

# TWO LOST FLUTE DUETS BY GRÉTRY DISCOVERED

JOHN SOLUM

ANDRÉ-ERNEST-MODESTE GRÉTRY (1741-1813) is universally regarded as the foremost composer of opera-comique in the last third of the eighteenth century, his brilliant career having come to fruition in Paris. Born in Liege, Belgium, he was a son of a professional musician. His musical talent was obvious at an early age, and eventually his talent carried him to Rome in 1760 for further musical study on a scholarship at the Darchis Foundation<sup>1</sup>. In Rome, Grétry befriended an English flute-playing aristocrat, Willoughby Bertie, 4<sup>th</sup> Earl of Abingdon (1740-1799), who eventually commissioned him to write one or more flute concertos.<sup>2</sup> Abingdon, who lived as an expatriate Englishman on the Continent, had traveled to Rome with his flute teacher, Karl Weiss.<sup>3</sup>

Grétry's studies in Italy for about five years included work under the celebrated pedagogue, Padre Giovanni Battista

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- 1 See Philippe VENDRIX, "La symphonie en ré d'André-Modeste Grétry", *Musique-Musiques*, 13 (1988), pp. 27-30.
  - 2 See André-Ernest-Modeste GRÉTRY, *Mémoires, ou Essais sur la musique*, Paris, 1789, pp. 110-111 and John SOLUM, "Concerning the Authenticity of Grétry's Flute Concerto", *Revue de la Société liégeoise de Musicologie*, 7 (1997).
  - 3 Weiss later became principal flute in the band of King George III in England.

Martini, in Bologna. Grétry, in his *Mémoires*, writes that it was Weiss who encouraged him to leave Rome for Geneva, an important step on the way to his career in Paris.<sup>4</sup> On March 29, 1766, during a lengthy stay in Geneva, Grétry wrote to Padre Martini in Bologna telling him about his great successes in Geneva, including a commission by some amateur gentlemen musicians to compose six duets for transverse flutes. The letter is preserved in the Civico Museo Bibliografico Musicale in Bologna and is herewith reproduced in its entirety (see pages 7-9).

Most Reverend Father,

I should fear not being heard by you, if I did not have total confidence in your more than human character; I assure you that it is not my fault if I have not written sooner. I have also had to neglect very important business. The English gentlemen whom I met in Rome have given me a good reputation which I shall have difficulty maintaining. All the music-lovers would like lessons from me. They have formed two clubs, one of ladies who wish to have six harpsichord concerti and the other of gentlemen who are asking for six transverse flute duets; in short, with many other jobs I expect to be busy for part of next summer. Nevertheless I shall always have time if there is a need to serve you. I could wish for no greater honor in this world than to be in correspondence with you. Please send me the title of the book that we talked about together; I shall do everything possible to find it, in the surety that that will not be enough to meet the obligations which I owe you. Geneva is in tumult over the situation of three mediators, one from the King of France, the others from Zurich and Bern; these gentlemen have been called on to settle a dispute between the citizens. I am honored to be, with the greatest respect,

The most humble and devoted servant  
of Your Reverence,

André Grétry<sup>5</sup>

P.S. I am staying at Monsieur Choisy's house on the Grand Rue.  
Geneva, 29 March 1766

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4 GRÉTRY, *Mémoires, ou Essais sur la musique*, op. cit., p. 111.

5 Translated by John Deredita.

11737

R. Padre

Temerei, di non essere ascoltato appresso di lei,  
se non confidasse totalmente nel suo carattere  
più ch'umano, non è colpa mia gli assicuro se  
non gli ho scritto prima, ho dovuto anche lasciare  
dell'affare di primo interesse, gli sign. inglesi  
che ho ~~conosciuto~~ conosciuto in Roma, m'hanno fatti  
una buona reputazione, ch'avrà pena a sostenere  
tutti gli dilettanti di musica vorrebbero delle mie  
lettroni, hanno fatti di più due società, cioè:

una di dame che vogliono sei concerti da Cimbalo,  
e l'altra di signori per sei duetti da flauto traverso,  
in somma con molti altri lavori, fo conto d'essere  
occupato una parte dell'estate futuro, non mi  
mancherà mai <sup>tempo</sup> però se si tratta di servirla, non posso  
bramar più gran onore in questo mondo, che di aver  
corrispondenza con lei. la prego di mandar mi il  
titolo del libro che parliamo insieme, farò quel  
che si può fare per trovarlo, persuaso che non  
basterà per soddisfare a gli obbligazioni che gli devo

ginevra sta in moto per l'occasione di tre fig<sup>re</sup>  
mediatori, uno del Re di francia, gli altri di Turic  
e Berne; questi fig<sup>re</sup> sono stati richiesti per  
desidero d'un contrasto tra gli cittadini e gli magis.  
-trati sopra la spicacione di alcune leg<sup>e</sup>.  
mi do l'onore di essere con il più gran rispetto  
di Vostra Riverenza

