Michel Pignolet de Montéclair (1667–1737)

Beloved and Betrayed
Montéclair’s Miniature Dramas for Flute and Voice

Carrie Henneman Shaw, Soprano
Leela Breithaupt, Traverso
Les Ordinaires
Beloved and Betrayed
Montéclairs Miniature Dramas for Flute and Voice

1. Déserts, où des humains j’évite la presence ('Deserts, where I avoid the presence of humans')
   from Recueil d’Airs sérieux et à boire (pub. 1696) 3:24
   (Text: Anonymous)

   Cantates à voix seule et avec simfonie, Book 3: Ariane et Bacchus
   ('Ariadne and Bacchus') (pub. 1728)
   (Text: Anonymous)

2. Recitative: Ariane adorait le volage Theseus ('Ariadne adored the flighty Theseus') 1:04
3. Air (Lent): Plus cruel que le Minotaure ('Crueler than the Minotaur') 2:54
4. 'Ah! dans mon desespoir (Vivement ('Ah! In my despair') 0:45
5. Simfonie (basse de viole et clavecin) – Mais, quel Dieu fait tremer les ondes (Modéré)
   ('But what God makes the waves shiver?') – Sur ces bords écartés (On these scattered shores) 1:20
6. Air (Tendrement): Regnez, adorables mortelles ('Regn, adorable mortal') 3:43
7. Recitative: L’Amour de la plus douce chaine ('Love, the sweetest chain') 0:55
8. Air gay: Si vos amans brenissent leurs chaînes ('If your lovers break their chains') 3:35

Concert No. 1 for Flute and Basso Continuo in E minor
18:53

9. I. La Françoise: Gay 0:53
10. II. Les Tourterelles: Tendrement 2:21
11. III. L’Italienne – IV. L’Anglaise: Air 2:02
12. V. La Mantouane: Croches egales 0:48
13. VI. La Genoises: Mouvement de Gigue 1:02
14. VII. Sommell des Festes de l’Été: Lentement 2:13
15. VIII. Le Poitevin: Passepied 0:47
16. IX. Le Breton: Passépied 0:47
17. X. Le Parisien: Air dans le goût des Brunettes: Lentement 1:17
18. XI. L’Auvignernais: Logement Basine – XII. La Florentine 2:24
19. XIII. L’Espagnole: Prelude: Lentement 1:36
20. XIV. La Limousine: Gay 1:45
21. XV. La Valenquine: Rondeau: Gay 1:00

22. Qu’à l’amour on est peu contraire! ('What little defence one has against love!')
   from Recueil d’Airs sérieux et à boire (pub. 1696) 1:45
   (Text: Anonymous)

Premier Recueil de Brunnettes: Suite No. 1 (c. 1721–24)
10:50

23. I. Je suis charme d’une Brun, et Double ('I am charmed by a brown-haired girl') 1:36
24. II. La bea Berger Tircis (Lentement), et Double ('The handsome shepherd Tircis') 1:46
25. III. La bergere Ceilmene, et Double ('The shepherdess Ceilmene') 1:54

26. IV. Iris aux bords de Seine (Tendrement) ('Iris at the banks of the Seine') 1:04
27. V. J’aime un brun depuis un jour (Gay) ('I’ve been in love with a brown-haired boy for a day') 0:31
28. VI. Lisette aime son berger (Lisette loves her shepherd) 1:33
29. VII. Aimable solitude (Tendrement) ('Pleasant solitude') 1:19
30. VIII. Berger prens son de mon Troupeau (Tendrement) ('Shepherd, take care of my flock') 1:07

Cantates à voix seule et avec simfonie, Book 1:
Le Dépit génereux ('Generous Spite') (pub. 1706) 13:00
   (Text: Anonymous)

32. Air: Arbres épais, sombre feuillage ('Dense woods, dark foliage') 3:16
33. Recitative: Chertrai-je toujours une fatale flame? ('Will I cherish forever a fatal flame?') 0:58
34. Air tendre: Douce Tranquitlité, paisible Indifference ('Sweet Tranquitlity, peaceable Indifference')
   (Air tendre avec flute traversiere) 2:42
35. Recitative: Mais ciel quel changement! ('But, heavens, what a transformation!') 0:41
36. Air (Gaement): Je sens lirr mes peines ('I feel my suffering at an end') 3:42

