



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

Montéclair's Miniature Dramas for Flute and Voice

¹	Déserts, où des humains j'évite la présence ('Deserts, where I avoid the presence of humans') from <i>Recueil d'Airs sérieux et à boire</i> (pub. 1696) (Text: Anonymous)	3:24
	Cantates à voix seule et avec simfonie, Book 3: Ariane et Bacchus ('Ariadne and Bacchus') (pub. 1728) (Text: Anonymous)	14:17
²	Recitative: Ariane adoroit le volage Thésée ('Ariadne adored the flighty Theseus')	1:04
³	Air (Lent): Plus cruel que le Minotaure ('Crueller 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 fremir les ondes (Modéré) ('But what God makes the waves shiver?') – Sur ces bords écartés ('On these scattered shores')	1:20
⁶	Air (Tendrement): Regnez, adorable mortelle ('Reign, adorable mortal')	3:43
⁷	Recitative: L'Amour de la plus douce chaîne ('Love, the sweetest chain')	0:55
⁸	Air gay: Si vos amans brisent leurs chaines ('If your lovers break their chains')	3:35
	Concert No. 1 for Flute and Basso Continuo in E minor (c. 1721) (pub. 1724–25)	18:53
⁹	I. La Française: Gay	0:53
¹⁰	II. Les Tourterelles: Tendrement	2:21
¹¹	III. L'Allemande – IV. L'Angloise: Air	2:02
¹²	V. La Mantoûane: Croches egales	0:48
¹³	VI. La Genoïse: Mouvement de Gigue	1:02
¹⁴	VII. Sommeil des Festes de l'Été: Lentement	2:13
¹⁵	VIII. Le Poitevin: Menuet	0:39
¹⁶	IX. Le Breton: Passepiéd	0:47
¹⁷	X. Le Parisien: Air dans le goût des Brunettes: Lentement	1:17
¹⁸	XI. L'Auvergnate: Legerement Badine – XII. La Florentine	2:24
¹⁹	XIII. L'Espagnol: Prelude: Lentement	1:36
²⁰	XIV. La Milanoise: Gay	1:45
²¹	XV. La Venitienne: Rondeau: Gay	1:00
²²	Qu'à l'amour on est peu contraire! ('What little defence one has against love!') from <i>Recueil d'Airs sérieux et à boire</i> (pub. 1696) (Text: Anonymous)	1:45
	Premier Recueil de Brunettes: Suite No. 1 (c. 1721–24) (Text: Anonymous)	10:50
²³	I. Je suis charmé d'une Brune, et Double ('I am charmed by a brown-haired girl')	1:36
²⁴	II. Le beau Berger Tircis (Lentement), et Double ('The handsome shepherd Tircis')	1:46
²⁵	III. La bergere Celimene, et Double ('The shepherdess Celimene')	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 (Tristement) ('Pleasant solitude')	1:19
³⁰	VIII. Berger prend soin de mon Troupeau (Tendrement) ('Shepherd, take care of my flock')	1:07

	Cantates à voix seule et avec simfonie, Book 1: Le Dépit généreux ('Generous Spite') (pub. 1706) (Text: Anonymous)	13:00
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³¹	Dieux justes! Dieux vengeurs! ('Just Gods! Avenging Gods!')	1:41
³²	Air: Arbres épais, sombre feuillage! ('Dense woods, dark foliage!')	3:16
³³	Recitative: Cherirai-je toujours une fatale flamme? ('Will I cherish forever a fatal flame?')	0:58
³⁴	Air tendre: Douce Tranquillité, paisible Indifférence ('Sweet Tranquility, peaceable Indifference') (Air tendre avec flûte traversière)	2:42
³⁵	Recitative: Mais ciel quel changement! ('But, heavens, what a transformation!')	0:41
³⁶	Air (Gaïement): Je sens finir mes peines ('I feel my suffering at an end')	3:42