P. S.  
sono alloggiato in casa  
di Monsieur Choisy a la  
grand rue  
Ginevra a di 29 marzo 1766

Miliss<sup>e</sup> e Dist<sup>o</sup>  
ferro  
andrea Gretry

Lord Abingdon lived in the mid-1760s in Geneva, which was a veritable mecca for the English, who gathered in a club which they popularly called "the Parliament". Since Abingdon, Weiss and Grétry were all in Geneva in 1766, it is indeed possible that Grétry's flute duets may have been commissioned at the instigation of Lord Abingdon (and Weiss). It is not difficult to imagine that the international musical friendship which began in Rome would continue to thrive in Geneva.

Until now, there has been no historical trace of the above-mentioned six harpsichord concertos nor of the six flute duets. Indeed, it is possible that Grétry never composed them; in his letter to Padre Martini, he speaks of the desire of the amateur musicians for these compositions but does not say that he actually completed them. The letter makes clear, however, that the two commissions were of considerable importance to him.

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A few years ago a manuscript collection of twelve flute duets appeared on the music antiquarian market and was acquired by a private collector. The relatively easy music in this collection suggests that it was assembled for or by an amateur rather than a professional. It can be demonstrated that the collection dates from the latter third of the 18th century and very likely originated in northern Italy, probably Milan. (See Appendix: Description and Dating of the Manuscript Collection.) Nine of the duets are identified by composer; three are not identified. Of the three unidentified duets, two are in score form (rather than separate parts for the two flutes) and are of an undeniably high quality of composition. After careful scrutiny and comparison of these two duets with Grétry's flute concerto and with several of Grétry operas from the 1760s, these two duets may be attributed to Grétry. Of course it is possible that these two duets could have been composed by Grétry in addition to the six flute duets he was commissioned to write in Geneva, but this seems unlikely since their style is consistent with Grétry's output of the latter half of the 1760s. Herewith is a photo-reprint of each page of the manuscript of the two duets:



*adagio*

This page contains a handwritten musical score for piano, consisting of ten staves. The tempo is marked *adagio*. The music is written in a key with one sharp (F#) and a common time signature (C). The score is characterized by dense, intricate rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together. There are numerous slurs and accents throughout the piece. The notation is dense and fills most of the page, with some rests and longer note values interspersed. The handwriting is clear and professional, typical of a composer's manuscript.



*Prato*

A handwritten musical score for a piece titled "Prato". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a fluid, cursive style characteristic of 18th or 19th-century manuscripts. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

This image shows a page of musical notation consisting of ten staves. The notation is sparse and appears to be a sketch or a very light recording of a piece. It includes various note heads, stems, and some rhythmic markings, but lacks a clear key signature, time signature, or dynamic markings. The notes are scattered across the staves, with some appearing in groups and others in isolation. The overall impression is that of a preliminary draft or a conceptual sketch of a musical composition.

*Susto*  
*adue flauti*

*Cantabile*

Handwritten musical score for a piece titled "Cantabile" by John Solum. The score consists of ten staves of music. The first staff begins with the tempo marking "Cantabile". The music is written in a single system, with various rhythmic values, slurs, and dynamic markings. The notation includes eighth and sixteenth notes, rests, and ties. The piece concludes with a double bar line and repeat signs on the final staff.

The image shows a handwritten musical score on a page from a journal. The score is divided into two main sections: a 'Rondo' section and a 'Minore' section. The 'Rondo' section begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'all.' (allegretto). It features a melody in the upper voice and a bass line in the lower voice. The 'Minore' section follows, marked with a treble clef and a key signature of two flats (Bb, Eb). This section is characterized by a more complex, rhythmic texture with many sixteenth and thirty-second notes. The notation is dense and includes various ornaments and slurs. The handwriting is in black ink on aged paper.

## MUSICAL EVALUATION OF THE DUETS

Taken as a whole, the musical quality of the two duets is very high. Compared to the other works in the manuscript collection and to other flute duets of the classical period (including those of Devienne, Beethoven and Carl Stamitz), these two duets are exceptional, maintaining a high compositional level throughout. Indeed, these duets have more character and personality than Beethoven's generic two-movement flute duet of 1792 (WoO26). While there are many excellent flute duets from the baroque era – Hotteterre, de la Barre, Boismortier, Quantz, Telemann come to mind – there is actually a dearth of quality flute duets from the classical era.<sup>6</sup> If we study these newly-discovered duets with a critical eye, reconstructing the decisions which the composer may have made in the process of conceiving these works, it is evident that a very clever, alert musical mind created them.

