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# Introduction

One of the major developments in French music after the death of Jean-Baptiste Lully in 1687 was the renewed influence of Italian music: the 1690s saw a resurgence of the publication and performance of Italian repertoire in Paris, particularly cantatas and arias by composers such as Alessandro Scarlatti and Giovanni Bononcini and sonatas by Arcangelo Corelli and others. This fascination for the latest Italian music led to the development of two new French genres, the *cantate française* and the *sonate*. At the same time, relatively little is known about how the composers of these new genres acquired the repertoire that served as their models. One musician who traveled to Italy, collected music, and even collaborated in the production of Italian operas was Michel Pignolet de Montéclair (1667–1737). This edition presents pieces from a newly rediscovered print assembled by Montéclair, the *1er Recueil contenant XXIV des plus beaux duo de l'Abé Stefani, de Bononcini et d'autres bons auteurs*, which contains not only a heretofore unknown trio sonata by the composer for two flutes and continuo but also arrangements of numerous Italian vocal duets and arias, many of which he collected during his sojourn in Milan from February 1699 to December 1700. This collection thus not only presents interesting pieces for chamber music performance and expands our knowledge of Montéclair's oeuvre but also contributes to a deeper understanding of the transmission of Italian music to France during this critical time in the history of French music.

## Montéclair and His Italian Sojourn

Montéclair played a major role in French musical life as a composer, pedagogue, and string player, as well as through his involvement in the music printing business via his nephew, François Boivin. Born Michel Pignolet in the eastern French town of Andelot in 1667, Montéclair adopted the sobriquet he would use throughout his career from the name of a local fort. At the age of nine, he entered the choir school of the Cathedral of Langres, where he probably began his studies under the chapel master of the cathedral, Nicolas Goupillet (ca. 1650–after 1713), but his most influential teacher was Jean-Baptiste Moreau (1656–1733). Montéclair moved to Paris around 1687, and in 1695 he began publishing airs in the *Recueil d'airs sérieux et à boire*, a series issued by the Ballard firm. This led to a further collaboration with Ballard in 1697, his first solo publication: the *Sérénade ou concert*, a collection of three dance suites of different characters.

Until recently, what little was known about Montéclair's Italian trip came from the announcement on the title page of his first tutor, *Nouvelle méthode pour apprendre la musique* (1709), which indicates that he was “formerly music master to the Prince de Vaudémont in Italy.”<sup>1</sup> This refers to Charles-Henri de Lorraine (1649–1723), whom Charles II of Spain appointed governor of Milan, a position he held from 1698 to 1707. Pay records discovered among the prince's papers at the Bibliothèque nationale de France indicate that Montéclair was hired as the director of a French violin band that served the prince from February 1699 to December 1700.<sup>2</sup>

Montéclair was probably also hired for his ability as a composer. Although no music identifiable as having been written by Montéclair during his time in Italy survives, the libretto of Carlo Francesco Pollarolo's opera *Ascanio*, performed in Milan during carnival of 1702, indicates that Montéclair supplied the dance music. *Ascanio* was one of a series of operas in Milan staged by a variable team whose core members included the Turinese librettist Pietro d'Averara (fl. 1684–1724), various Italian composers, a group of three French-trained oboists, a Milanese violin band, and a mixed troupe of French and Italian dancers led by the Englishman Alexander Philbois.<sup>3</sup> Journeys to and from Turin, Mantua, Venice, Hanover, and Paris by these figures contributed substantially to the cosmopolitan character of Milanese operas

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1. “. . . cy-devant Maître de la Musique de Monseign.r le Prince de Vaudémont en Italie.” Michel Pignolet de Montéclair, *Nouvelle méthode pour apprendre la musique* (Paris: Foucault, 1709), title page. James Anthony indicated that “details of his Italian sojourn are unknown”; see *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan, 2001), s.v. “Montéclair, Michel Pignolet de,” by James R. Anthony. A revision of the online version of Anthony's article by Don Fader is forthcoming; see *GMO*, s.v. “Montéclair, Michel Pignolet [Pinolet] de,” by James R. Anthony, <https://doi.org/10.1093/gmo/9781561592630.article.19008>.

2. Anne Pichard briefly noted the beginning date of Montéclair's service in Milan, a point that has gone unremarked in anglophone scholarship; see Pichard, “Michel Pignolet de Montéclair (1667–1737): vie et œuvre d'un musicien français” (Ph.D. diss., Paris-Sorbonne University, 1988), 40. However, a full account of Montéclair's journey and its aftermath, via an exhaustive study of Vaudémont's papers, is presented in the author's book; see Don Fader, *Music, Dance and Franco-Italian Cultural Exchange c. 1700: Michel Pignolet de Montéclair and the Prince de Vaudémont* (Woodbridge, UK: Boydell & Brewer, 2021), <https://doi.org/10.1515/9781800102798>.

