

Harpsichord & fortepiano

Vol. 14, No. 2 Spring, 2010

© Peacock Press.

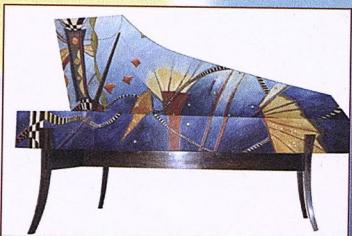
Licensed under [CC BY-NC 4.0](#).

You are free to share and adapt the content for non-commercial purposes, provided you give appropriate credit to Peacock Press and indicate if changes were made. Commercial use, redistribution for profit, or uses beyond this license require prior written permission from Peacock Press.

Musical Instrument Research Catalog
(MIRCat)

Harpsichord & fortepiano

Volume 14, No.2



ISSN: 1463-0036

Monteclair was a double bass player in the Paris Opera, and a composer of cantatas, serenades, instrumental concerts, a ballet, *Les Festes d'Eté*, and a well-received opera, *Jephthé*. He part-owned a music shop, and was a well known teacher who taught Couperin's children. He wrote four separate treatises on Music that were published in pairs - one book for adults, the other for children: the *Nouvelle Method* of 1709, the *Leçons de musique divisées en quatre classes en faveur des personnes qui commencent à apprendre et particulièrement des enfans* ... (1709); the *Principes de Musique* of 1739, and the beautifully named *Petite Method pour apprendre la Musique aux Enfants et même aux Personnes plus avancées en âge* (after 1739).

They are practical works, full of interesting details and music examples, including sections of *Airs de Danse* (dance tunes) which Peacock Press is publishing in a separate volume (Monteclair - *Airs de Danse* PAR-103). In the *Petite Method* he writes that: "nothing improves the understanding of the various mouvements and metres than playing *Airs de Danse*".

The *Principes de Musique* contains the section on the *Agréments* - French ornaments - that is reprinted here. It has some of the clearest and most detailed descriptions available. (For instance, see the *Glissé* on page 22 for a forgotten ornament.)

The language of the period is lovely, if sometimes hard to decipher. I would like to thank Gilles Aufray, the playwright, for his work on the text. For instance, *coulé* is "to flow", but in the particular way that a stream of water flows downhill or through a channel. This must help our understanding of the ornament, and, while it might be obvious to a French speaker, it is rarely mentioned in translations into English. The same applies to the *battement* and to much else as well. I must make it clear that any mistakes and misunderstandings are entirely my responsibility. In particular, there is the problem of translating *notes forte* and *notes faibles* (strong and weak notes) when the meaning seems to have shifted from any function in the metre to include main and subsidiary, and even just long and short, notes.

Andrew Robinson 2008

Available from **Jack, Pipes and Hammers**

Peacock French Series

Michel Pignolet Monteclair

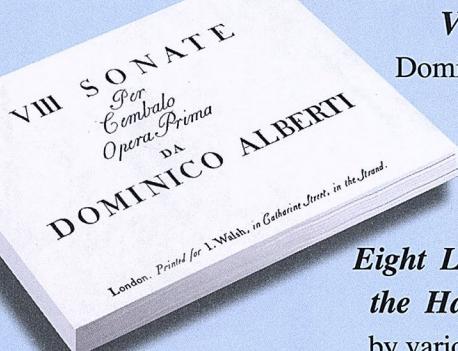
Les Agréments -

French baroque ornamentation

Monteclair's descriptions of the ornaments taken from his *Principes de Musique* 1739 with several appendices concerning notes, *trill*, tonguing, Hotteterre's table of ornaments and the tempos of the different time-signatures