In general, the duets have themes which are simple but well-made and proportions which are logical and satisfying. One of their most distinguishing features is the use of musical surprises – wit – which seems to elude all but the most self-assured composers.

### G MAJOR DUET

The Adagio of the G major duet is notable for its economical use of material. Bar 9 functions as a diminution of bars 1-2 (and bar 10 as a diminution of bars 3-4):



<sup>6</sup> Wilhelm Friedemann Bach wrote six important flute duets. Two of the six (Falck 56 and 58) were written after 1770, according to Gerhard Braun in his edition of the W. F. Bach duets for Breitkopf & Hartel (1988). However, their academic style places them indubitably within the baroque era. The other four W. F. Bach duets (F54-5, 57, 59) were composed in Dresden, 1733-46.

Bars 31-34 have the same harmonies as the first 4 bars:

The image shows two systems of musical notation in 3/8 time with a key signature of one sharp (F#). The first system, labeled '1-4', consists of a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system, labeled '31-34', is identical to the first, showing the same melodic and harmonic material. The notation includes various note values, rests, and slurs.

The last four bars recall bars 9-12, although the motifs are inverted and a dotted rhythm has been introduced:

The image shows two systems of musical notation in 3/8 time with a key signature of one sharp (F#). The first system, labeled '9-12', features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system, labeled '39-42', shows the same material as the first system but with inverted motifs and a dotted rhythm introduced in the bass line. The notation includes various note values, rests, and slurs.

The composer has “eliminated” or skipped a bar following bars 19-21. If we were to add this “missing” bar, we see that it supplies the “correct” harmony, but at the same time it makes the phrase foursquare and removes the element of surprise at bar 22. This composer evidently knew that the listener’s ear would readily supply the “missing” bar:



The Presto of the G major duet begins with a 7-bar thematic phrase. Similar or exact 7-bar phrases appear again in bars 8-14 and 51-57. As I have pointed out in a previous essay, Grétry was clearly interested in musical phrases of uneven numbers of bars, and he was a master of composing phrases of five, seven, and nine bars.<sup>6</sup> Such a concern is indeed unusual in classical flute duets.

At the beginning of the second half of the binary-form Presto, the first note in Flute I of bars 29, 30 and 31 is in parallel octaves with the first note of Flute II in the same bars. These octaves come as a surprise in a piece where they are otherwise avoided. In bars 33-35 of the Presto, a sequential passage to bars 29-32, the composer carefully avoids octaves in the first notes of each bar, as if to let the critical listener know that the unexpected parallel octaves had been intentional. If the listener thought that the composer had erred in writing parallel octaves, the next four bars in the sequence reveal that the composer had the skill to do it correctly. This is a good example of musical wit:



6 SOLUM, “Concerning the Authenticity of Grétry’s Flute Concerto”, *op. cit.*, pp. 83-4.



## C MAJOR DUET

In the Cantabile of the C Major duet, in bar 15 we again have an example of an unexpected harmonic change, from G major back to C major. The following 4 bars (16-19) constitute a variation on the opening four bars (1-4) of the movement, the variation taking place in both flute parts:

The image shows two staves of music. The top staff is labeled 'Fl. I' and the bottom staff is labeled 'Fl. II'. The first system covers measures 1-4, and the second system covers measures 16-19. Both systems are in common time (C) and show a variation of the opening four bars. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

Bar 20 introduces a new rhythmic motif of a dotted quarter followed by an eighth (repeated in the next bar):

The image shows a single staff of music for Flute I, measure 20. The music starts with a dotted quarter note followed by an eighth note, which is then repeated in the next bar. The key signature is C major and the time signature is common time (C).

This rhythm appears again in bar 23 as a cadence on C major. However, having thus conditioned the listener to expect a note after the dotted-quarter-followed-by-eighth rhythm, the expected C major cadence on the third quarter of bar 23 is nothing more than the silence of a quarter rest. This is another musical joke!

The image shows a single staff of music for Flute I, measures 22-23. The music features the dotted-quarter-followed-by-eighth rhythm motif. In measure 23, the expected cadence is replaced by a quarter rest, creating a musical joke.

The movement ends nonchalantly with a coda that almost, but not quite, duplicates the opening four bars:



In the Rondo of the C Major duet, notice the intensifying harmonic rhythm in the second half of the major section (bars 13-25). The harmonic rhythm in bars 13-16 moves in two-bar units; in bars 17-20 it moves in one-bar units; in bars 21-25, it moves twice per bar.

Two staves of music in treble clef, common time (C). The first staff is labeled '13-25' and has a bracket above it labeled 'harmonic rhythm'. It shows a sequence of notes and rests, with a change in the number of notes per bar. The second staff shows a more complex rhythmic pattern with many sixteenth notes.