3. See Fader, *Music, Dance and Franco-Italian Cultural Exchange*, chaps. 2 and 3.

## 1. Trio Sonata in D Major

## I

Michel Pignolet de Montéclair

**Adagio**

Dessus 1 (Flute 1)

Dessus 2 (Flute 2)

Basso continuo

8

15

22

6

7 #

6 5

6 4 #

[6]

### III. Piva

Dessus 1 (Flute 1)

Dessus 2 (Flute 2)

Basso continuo

clavecin

6

12

18



## 3. Vorrei fidarmi a voi

Paolo Magni

Dessus 1  
(Flute 1)

Dessus 2  
(Flute 2)

Basso  
continuo

7

14

21

Fine

## 5. Mentre chi segue

Giovanni Bononcini

Dessus 1  
(Flute 1)

Dessus 2  
(Flute 2)

Basso continuo

6

12

18

# Critical Report

## Source

The edition is based on the sole known surviving exemplar of Montéclair's *Premier recueil*, which is held by the Bibliothèque nationale de France (shelfmark Vm<sup>7</sup> 6612). The print was issued in three partbooks: Dessus 1, Dessus 2, and Basse chif[f]rée. Each has a title page that reads as follows:

1.<sup>ER</sup> RECUEIL | Contenant XXIV | des pl.<sup>9</sup> bea.<sup>ux</sup> Duo | de l'Abé Stefani, de Bononcini | et d'autres bons Auteurs. | DISPOSÉS EN TRIO | Pour 2 Flûtes-trav.<sup>res</sup> avec la Basse. | La plupart de ces Trio conviennent | aux Fl. a-bec, Hautbois, et Violons. | Les 3 parties sont séparées, | et se vendent en blanc 6.<sup>lt</sup> | A PARIS. | Chez le S.<sup>r</sup> Boivin Marchand, | rue Saint Honoré a la regle d'or.

All three partbooks are seventeen pages long, with each of the twenty-four pieces appearing on the same pages, although variations in length sometimes result in slight variations in pagination and page turns. The first page of each partbook begins with the following title heading (with some minor variants in spelling and punctuation):

LES DUO | de l'Abé Stefani, de Bononcini, & d'autres Auteurs François & Italiens. | DISPOSÉS EN TRIO, | pour deux Flûtes Traversieres, avec la Basse chiffrée. | [Part name]

The partbooks, each bound in green vellum, bear the stamp of the royal library, where they were almost certainly deposited directly after printing, as was required of all French books during this period.

## Editorial Methods

The order of pieces in this edition follows the source (see table 1 in the introduction) with the exception of the four movements of Montéclair's trio sonata, which have been grouped together and placed at the beginning; the remaining pieces appear in their original order. Titles follow the text incipits given in the source with the exception of the trio sonata, to which a title has been assigned editorially and each of its movements numbered. In some cases, titles of arias have been expanded based on the aria texts for easier identification. Composers identified in the source are named at the beginning of each piece, with misspellings corrected and abbreviations spelled out in full; in the case of "Due labra di rose," the erroneous attribution in the source has been corrected (see table

1). Unattributed pieces for which a composer can be identified include the name of the composer in brackets, with a question mark indicating a tentative attribution. Pieces to which no composer can be linked retain Montéclair's original geographical designations, indicated below their titles. Tempo markings and other verbal directives are retained and adjusted to follow modern orthography and capitalization rules.

Although the source notation is generally consistent with standard modern practice, a few elements require adjustment to conform to current conventions. The parts are arranged in modern score order. The flute (dessus) parts have been converted from French violin (G1) clef to treble (G2) clef. The continuo part has been primarily set in bass clef but occasionally uses treble clef where the source employs alto or tenor clefs in order to minimize the occurrence of ledger lines. Barlines have been modernized throughout. The presentation of repeats has likewise been adjusted according to modern practice, with cue-size notes added to account for implied rhythmic differences at the end of da capo movements; any fermatas present at such endings are moved from the main note to the cue-size note. Final fermatas present in one part and missing in another have been tacitly added. Accidentals have been adjusted to conform to modern practice; naturals have been substituted for sharps or flats as appropriate. Redundant accidentals have been eliminated except where they serve a useful cautionary function; editorial cautionary accidentals are indicated in parentheses. All other editorial accidentals are given in brackets.

Original note values have been retained throughout except where noted. Minor adjustments to beaming and stem direction have been made throughout to conform to modern practice, including up-stemming all grace notes. Ornaments are set above notes regardless of stem direction.

Throughout the source, there are occasional ambiguities in the notation of slurs, ties, and articulation marks. There are situations, for example, where the source has slurs or ties between notes of the same pitch (e.g., no. 1, m. 15, flute 1), presumably indicating a soft rearticulation of the second note (see "Notation and Performance Issues" in the introduction). Another ambiguity in the source is the use of single wavy lines that bend toward each of a group of notes (e.g., no. 1, mm. 23–24, flute 1), which seem to conflate ties with slurs; these have been separated in this edition. Where slurs and ties converge, the slur has