Adieu, mes innocents troupes ('Farewell, my innocent flocks')
from Recueil d’Airs sérieux et à boire (pub. 1696) 2:02
   (Text: Anonymous)

Carrie Henneman Shaw, Soprano
Les Ordinaires
Leela Breithaupt, Traverso
Allison Nyquist, Baroque violin
Erica Rubis, Viola da gamba
David Walker, Theorbo
Jory Vinikour, Harpsichord

Recorded: 13–15 May 2018 at Boutell Memorial Concert Hall at Northern Illinois University, USA
Executive producers: Leela Breithaupt, Carrie Henneman Shaw
Producer: Les Ordinaires - Session producer: Colin St. Martin
Engineer, editor, mixing and mastering: Dan Nichols

Intrumentarium: Traverso after Hottettere, c. 1715 by Giovanni Tardino (Basel, 2014)
Bass viol after 7-string bass by Michel Collinch, 1693 by Rene Garmy, (Ventabren, 1989)
Theorbo after 17th-century Italian models by Klaus Jacobsen, (London, 2005)
Baroque violin anonymous French, c. 1820
Harpsichord after Pascal Taskin, 1769 by Tony Chinnery (Vicchio, 2012)
Michel Pignolet de Montéclair (1667–1737)
Beloved and Betrayed: Montéclair’s Miniature Dramas for Flute and Voice

From what we know about the life of Michel Pignolet de Montéclair (1667–1737), he (like most professional musicians past and present) kept busy by playing, creating, teaching and running a music shop – in other words, living a life that looks either desperately chaotic or organically multi-faceted, depending on your point of view. Born in Andelot in 1667, a river town in northeast France, he joined the choir school of Langres Cathedral, about 30 miles away, at the age of nine. By the time Montéclair arrived in Paris in 1687 (the year of Jean-Baptiste Lully’s death), French culture had undergone a radical transformation by way of the visionary patronage of Louis XIV. Montéclair, having missed this initial flourish, spent most of his career in a society searching for what was ‘next’ as the energies of Louis XIV dissipated, hostilities grew between much of the rest of Europe, and the economy was in a boom-and-bust cycle that hardly encouraged consistent patronage of the arts.

Montéclair was an outstanding baroque violinist in the Paris Opéra orchestra, followed a court to Italy, and taught two of François Couperin’s daughters. Montéclair never married, however he lived to retire with a royal pension after playing with the opera orchestra until 1737. Although he did not leave behind a large volume of music when compared to contemporaries like Couperin, he composed a small, exquisite body of innovative and, at times, anecdotal preface to his collection, he insisted that:

“It is important to practice transposing, for nothing is as touching as hearing these little airs sung by a beautiful voice accompanied in unison by a transverse flute. Nobody will doubt what I am saying if, like me, they have heard Mme Perichon sing, accompanied by M Bernier, officer of the King, who so worthily fills the chair at the opera of the illustrious M de la Barre, who has retired from it to the public’s great regret. I cannot express the pleasure I felt at Boulogne on hearing this little ensemble which touched me more than any clever artificial music has ever done.’

from Montéclair, Preface to Brunettes Anciennes et Modernes

In Montéclair’s preface, a taste for sentiment and sentimentalism was an essential part of learning to play the Brunettes, and in particular the merit of hearing transverse flute play these simpler tunes with or in unison with voice. Montéclair’s preface presents a timely cultural reflection on early 18th-century materialism, similarly uniting two opposing elements: the mechanical, represented in a style of playing that might emphasise virtuosic technique and exploiting the range and effects of the transverse flute’s new design, and the sentimental, represented by a style of playing that capitulated on the flute’s vocal roots, imitating the speech rhythms of spoken poetry. Amidst many instruments, the transverse flute in particular had a far more significant role to play in this cultural moment, because of its fundamental relationship with the human and the human voice. As its design evolved, it risked losing its traditional character, and so bridging this gap between its evolution and its origins, its science and its sentiment, was important to the instrument’s identity.