³⁷	Adieu, mes innocents troupeaux ('Farewell, my innocent flocks') from <i>Recueil d'Airs sérieux et à boire</i> (pub. 1696) (Text: Anonymous)	2:02
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Carrie Henneman Shaw, Soprano ¹–⁸ ²²–²⁴ ²⁶–³⁷

Les Ordinaires

Leela Breithaupt, Traverso ³ ⁵–⁶ ⁹–¹⁴ ¹⁶–²¹ ²³–²⁵ ²⁸ ³⁰ ³² ³⁴ ³⁶

Allison Nyquist, Baroque violin ⁵ ⁸ ³¹ ³³ ³⁶

Erica Rubis, Viola da gamba ¹–¹⁴ ¹⁶–²¹ ²³–²⁴ ²⁶–²⁷ ³⁰–³⁶

David Walker, Theorbo ¹ ²²–²⁵ ²⁷ ²⁹–³⁰ ³⁷

Jory Vinikour, Harpsichord ²–²¹ ³¹–³⁶

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

Instrumentarium: Traverso after Hotteterre, c. 1715 by Giovanni Tardino (Basel, 2014)

Bass viol after 7-string bass by Michel Colichon, 1693 by René Garmy, (Ventabren, 1980)

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 a noted *basse violon* player 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 varied works – a *tragédie lyrique*, an opera-ballet, instrumental *concerts*, songs, three books of cantatas (twenty French and four Italian), some lost sacred music, and teaching manuals, among other things. Of particular interest to us, Montéclair composed music for flute and wrote about playing the flute at a time when innovations in flute design were allowing it to become a fully-fledged solo instrument.

This recording covers some of Montéclair's earliest surviving published works, three airs from a monthly series of 'serious and drinking songs', through to his mature works of the late 1720s. Montéclair published well into the 1730s, but by then, his attention had turned from multi-movement

chamber works towards sacred music, including his semi-sacred opera *Jephthé*, and educational writings.

The 1720s, however, best showcases the growing role of the flute as a solo instrument in France, and the instrumentation of Montéclair's cantatas offers one lens through which to observe this shift. In his first book (1709), out of eight cantatas, only one of them, *Le Dépôt généreux*, prominently features the flute, while another, *La Mort de Didon*, indicates flute or violin for just one air. By his third book in 1728, five out of nine cantatas indicate flute or violin could be used, two of these calling for either a pair of flutes or violins.

Around 1700, changes in flute design (division into several pieces or sections, increased finger holes, altered bore, embouchure whole, etc.) allowed the instrument to emerge as a solo role requiring more and more varied skills of the musician. By the 1720s, it became fashionable for composers such as Montéclair and Jacques Hotteterre (1674–1763) to create collections of *brunettes* with ornamented *doubles* that allowed flute players to explore the instrument's newfound expressive range in ways that closely mirrored vocal models.

Although we mostly credit Jacques Hotteterre, Johann Joachim Quantz (1697–1773), or Michel de la Barre (c. 1675–1745) for promoting and elevating transverse flute music, we have mostly ignored the role Montéclair played in the rise of the transverse flute as a solo instrument. While both Hotteterre and Montéclair transcribed popular vocal tunes into collections of *Brunettes* for transverse flute, and while both followed the vocal convention of printing this instrumental music with the original popular song text, Montéclair's collection alone, in an understudied preface, proposes a theoretical and didactic treatise for the proper playing and styling of *brunettes* on the transverse flute. In his educational and, at times, anecdotal preface to his collection, he argues that the '*gout*' ('taste') of the *brunettes* is 'light' and 'simple', but just as 'sentimental' and 'affective' as cantatas, operas, and motets. Moreover, he insists 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 Ancienes et Modernes

In Montéclair's preface, a taste for sentiment and sentimentality 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 represents 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 capitalised on the flute's vocal roots, imitating the speech rhythms of spoken poetry. Amidst many instruments, the transverse flute in

particular had a 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, *obligati*, 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 Breithaupt,
Alison Calhoun

① **Déserts, où des humains j'évite la presence** from *Recueil d'Airs sérieux et à boire*

Déserts, où des humains j'évite la presence
Vous n'estes pas encor assez tristes pour moy;
Des objets affreux que je voy
Augmentez, s'il se peut, l'horreur et le silence:

Deserts, where I avoid the presence of humans,
You are still not sad enough for me.
Of the grim sights that I see,
Increase, if possible, the horror and the silence.