All of these illustrations and examples point to the mind of a master composer who wrote with skill, imagination, originality and, above all, a knowing wit.

### RELATING THE DUETS TO OTHER WORKS BY GRÉTRY

While musical quality alone does not prove one way or the other who composed the two flute duets, it does eliminate the vast majority of little-known classical composers who wrote characterless flute duets by the dozens. However, there are many

passages in the two flute duets which have a strong similarity to material found in works by Grétry: the *Flute Concerto* (c.1765) and several of his operas: *Le Huron* (1768), *Les Mariages samnites* (1767-8/1776) and *Le Tableau parlant* (1769).

### DUET IN G MAJOR

The opening theme of the Adagio of the G Major duet (bars 1-2) is the same as the theme of the Grétry flute concerto's second movement *Larghetto* (in G Minor). The latter appears in two different ornamented versions: bars 1-2 in the string tutti and in bars 10-11 at the entrance of the solo flute. In performance practice, it would be said that these three examples constitute the same theme with different ornamentation (extempore variations):

The image displays three systems of handwritten musical notation, all in G Major and 3/4 time. The top system, labeled 'Duet', shows a single staff with a melodic line. The middle system, labeled 'Flute Concerto Larghetto 1-2', shows a flute staff with a melodic line and a bass staff with a simple accompaniment. The bottom system, labeled 'Flute Concerto Larghetto 10-11', shows a flute staff with a more ornamented melodic line and a bass staff with a simple accompaniment. The notation is handwritten and shows the similarity between the three versions of the theme.

Bars 13-16 of the Adagio of the G major duet merit comparison with bars 47-50 of the ariette "Cet aveu charmant" (p. 46 of published edition)<sup>7</sup> of the opera *Le Tableau parlant*:

The image shows a musical score for a duet. The top staff is labeled "Duet" and contains two vocal lines. The bottom staff is labeled "'Cet aveu charmant'" and contains a piano accompaniment. The music is in G major and 3/4 time. The vocal lines feature melodic phrases with slurs and accents. The piano accompaniment includes chords and moving lines in both hands. The lyrics "Ah! Ah! Je le sors" are written under the piano part.

Bars 1-7 of the Presto of the G Major duet can be related to a passage in *Le Huron*. See bars 13-21 of the aria "Si jamais je prends un epoux" (published edition p. 18). I have transposed the duet in this illustration to D major for the purposes of comparison. Although the time signatures and numbers of bars are obviously different, the similarities are strongly evident:

The image shows a musical score for a duet. The top staff is labeled "Duet" and contains two vocal lines. The bottom staff is labeled "'Si jamais'" and contains a piano accompaniment. The music is in D major and 3/4 time. The vocal lines feature melodic phrases with slurs and accents. The piano accompaniment includes chords and moving lines in both hands.

Compare bars 3-7 of the Presto of the G Major duet with the ariette from *Le Huron*, "Ma bonne amie, est-il possible" (bars 58-59 of p. 87):

7 "Published edition" of Grétry's operas cited here refers to A.-E.-M. Grétry, *Collection complète des œuvres*, Leipzig, 1884-1936.

Duet

"Ma bonne amie"

Bars 1-4 of the Presto of the G Major Duet can be related to the Grétry *Flute Concerto*, first movement, bars 66-69, and to pp. 80-81 of the published score of the opera *Les Mariages samnites*:

1-4

70

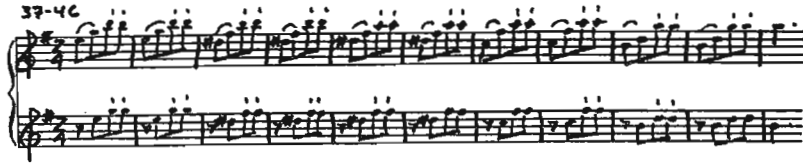
21-25

le aux combato et.

Bars 21-25 of the Presto of the G Major Duet contain the same figure as is found in bar 80 of the third movement of the Grétry *Flute Concerto*:

21-25

Bars 37-46 of the Presto of the G Major Duet are similar to an extended accompaniment passage on pp. 51-52 of the published score of *Les Mariages samnites* containing the Act I duet of Agathis and his father Eumène, “D’une nymphe elle a le corsage.”



Clé plus il - des qu'A-mour les - ga - sty  
 Mais te pe - ruis, te pe -  
 Quel - le nuit - j'ai de l'A-mour, de l'A-  
 mais ou-bli-er tes ri-vaux? Ils ont les cour-ou - ge.  
 amour - le plus - est l'ou - vra - ge, le plus - est l'ou - vra - ge.  
 L'ou -

It is easy to think that the comparative examples thus far cited are commonplace and may be found in many composers' works in the classical period. However, in the Cantabile of the C Major duet, almost every bar can be related to specific phrases found in Grétry's operas *Les Mariages samnites* and *Le Tableau parlant*.