We were delighted with the opportunity to experiment with combinations of flute and voice in this recording. As reflected in the cantatas, it is common in this era for instruments to provide ornamental melodic material, obbligati, which either alternate or are synchronous with the vocal melodies. This approach to the ‘duet’ creates layers of energy, depth, and complexity to an already active texture of improvised chordal accompaniment. In the brunettes, on the other hand, we offer a third approach to layering – the flute and voice in unison – which gives the melody a surprisingly fresh, new timbre. Simply put, it is an ornament of colour that is perhaps a welcome palate cleanser when served alongside the ornaments of elaboration and addition that characterises the music of this era. Nostalgia for a simpler time, it seems, is a dream that almost always finds its way into cultures – even for instruments such as the transverse flute, which owes its popularisation as a solo instrument to the precisely opposite impulse: forward-looking innovation.

Carrie Henneman Shaw, Leela Breitbaugh, Alison Calhoun
Deserts, où des humains j’èvite la présence

Deserts, where I avoid the presence of humans,

Vous n’êtes pas encore assez tristes pour moi;

You are not yet sad enough for me.

Des objets affreux que je voy

Of the grim sights that I see,

Augmentez, s’il se peut, l’horreur et le silence:

Increase, if possible, the horror and the silence.

De la mort de Tircis, je vous fais confiance;

About the death of Tircis, I hold you in confidence;

Mais par un prompt départ, des peines que je sens,

But by a swift departure from this world, from the pain that I feel,

Je ne vois point d’y crier la violence;

I do not come here to end the violence:

Pour plaire au bonheur dont je pers l’espoirance,

To weep for the happiness of which I lose hope,

Je ne puis vivre trop longtemps.

I cannot live too long.

Cantates à voix seule et avec simfonie, Book 3: Ariane et Bacchus

Ariane adorait le volage Thésée.

Ariadne adored the flighty Theseus.

Crueller que le Minotaure,

Crueller than the Minotaur,

Tu ris, Ingrat, de mes douleurs,

You laugh, Ungrateful One, at my sorrows.

Je n’exige plus que tu m’aimes,

I no longer exist except to love you;

La haine est trop fort en ton cœur.

Loathing is too strong in your heart.

Si vos amans brisent leurs chaînes,

If your lovers break their chains,

Tu m’abandonne, et je meurs.

You abandon me, and I die.

Ariane jouit d’une gloire immortelle,

Ariadne rejoices in an immortal glory,

Ariane adoroit le volage Thésée.

Ariadne adored the flighty Theseus.

Je n’exige plus que tu m’aimes,

I no longer exist except to love you;

La haine est trop fort en ton cœur.

Loathing is too strong in your heart.

Ah! Pour prix de mes feux extrêmes,

Ah! As a reward for my extreme passions,

Viens, prend pitié de mon Malheur.

Come, take pity on my unhappiness.

Ah! dans mon desespoir (Vivement)

Ah! In my despair, the only good that remains,

Si vos amans brisent leurs chaînes,

If your lovers break their chains,

Venez me delivrer du jour que je deteste.

Come to deliver me from the day which I detest.

C’est vous, Ô mort, je volle au devant de vos coups;

It’s you, Oh Death, I fly straight into your blows;

Viens, prend pitié de mon Malheur.

Come, take pity on my unhappiness.

Ah! Pour prix de mes feux extrêmes,

Ah! As a reward for my extreme passions,

Dans les flots charmans de son jus.

In the charming waves of his juice.

L’Amour de la plus douce chaîne

Love with the sweetest chain

Et Beautes, n’implore que Bacchus.

And Beauties, implore none other than Bacchus.

Recitative: L’Amour de la plus douce chaîne

Recitative: Love with the sweetest chain

L’Amour, toujours rempli d’allarmes,

Love, always full of anxieties,

Tourmente les plus tendres cœurs.