De la mort de Tircis, je vous fais confidence;
Mais par un prompt trépas, des peines que je sens,
Je ne viens point d'icy finir la violence:
Pour pleurer le bonheur dont je pers l'esperance,
Je ne puis vivre trop longtemps.

About the death of Tircis, I hold you in confidence;
But by a swift departure from this world, from the pain that I feel,
I do not come here to end the violence:
To weep for the happiness of which I lose hope,
I cannot live too long.

Anonymous

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

② **Recitative: Ariane adoroit le volage Thesée**

Ariane adoroit le volage Thesée.
Il repondit longtemps à ses soins assidus:
Mais d'un amant si doux, sa constance est lassée.
Il l'abandonne seule en ces lieux inconnus.
Dans son cruel depit, cette amante abusée
Exprime par ces mots ses regrets superflus:
Implorant, mais en vain, la tendresse passée
D'un amant qui la fuit et ne l'ecoutte plus.

Ariadne adored the flighty Theseus.
He responded for a time to her diligent care:
But with a lover so sweet, his constancy wearied.
He abandons her alone in these unknown places.
In his cruel scorn, this abused lover
Expresses by these words her excessive regrets:
Imploring, but in vain, the past tenderness
Of a lover who has fled and no longer hears her.

③ **Air (Lent): Plus cruel que le Minotaure**

Plus cruel que le Minotaure,
Tu ris, Ingrat, de mes douleurs,
Tu me trahis, et je t'adore,
Tu m'abandonne, et je meurs.

Crueller than the Minotaur,
You laugh, Ungrateful One, at my sorrows.
You betray me, and I adore you;
You abandon me, and I die.

Je n'exige plus que tu m'aimes,
La haine est trop fort en ton cœur.
Ah! Pour prix de mes feux extremes,
Viens, prend pitié de mon Malheur.

I no longer exist except to love you;
Loathing is too strong in your heart.
Ah! As a reward for my extreme passions,
Come, take pity on my unhappiness.

④ **Ah! dans mon desespoir (Vivement)**

Ah! dans mon desespoir, le seul bien qui me reste,
C'est vous, O mort, je volle au devant de vos coups;
Venez me delivrer du jour que je deteste.
Les malheureux humains ne redoutent que vous;
Mais l'Amour a rendu mon destin si funeste,
Que le plus grand des maux me semblera trop doux.

Ah! In my despair, the only good that remains,
It's you, Oh Death, I fly straight into your blows;
Come to deliver me from the day which I detest.
Unhappy humans dread nothing but you;
But love has rendered my destiny so deathly,
That the greatest ill will seem to me too sweet.

⑤ **Simfonie (basse de viole et clavecin) – Mais, quel Dieu fait fremir les ondes (Modéré) – Sur ces bords écartés**

Mais quel Dieu fait fremir les ondes:
Quel éclat embellit les Mers!
Jusques dans leurs grottes profondes,
Les Tritons sont charmés par les plus doux concerts.

But what God makes the waves shiver?
What shimmering embellishes the seas?
Even in their deep grottos,
The Tritons are charmed by the sweetest concerts.

Sur ces bords écartés Bachus descend luy même,
Les ris et les Amours volent devant ses pas.
Ariane, quel est votre Bonheur extreme,
Pour vous seule les Dieux visitent ses climats.

On these scattered shores descends Bacchus himself,
Laughter and Loves fly before his feet.
Ariadne, how extreme is your happiness,
For you alone the Gods visit these climes.