## DUET IN C MAJOR

Compare the first and last phrases of the Cantabile of the C Major Duet with bars 42-46 of the air, "Quand mon coeur vole a la victoire" (p. 41 of the published edition) of *Les Mariages samnites*:

The image shows a musical score for a Duet and a vocal piece. The top staff is labeled "Duet" and the bottom staff is labeled "'Quand mon coeur'". Both are in C major and common time. The Duet part consists of two staves with a treble and bass clef. The vocal part is on a single staff with a treble clef. Vertical dashed lines connect corresponding notes between the Duet and the vocal part, showing their structural similarity.

Compare bars 7-12 of the Cantabile of the C Major Duet with the "Marche guerriere" (bars 44-49, pp. 93-4 of the published edition) of *Les Mariages samnites*:

The image shows a musical score for a Duet and a Marche guerriere. The top staff is labeled "Duet" and the bottom staff is labeled "Marche". Both are in C major and common time. The Duet part consists of two staves with a treble and bass clef. The Marche part is on a single staff with a treble clef. Vertical dashed lines connect corresponding notes between the Duet and the Marche, highlighting their rhythmic and melodic similarities.

Compare bar 18 of the Cantabile of the C major Flute Duet with bars 178-181 (and 198-205) of the vocal trio "Il faut partir" (pp. 59-61 of score) of *Le Tableau parlant*:

The image shows a musical score for a Duet and a vocal piece. The top staff is labeled "Duet" and the bottom staff is labeled "'Il faut partir'". Both are in C major and common time. The Duet part consists of two staves with a treble and bass clef. The vocal part is on a single staff with a treble clef. Vertical dashed lines connect corresponding notes between the Duet and the vocal part, showing their structural similarity.

Compare bars 19-23 of the Cantabile of the C Major Duet with Scene VII, *choeur de jeunes filles* "Dieu d'amour" (bars 16-20, p. 96) of *Les Mariages samnites*:

The image shows a musical score with two staves. The top staff is labeled "Duet" and the bottom staff is labeled "Dieu d'amour". Both staves show a flute melody with a piano accompaniment. The flute melody in both passages is characterized by a series of eighth-note patterns, often beamed together, and a consistent rhythmic accompaniment in the piano part. The two passages are compared side-by-side to show their similarity.

These four examples from Grétry's operas *Les Mariages samnites* and *Le Tableau parlant* contain corresponding passages for a majority of the bars in the Cantabile of the C Major flute duet. However, these duets are not arrangements of the popular themes from Grétry's operas – a common genre of the era. If the flute duets indeed date from 1766 (as seems highly likely), then it is the operas *Le Huron*, *Les Mariages samnites*, and *Le Tableau parlant* which contain ideas culled from the flute duets, not vice versa. Moreover, these are not literal note-for-note borrowings. The many remarkable similarities are surely subconscious, rather than intentional, and there is clearly a common source for both: Grétry.