Torments the most tender hearts.

Bacchus luy prete mille charmes

Bacchus imparts to her a thousand charms

Vous triomphez du plus charmant des Dieux;

You triumph with the most charming of Gods;

Vous enchaînez le cœur des Immortels;

You enchain the heart of the Immortals;

Vous triomphez du plus charmant des Dieux;

You triumph with the most charming of Gods;

Vous enchainez le cœur des Immortels;

You enchain the heart of the Immortals;

Qui vous assure un sort si glorieux.

Who assures you a fate so glorious.

Recitative: L’Amour de la plus douce chaîne

Recitative: Love with the sweetest chain

Ariane jouit d’une gloire immortelle,

Ariadne rejoices in an immortal glory,

Sa couronne à l’instant s’élève jusqu’aux cieux;

Her crown instantly elevates her to the heavens;

Bacchus changea la plus affreuse peine

Bacchus changes the most ghastly pain

En des plaisirs durables et charmants.

Into lasting, charming pleasures.

Ariane j’ou jette un sort si glorieux.

Ariadne shames in eternal fame.

Ariane j’ou jette un sort si glorieux.

Ariadne shames in eternal fame.

Ariane j’ou jette un sort si glorieux.

Ariadne shames in eternal fame.

Bacchus changea la plus affreuse peine

Bacchus changes the most ghastly pain

Quel éclat embellit les Mers!

What shimmering embellishes the seas?

Rendez graces à l’infidelle

Give thanks to the Unfaithful One

Qui vous assure un sort si glorieux.

Who assures you a fate so glorious.

Rendez graces à l’infidelle

Give thanks to the Unfaithful One

Qui vous assure un sort si glorieux.

Who assures you a fate so glorious.

Rendez graces à l’infidelle

Give thanks to the Unfaithful One

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Give thanks to the Unfaithful One

Qui vous assure un sort si glorieux.

Who assures you a fate so glorious.
I. Qu’à l’amour on est peu contraire! from Recueil d’Airs sérieux et à boire

Qu’à l’amour on est peu contraire!
Et contre un amant qui spait plaire,
Qu’un peu de fermeté nous coûte à mettre au jour!
On est fait pour aimer, tout nous y sollicite,
Et quand on connaîst le menteur,
On n’échappe guère à l’amour.

Premier Recueil de Brunettes: Suite No. 1

II. I. Je suis charmé d’une Brune

I. Je suis charmé d’une Brune
Qui tient mon âme en langueur.
Quelle sera ma fortune!
Si j’avais touché son cœur.
Ah, que ma flamme est importune!
Jamais Amour n’est sans douleur.

II. Le beau Berger Tircis (Lentement)

Le beau Berger Tircis,
Loin de sa chère Annette:
Sur les bords du Loir assis,
Chante ton dessein son musette,
Ah! petite brunette,
Ah! tu me faismourir.

III. La bergère Celimene

La bergère Celimene
Dans ces bois s’en va chantant:
Dehors! Que l’on souffre tant de peines,
Quand on aime un inconstant,
S’il a su briser sa chaîne,
N’en puis-je pas faire autant.
Faut-il souffrir tant de peines,
Pour aimer un inconstant.

IV. Iris aux bords de Seine (Tendrement)

Iris aux bords de Seine
Les yeux baignés de pleurs
Disoit à Celimene
Conservez vos froideurs
Les Hommes sont trompeurs.

V. J’aime un brun depuis un jour (Gay)

J’aime un brun depuis un jour
Plus beau que l’Amour même,
Et qui meurt pour moi d’amour.
Ne vous étonnez pas si j’aime.

VI. Lisette aime son berger

Lisette aime son berger,
Que ne faites-vous de même,
Et ne voulez-vous pas s’aimer.

VII. Aimable solitude (Tristement)

Bois qui charmiez les sens:
De mon inquiétude,
Confidentz innocents,
Est-il tourment plus rude
Que celui que j’aime?