⑥ **Air (Tendrement): Regnez, adorable mortelle**

Regnez, adorable mortelle,
Vous triomphez du plus charmant des Dieux;
Rendez graces à l'infidelle
Qui vous assure un sort si glorieux.

Reign, adorable mortal,
You triumph with the most charming of Gods;
Give thanks to the Unfaithful One
Who assures you a fate so glorious.

Lors qu'un mortel vous abandonne
Vous enchainez le cœur des Immortels;
Si vous perdez une couronne,
Tout l'univers vous adresse des Autels.

As a mortal abandons you,
You enchain the heart of the Immortals;
If you lose a crown,
All the universe ushers in altars to you.

⑦ **Recitative: L'Amour de la plus douce chaine**

L'Amour de la plus douce chaine
Unit ces illustres amants;
Bacchus changea la plus affreuse peine
En des plaisirs durables et charmants.

Love with the sweetest chain
Unites these illustrious lovers;
Bacchus changes the most ghastly pain
Into lasting, charming pleasures.

Ariane jouit d'une gloire immortelle,
Sa couronne à l'instant s'eleve jusqu'aux cieux;
Elle y brille à jamais d'une clarté nouvelle,
Monument éternel d'un sort si Glorieux.

Ariadne rejoices in an immortal glory,
Her crown instantly elevates her to the heavens;
She shines there forever with a new brilliance,
Eternal monument of a glorious fate.

⑧ **Air gay: Si vos amans brisent leurs chaines**

Si vos amans brisent leurs chaines,
Beautés, n'implorez que Bacchus.
Courez, courez, noyez vos peines
Dans les flots charmans de son jus.

If your lovers break their chains,
Beauties, implore none other than Bacchus.
Run, run, drown your pains
In the charming waves of his juice.

L'Amour, toujours rempli d'allarmes,
Tourmente les plus tendres cœurs.
Bacchus luy prette mille charmes
Ou console de ses rigeurs.

Love, always full of anxieties,
Torments the most tender hearts.
Bacchus imparts to her a thousand charms
Or consoles her difficulties.

Anonymous

22 **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 sçait plaire,
Qu'un peu de fermeté nous coûte à mettre au jour!

What little defence one has against love!
And against a lover who knows how to please,
How costly it is to show a bit of constancy!

On est fait pour aimer, tout nous y sollicite,
Et quand on connoist le merite,
On n'échape guere à l'amour.

We are made for loving, all invite us to it,
And when one knows its worth,
One can rarely escape love.

Premier Recueil de Brunettes: Suite No. 1

23 **I. Je suis charmé d'une Brune**

I. Je suis charmé d'une Brune
qui tient mon ame en langueur.
Quelle seroit ma fortune!
Si j'avois touché son cœur.
Ah, que ma flame est importune!
Jamais Amour n'est sans douleur.

I am charmed by a brown-haired girl
Who holds my soul in thrall.
What would be my fortune
If I've touched her heart!
Ah! how troublesome is my flame!
Never is Love without grief.

24 **II. Le beau Berger Tircis (Lentement)**

Le beau Berger Tircis,
Loin de sa chere Annette:
Sur les bords du Loir assis
Chantoit dessus sa musette,
Ah! petite brunette
Ah! tu me fais mourir.

The handsome shepherd Tircis,
Far from his dear Annette:
Seated on the banks of the Loir,
He was singing accompanied by his musette,
Ah! little brunette,
Ah! you make me die.

25 **III. La bergere Celimene**

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

The shepherdess Celimene
In these woods goes singing:
Gods! How one suffers from so many pains
When one loves a fickle man.
If he knew how to break his chain,
I cannot do the same.
One must suffer so many pains
For loving a fickle man.

26 **IV. Iris aux bords de Seine (Tendrement)**

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

Iris at the banks of the Seine
Eyes bathed in tears:
She says to Celimene,
Save your shivering,
Men are cheaters.

27 **V. J'aime un brun depuis un jour (Gay)**

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

I've been in love with a brown-haired boy for a day
More handsome than Love himself
And who dies of Love for me.
Be not astonished that I love.