## APPENDIX

## DESCRIPTION AND DATING OF THE MANUSCRIPT COLLECTION

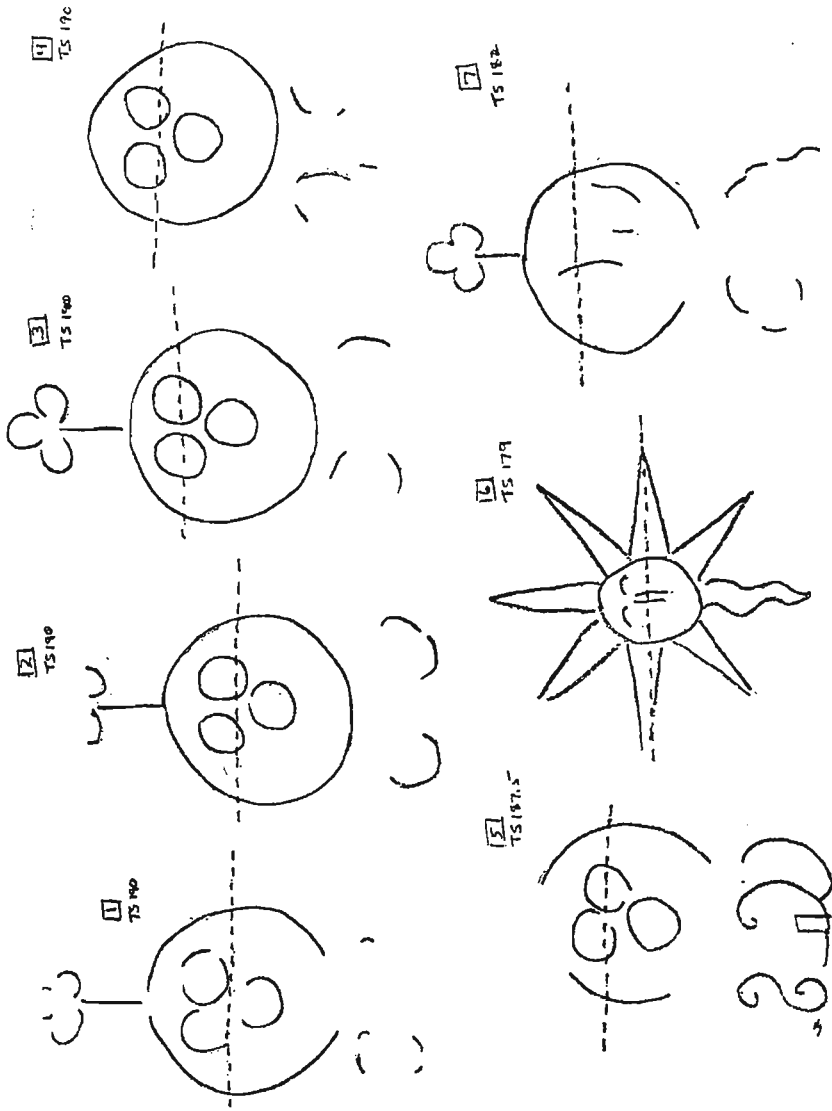
The manuscript collection of twelve flute duets, including the two Grétry duets, was acquired by a private American collector in 1994 from an American antiquarian music dealer. The dealer would not reveal his source except to say that he had bought it in Europe within the previous five years as part of a large collection. This duet collection consists of a total of 46 pages of music (excluding blank pages) written on oblong folio paper by five different scribes. Six of the duets are listed as by Mattia Stabingher, three give the name of Giovanni Battista Levis as composer, and three are anonymous. All the duets in the collection, itemized below, are in separate parts for flute I and II except the last two, which are in score form.

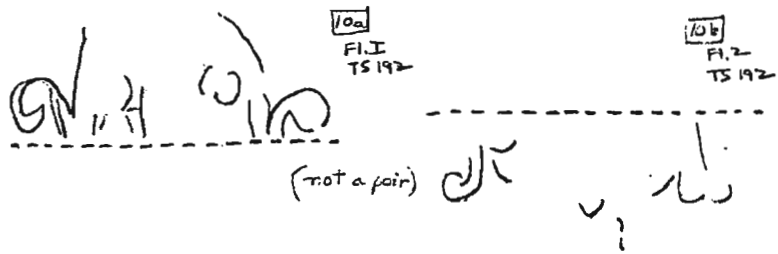
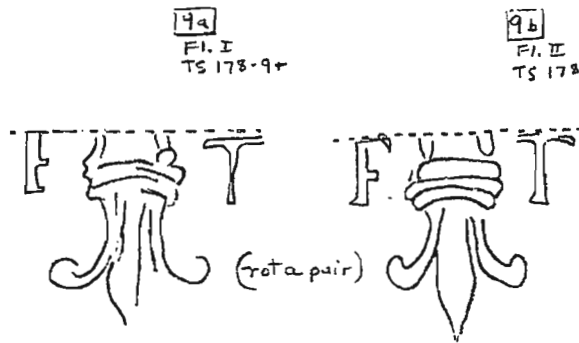
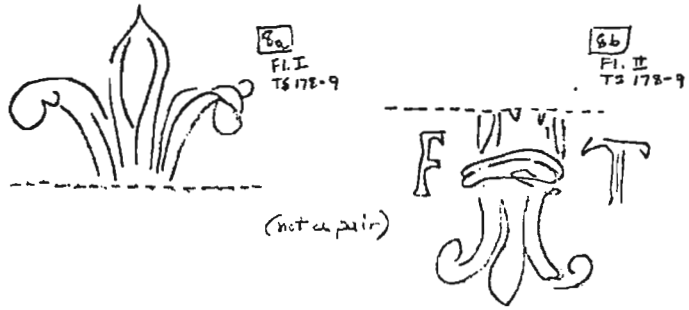
Composer and Work	N° of pp. of music	Scribe	Watermark
<u>MATTIA STABINGHER</u>			
Duetto per due Flauti [in G] Del Sigr. Mattia Stabingher [variant of Duet VI, below] Adagio Minuetto Rondo: Allegro	4 (separate parts for flutes I and II)	"A"	"1"
Duetto Secondo [in G] Del Sigr. Mattia Stabingher Adagio Minuetto Rondo	4 (separate parts)	"B"	"2"
Duetto Terzo [in C] Del Sigr. Mattia Stabingher Adagio Minuetto Allegro	4 (separate parts)	"B"	"3"
Duetto Quarto [in C] Del Sigr. Mattia Stabingher Adagio Minuetto Allegro	4 (separate parts)	"B"	"4"
Duetto V [in E Minor] per due Flauti	4 (separate parts)	"C"	"5"