VIII. Berger presse soin de mon Troupeau (Tendrement)

Berger presse soin de mon Troupeau,
Amour me donne trop d’affaires:
Je vais attendre sous l’ormeau,
La plus ingrate des bergères,
Ah! quand on est bien amoureux,
Tout autre soin paroit fâcheux.

Anonymous
Les Ordinaires

Les Ordinaires, meaning ‘The Ordinaries to the King’, brings to life the grandeur and intimacy of quintessential 18th-century chamber music. Performing on copies of 17th- to 18th-century instruments, the ensemble features the traverso, viola da gamba, and theorbo, which together were known as the Royal Trio. Comprised of critically acclaimed leaders in historically informed performance, members perform extensively throughout the United States and collaborate with top period ensembles including Boston Baroque, New York Baroque, Chatham Baroque, Bourbon Baroque, The Vivaldi Project, Smithsonian Chamber Players, Indianapolis Baroque Orchestra, Glimmerglass Opera and Wolf Trap Opera. They are sought after specialists, performing and teaching at festivals including the Savannah Music Festival, Indianapolis Early Music Festival, Bloomington Early Music Festival, Interlochen Arts Camp and Texas Music Festival. Formed in 2013, Les Ordinaires captivates audiences through their intimate connection between performers and music. The group won audience accolades at their debut at the Twin Cities Early Music Festival and have delighted audiences in concerts at historical sites such as Locust Grove, Lanier Mansion, and Culbertson Mansion, supported by the Indiana Arts Commission and the National Endowment for the Arts. Other engagements include La Côte Flûte Festival in Gland, Switzerland and collaborations with soprano Carrie Henneman Shaw and harpsichordist Jory Vinikour at the Bloomington Early Music Festival and the Chicago Temple. This is the ensemble’s second album on the Naxos label.

lesordinaires.com

Cantates à voix seule et avec simfonie, Book 1: Le Dépit généreux

II Dieux justes! Dieux vengeurs!
Just Gods! Avenging Gods! Do you suffer a perjurer
De ses sermens trahis vous partagez l’injure.
From these broken oaths, you share in the wound.
Vengez vous – vengez moi, n’épargnez pas vos trait.
Avenge yourselves – avenge me, spare not your traitor.

Mai pourquoi soupirer, pourquoi verser des larmes?
But why sigh? Why shed tears?
Un vau dépit sèdairont-il mon cœur?
Does a frivolous scorn dictate the shape my heart?
Ah! je le reconnais à mes tendres allarmes,
Ah! I recognize it in my fragile distress,
Mon infidèle est toujours mon vainqueur.
My unfaithful lover is always my vanquisher.

Air: Arbres épais, sombre feuillage!
Dense woods, dark foliage!
Cachez la honte de mes pleurs.
Conceal the shame of my tears.
L’Ingrat qui m’abandone aux plus vives douleurs,
The Ingrate who abandons me to the saddest of lives
Me charme encor au moment qu’il m’outrage.
Charms me again the instant he outrages me.

Recitative: Cherrierai-je toujours une fatale flame?
Will I cherish forever a fatal flame?
Raison, Fierté, venez l’arracher de mon ame,
Reason, Pride – come to uproot it from my soul.
D’un infidelle amant chassez le souvenir.
Chase away the memory of an unfaithful lover.
Quand il a sû briser une chaîne si belle,
When he knows how to break such beautiful chains,
Faut-il lui conserver une ardeur éternelle?
Must one maintain an eternal passion?
Non, je dois de mon cœur pour jamais le banir.
No, I must from my heart banish it forever.

Air tendre: Douce Tranquilité, paisible Indifference (Air tendre avec flûte traversière)
Sweet Tranquility, peaceable Indifference, Hasten your amiable return.
D’un cœur agité par l’Amour
For a heart agitated by Love,
Vous êtes l’unique esperance.
You are the only hope.

Recitative: Mais ciez quel changement!
But, heavens, what a change! The trouble that bound me
Semble s’évanouir en ce moment heureux.
Seems to vanish in this happy moment.
Ah! je n’en doute plus, un calme favorable
Ah! I no longer doubt that a gracious calm
Vient m’anoncer le succès de mes vœux.
Comes to announce to me the success of my wishes.