28 **VI. Lisette aime son berger**

Lisette aime son berger,
Que ne faites vous de même,
Et ne veut point le changer:
Chaque jour pour vos appas
Je souffre une peine extreme,
Vous savez que je vous aime,
Pourquoy ne m'aimez vous pas.

Lisette loves her shepherd,
Why do you not do the same
And would not change a thing.
Each day for your charms,
I suffer an extreme pain,
You know that I love you,
Why don't you love me?

29 **VII. Aimable solitude (Tristement)**

Bois qui charmez les sens:
De mon inquietude,
Confidants innocents,
Est-il tourment plus rude
Que celui que je sens?

Woods, how you charm the senses:
Of my unrest,
Innocent confidants –
Is it a more foolish torment
Than that which I feel?

30 **VIII. Berger prend soin de mon Troupeau (Tendrement)**

Berger prend soin de mon Troupeau,
Amour me donne trop d'affaires:
Je vais attendre sous l'ormeau
La plus ingrate des Bergeres,
Ah! quand on est bien amoureux,
Tout autre soin paroît facheux.

Shepherds, take care of my flock,
Love is giving me too much business.
I'm going to wait under a little elm,
The most ungrateful of Shepherdesses,
Ah! when one is well amorous,
All other cares seem tedious.

Anonymous

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

31 Dieux justes! Dieux vengeurs!

Dieux justes! Dieux vengeurs! souffrez vous qu'un parjure	Just Gods! Avenging Gods! Do you suffer a perjurer
Jouïsse sous vos yeux d'un destin plein d'atraits?	To rejoice under your gaze with a destiny full of pleasures?
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 trais.	Avenge yourselves – avenge me, spare not your traitor.

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

32 Air: Arbres épais, sombre feuillage!

Arbres épais, sombre feuillage!	Dense woods, dark foliage!
Cachez la honte de mes pleurs.	Conceal the shame of my tears.
L'Ingrat qui m'abandonne 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.

33 Recitative: Cherirai-je toujours une fatale flame?

Cherirai-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 sù 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.

34 Air tendre: Douce Tranquillité, paisible Indifférence (Air tendre avec flûte traversière)

Douce Tranquillité, paisible Indifférence,	Sweet Tranquility, peaceable Indifference,
Hatez votre aimable retour.	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.

35 Recitative: Mais ciel quel changement!

Mais ciel quel changement! Le trouble qui m'acable	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'annoncer le succès de mes vœux.	Comes to announce to me the success of my wishes.

36 Air (Gaiement): Je sens finir mes peines

Je sens finir mes peines.	I feel my suffering at an end.
La liberté triomphe dans mon cœur.	Liberty triumphs in my heart.
Dieu des Amans je dois à ta rigueur	God of lovers, I owe to your rigour
La douceur de sortir de tes cruelles chaînes.	The sweetness of leaving behind your cruel chains.

Anonymous

37 Adieu, mes innocents troupeaux from *Recueil d'Airs sérieux et à boire*

Adieu, mes innocents troupeaux;	Farewell, my innocent flocks;
Pour pouvoir désormais vous garder dans ces plaines,	To keep guarding you on these plains,
J'ay trop peu de repos:	I get too little rest:

Le cœur outré d'ennuis en proie à mille peines;	The heart pierced by annoyance is prey to a thousand afflictions;
Helas! comment penser à vous?	Alas! How could I think of you?
Tircis en me quittant vous abandonne aux loups.	Tircis, leaving me, abandons you to the wolves.

Anonymous

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

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



Leela Breithaupt and Carrie Henneman Shaw
Photo: Ben Marcum Photography

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.



Allison Nyquist
Photo: Marten Maekem
Photography



Jory Vinikour
Photo: Nuccio di Nuzzo



David Walker
and Erica Rubis
Photo: Firefly Foto

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
2–8	Cantates à voix seule et avec simfonie, Book 3: Ariane et Bachus	14:17
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
31–36	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.

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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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