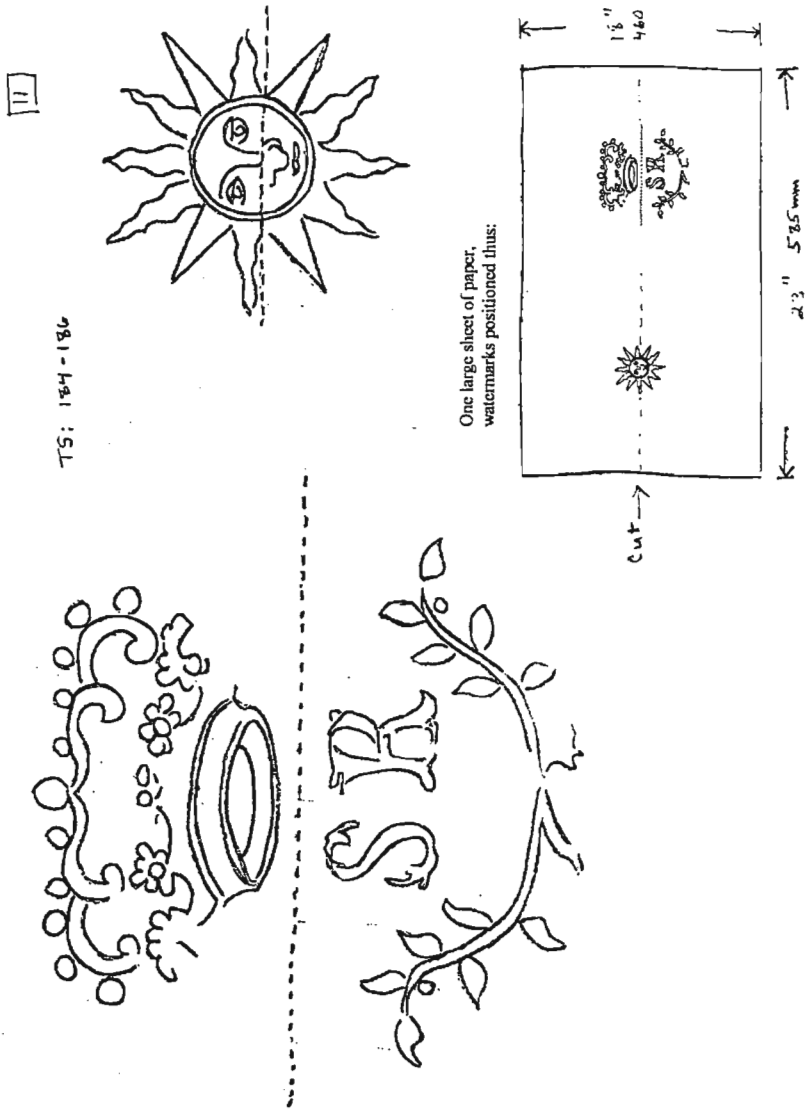
Del Sigr. Mattia Stabinger			
Allegro*; Adagio; Allegro			
Adagio			
Allegro			
*[incipit appears as Mattia Stabinger Op. 1, No. 5, Paris, in <i>Breitkopf Thematic Catalogue Supplement VII, 1772.</i> ]			
Duetto VI [in G]	4 (separate parts)	"C"	"6"
per due Flauti			
Del Sigr. Mattia Stabinger			
[variant of Duet I, above]			
<u>GIOVANNI BATTISTA LEVIS</u>			
Duetto VI [in F]	6 (separate parts)	"C"	"7"
per due Flauti Traversi			
Del Sigr. Levis			
Allegro			
Allegretto			
Minuetto			
Duetto VII [in B-flat Major]4	(separate parts)	"C"	"8a"
a due Flauti Traversieri			
"8b"			
Del Sigr. Gio. Batta. Levis			
Amoroso			
Minuetto			
Duetto VIII [in G]	4 (separate parts)	"C"	"9a"
a due Flauti Traversieri			
"9b"			
Del Sigr. Gio. Batta. Levis			
Allegrino			
Minuetto			
<u>ANONYMOUS</u>			
Duetto/a/Flauti Traversieri/4	(separate parts)	"D"	"10a"
No. 24 [in B-flat]			
Befa/ Footmingrelll			
"10b"			
Cantabile			
Minuetto			
Duetto/a due flauti [in C]	2 (score only)	"E"	"11"
Cantabile			
Rondo: Allegro			
Duetto/a due flauti [in G]	2 (score only)	"E"	"11"
Adagio			
Presto			