Air (Gaiement): Je sens finir mes peines
I feel my suffering at an end.
La liberté triomphe dans mon cœur.
Liberty triumphs in my heart.
La douceur de sortir de tes cruelles chaînes.
The sweetness of leaving behind your cruel chains.

Air (Gaie): Adieu, mes innocents troupeaux
Farewell, my innocent flocks;
Pour pouvoir désormais vous garder dans ces plaines,
To keep guarding you on these plains,
J’ai trop peu de repos:
I get too little rest:
Le cœur outre d’ennuis en proye à mille peines;
The heart pierced by annoyance is prey to a thousand afflictions;
Tircis en me quittant vous abandonne aux loups.
Tircis, leaving me, abandons you to the wolves.

English translations: Carrie Henneman Shaw, Alison Calhoun, Nathalie Cilas

English translations: C arrie H enneman Shaw, Alison C alhoun, N athalie C olas

Anonym ous

‡ Adieu, mes innocents troupeaux from Recueil d’Air sérieux et à boire

Anonym ous
Carrie Henneman Shaw

Critically acclaimed soprano Carrie Henneman Shaw is a passionate advocate for neglected works of the distant past and enigmatic experimentation of the present. She has sung and recorded world and American premieres of major works by dozens of composers, including Georg Friedrich Haas, Augusta Read Thomas and Philippe Hurel. Alongside her work as a contemporary specialist, she has devoted herself to exploring the 17th century, performing roles with Boston Early Music Festival and Haymarket Opera Company (Chicago), as well as collaborating in concert with such performers as Nigel North, Les Délices and The Newberry Consort. She is a member of Ensemble Dal Niente and Quince Contemporary Vocal Ensemble, and teaches at the University of Washington in Seattle. www.shawsoprano.com

Leela Breithaupt

Leela Breithaupt performs and teaches Baroque and modern flute in the US and Germany. Focusing on period-specific approaches to 17th-century French Baroque, she founded Les Ordinaires. She is president and CEO of Indybaroque Music, teaches international Go Baroque masterclasses on historically informed performance, and is a consulting editor for Flute Talk magazine. Breithaupt is the recipient of a 2017 Creative Renewal Arts Fellowship from the Arts Council of Indianapolis.
Michel Pignolet de Montéclair (1667–1737), a noted basse violon player in Paris, composed a small but exquisite body of innovative works in a variety of forms, including an opera-ballet. He was also an important figure in the composition of music for flute at a time when innovations in design brought it to prominence as a solo instrument. This album traces his earliest published pieces through to his mature works of the 1730s. They show how Montéclair’s use of vocalised writing, and his ornate and complex obbligati in the cantatas proved to be pivotal in the development of the transverse flute.

**BELOVED AND BETRAYED**
Montéclair’s Miniature Dramas for Flute and Voice

1. Déserts, où des humains j’évite la presence* 3:24
9–21. Concert No. 1 for Flute and Basso Continuo in E minor 18:53
22. Qu’à l’amour on est peu contraire!* 1:45
23–30. Premier Recueil de Brunettes: Suite No. 1* 10:50
31–38. Cantates à voix seule et avec simfonie, Book 1: Le Dépit généreux 13:00
37. Adieu, mes innocents troupeaux* 2:02

*WORLD PREMIERE RECORDING

Les Ordinaires

A detailed track list, sung texts, translations and recording information can be found inside the booklet. This recording was made possible by the McKnight Foundation, the Indiana Arts Commission and the National Endowment for the Arts, the Arts Council of Indianapolis and the City of Indianapolis. Les Ordinaires is a sponsored project of Fractured Atlas, a non-profit arts service organisation. Les Ordinaires logo design: Kira Breithaupt

Booklet notes: Leela Breithaupt, Carrie Henneman Shaw, Alison Calhoun

Cover: Bacchus and Ariadne (detail) (1773/74) by Pompeo Batoni (1708–1787)

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