Edited by Andrew Robinson
English translation by Gilles Aufray

£13.50
post paid



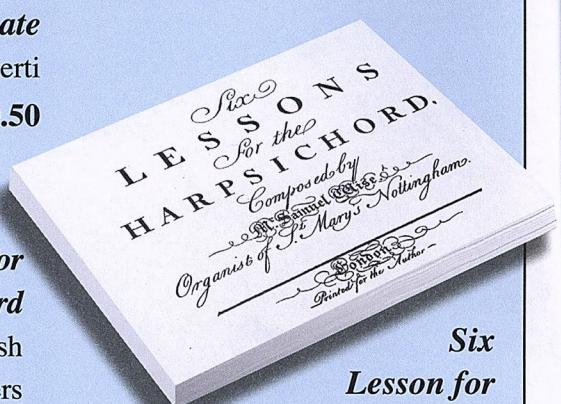
VIII Sonate

Dominico Alberti

£10.50

Eight Lessons for the Harpsichord
by various English
18th century composers

£14.50

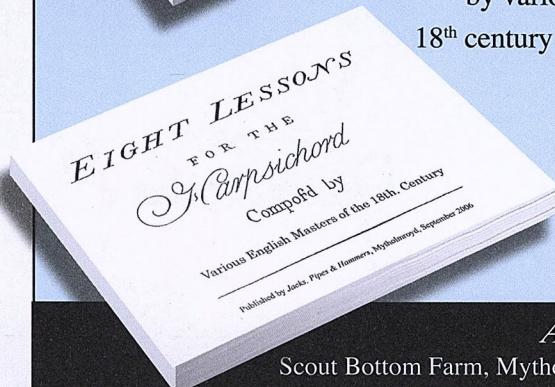


Six
Lesson for
the Harpsichord

Wise

£11.50

(Symonds, Nares, Gunn,
Smith, Gladwin, Kelway, Long and Wise)



Available from **Jack, Pipes and Hammers**

Scout Bottom Farm, Mytholmroyd, Hebden Bridge, West Yorkshire HX7 5JS, England

T el: 01422 882751 Fax: 01422 886157

e-mail: sales@recordermail.demon.co.uk

Harpsichord & fortepiano

Volume 14, No. 2

Editor:

Dr. Micaela Schmitz
1 Leamington Road
Broadway
Worcestershire. WR12 7EF
ENGLAND
Tel: +44 (0)1386 859 648
magazine@earlymusica.org

News, letters, items for review,
and ideas for articles should
be sent to the Editor.

Visit
www.recordermail.co.uk
and click on Harpsichord
and Fortepiano or contact
the Editor for Submission
and Style Guidelines.

Publisher:

Ruxbury Publications Ltd.

**Advertising and
Subscriptions:**

Harpsichord & Fortepiano
Scout Bottom Farm
Mytholmroyd
Hebden Bridge
W Yorkshire HX7 5JS (UK)
subscriptions@recordermail.demon.co.uk

Tel: +44 (0) 1422 882751
Fax: +44 (0) 1422 886157

Graphic design:

D&P Design and Print

Printer:

Charlesworth Group,
Wakefield (UK)

**Issue Dates
and Deadlines:**

Spring (deadline January 5)
Autumn (deadline July 5)

ISSN: 1463-0036

- 2 A Note From the Editor
Letters, News and Views
- 4 Makers' Reports
The Birth of a Harpsichord:
Richard Kingston's Opus #333 p. 4
by Caperton Andersson with Richard Kingston
- 6 An Introduction to the Making of a Pleyel
by Paul McNulty
- 8 Who's Making/Restoring What?
Compiled by the Editor
- 9 "Ziegler Variations" on the "Goldberg Polonaises":
in search of the author
by Maxim Serebrennikov
- 14 Sample Polonaises
- 16 Some Thoughts on Playing the Goldberg
Variations, BWV 988
by Richard Leigh Harris
- 20 Scores and interviews:
Everything Old is New Again Part II
by Grant Colburn with Micaela Schmitz
- 30 Modifying Modern Dampers
**To Regain Historical Sonic and Maintenance Benefits:
a Do It Yourself Approach for Owners**
by Paul Y. Irvin
- 35 Reviews
- 44 About our contributors

Cover Photos:

Richard Kingston's op. 333 and its owner, Elaine Funaro
Large photo and second inset photo: by Pascal Monmoine
Inset top: Side view by Hix Studios, Hickory, NC.