### WATERMARKS

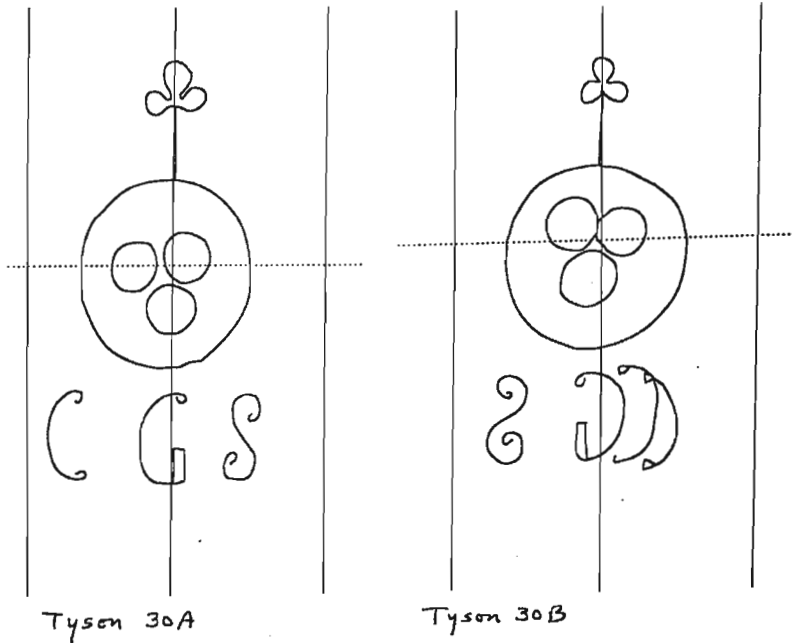
A study of the watermarks of each piece of paper is helpful in establishing a possible date and place of origin of this collection. With the exception of those pages with watermarks 8a/b, 9a/b and 10a/b, the pages are paired, i.e., the two pages are in fact matching halves of one large sheet of paper. On the next three pages are replicas of the watermarks. The horizontal dotted lines indicate the cut line where the single page was cut into two. The term "TS" means the total span in millimeters from the top line of the top staff of a page of music to the bottom line of the bottom staff on the same page.







Watermarks 1, 2, 3, 4, 5 and 7 are very similar to the watermark which is described as no. 30 in Alan Tyson's published study of Mozart's watermarks (*Neue Mozart Ausgabe*, Ser. X, 33). (See example.) Tyson dates the paper with this watermark to 1772, with an Italian origin. Mozart began using paper with this watermark during his third Italian tour at the end of 1772 in Milan, and the list of works which he composed on this paper includes Act I of *Lucio Silla*, String Quartets K. 155-160, and the motet *Exsultate, jubilate*. Mozart continued to use this paper in 1773 as well as after his return to Salzburg, including an adagio to the Violin Concerto, K. 261, in 1776. Presumably he had retained part of the supply of this paper which he had purchased in Milan.



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Watermark 11, appearing on the Grétry duet pages, is the most elaborate of the watermarks appearing in the papers in the collection. No other example of this watermark has been located at this time, but the crown is similar to one which appears on a watermark with rampant lions listed by Eineder as no. 339. (George Eineder, *The Ancient Papermills of the Former Austro-Hungarian Empire and Their Watermarks*, 1960). Eineder gives this paper as being of Austrian origin, locating it on a manuscript in Turin dated 1788. The crown is a generic symbol which appears on many Austrian watermarks.

**STABINGHER IN MILAN**

One other historical fact which contributes to pinpointing a possible date and place of origin of the collection is the fact that Mattia Stabingher worked in Milan in the late 1770s. According to Roger Cotte's article in *The New Grove Dictionary*, Stabingher left Paris in 1777 for Italy. His opera *Calipso abbandonata* was produced at La Scala c.1777, and two ballets by Stabingher were produced in Milan in 1779, *Avventure d'Ircana* and *La sconfitta delle amazone*. Perhaps Stabingher, during his stay in Milan, allowed his flute duets to be copied by a local flautist. As noted above, the fifth duet had already been published as part of Op. 1 in Paris by 1772, since its incipit appears in the 1772 *Breitkopf Thematic Catalogue Supplement*. (According to RISM, no published copy of Stabingher's Op. 1 is extant.)

These facts strongly suggest that this manuscript collection of flute duets may have been assembled in Milan in the late 1770s.