detailed instructions about the general style and about the specific bowing technique the string players should adopt. These bowing conventions are very different from modern usage and provide a crisp, very rhythmical and highly articulated declamation. This effect is enhanced even more by the many different ornaments which, according to Muffat and in accordance with d'Anglebert's transcriptions, any well-trained

musician would have known to add to Lully's simple-looking notation. These ornaments often have the function of consonances in speech; they vary the beginnings of the vowels (or of the syllables) or link them to each other. The result is a much more understandable and emotionally far richer performance of these remarkable compositions. In recent times, Muffat's bowings have sometimes been put into practice, but this application of ornaments – almost never, and then mostly only in the top melody part, whereas Muffat explicitly wants them in *all* parts. Learning this new, unheard language was very exciting for all of us as performers. I hope it is as exciting to the listener, being able to truly connect this music to the lavish splendour of Versailles.

Telemann's name might astonish in this French context, but we should not forget that Lully's style was imitated and adapted throughout Europe. In the German-speaking countries, French inspiration is found with Muffat, Fischer, Fux, Kusser, Pez, Telemann, J.S. Bach and his cousins Johann Ludwig and Georg Michael. In England, Purcell and Handel adopted and adapted it, and sometimes even Italian composers such as Corelli, Vivaldi or Veracini are seen to include Lullian elements.

The Telemann *Suite* we record here is an early work (c. 1716); it stands so close to Lully's tradition, that I wanted to apply the same basic approach to it as in Lully's late work, the *Overture* and *Passacaille* from the opera *Armide* of 1686. In France, even after Lully's death, his compositions continued to function as the fertile soil upon which composers such as Marais, Campra, Leclair and Rameau could develop their own style. This process seems to have been much more a – rather slow – evolution than a revolution. Consequently, I did not hesitate to apply Muffat's principles of bowings and ornamentation also to the Rameau suite. It is interesting to notice, however, that as time goes on, the ornamentation seems to become less omnipresent and more standardised. Simultaneously, the number of middle parts is reduced from three to two, each of them becoming increasingly specific, melodic and individual.

The orchestral forces

The peculiar sound balance of the French orchestra of those days is well documented. Whereas in the opera house the orchestra would have been quite big in order to fill the space. Here, we have opted for a smaller setting, as could have happened in any private chateau, but we kept the proportions between the different instruments alike. In the opera repertoire, up to and including Rameau, there is only one violin part, executed by many performers (here up to four) and often doubled by all flutes or oboes. The three middle parts (often only two parts after c. 1700) were all played on violas, but in much smaller numbers (here consequently one to a part) and not doubled by any winds. The relative weakness of the viola parts in the *tutti* sections is thus not the consequence of bad engineering or microphone placement, but a

deliberate choice, respecting the tradition of that repertoire! The bass part was very strong again, played by about the same number of performers as the top part, with bassoons doubling the string basses (we used three string basses besides the harpsichord and bassoon). In Lully's compositions, there is no 16-foot double bass, since this instrument was introduced in the opera only around 1700. When the texture changes from five to three parts, the violas do not play and the top part splits into two *dessus* parts, often played by solo violins, flutes or oboes. The basso continuo would then be given to harpsichord and string bass, or could be played by one viola alone.

Barthold Kuijken

Indianapolis Baroque Orchestra

Concertmaster

Allison Edberg Nyquist

Violin 1

Janelle Davis

Violin 2 and Viola

Martha Perry

Violin 2

James Andrewes
Matvey Lapin

Viola

Alisa Rata-Stutzbach
Rachel Gries
Brandi Berry

Basse de Violon

Christine Kyprianides

Cello

Lara Turner

Violine 16' and 8'

Philip Spray

Harpsichord

Thomas Gerber

Flute 1

Barbara Kallaur

Flute 2

Leela Breithaupt

Oboe 1

Sung Lee

Oboe 2

MaryAnn Shore

Bassoon

Stephanie Corwin

Barthold Kuijken, Conductor

Indianapolis Baroque Orchestra



Photo: D. Todd Moore, University of Indianapolis

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 artistic director, Barthold Kuijken. Critically admired for its performances of French Baroque repertoire, 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 orchestra's concert schedule in Indianapolis and around the 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 is also involved in the Indianapolis arts scene, frequently collaborating with other arts organisations, such as museums, dance companies and opera companies. This is the first of a series of recordings for Naxos.

www.indybaroque.org

Barthold Kuijken



Photo: Gooik Dany Neiryck

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 and has collaborated with other early music specialists including his brothers, Sigiswald Kuijken and Wieland Kuijken, Frans Brüggen, Gustav Leonhardt and Paul Dombrecht. Barthold 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 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.

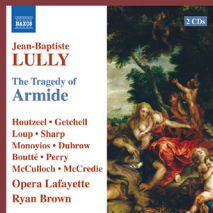
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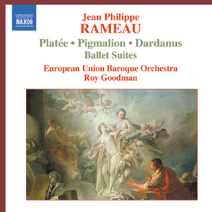
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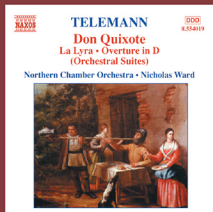
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This recording realises Barthold Kuijken's long-held desire to restore to Jean-Baptiste Lully, and to French Baroque orchestral works in general, the power and intensity that once held the musical world in thrall. To the grandeur, finesse and diversity 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)

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

3–7	Georg Philipp Telemann (1681–1767): Overture (<i>Suite</i>) in E minor, TWV 55:e3 for two flutes, two oboes, bassoon, strings and basso continuo (c. 1716)	18:35
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8–22	Jean-Philippe Rameau (1683–1764): <i>Suite</i> from <i>Dardanus</i> (1739/44)	35:25
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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)

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Playing Time
62:47



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