
GEORGES BARRÈRE

By Susan Nelson

At the end of the nineteenth century, much of the flute's development was centered in France, where a concentration of gifted performers and teachers sought to restore the instrument to its former prominence. Foremost among them was Paul Taffanel (1844-1908), performer, composer, conductor at the Paris Opera from 1892 to 1908, and professor of flute at the Paris Conservatory. Taffanel's ideals of performance, often considered the foundation of the distinctive "French school" of modern flute-playing, were disseminated further by several of his more illustrious pupils, among them Georges Barrère (1876-1944), who came to America in 1905 to join the New York Symphony Orchestra. Imported by Walter Damrosch, who was eager to bring the style of French woodwind players to his orchestra, Barrère soon became known as a leader of chamber ensembles and an enthusiastic advocate of contemporary music. He used concert series, tours, and radio broadcasts to acquaint his audiences with neglected woodwind literature—whether "rediscovered" eighteenth-century sonatas or recent works by young American composers. His achievements were, at the time, considered remarkable and he remained an active and recognized figure in New York's musical scene for nearly four decades.

For all his activity, Barrère left relatively few recordings, only a handful of which seem representative of the musician that Olin Downes once called "the monarch of the flute." This may be attributed in part to the climate of the recording industry at the time, which was not particularly anxious to exploit small woodwind ensembles, let alone their esoteric repertory. It is possible that Barrère himself preferred the medium of live performance, but this seems uncharacteristic of an entrepreneur who was always eager to reach a larger audience. His sporadic recording career, spanning the years 1903 to 1941, produced an eclectic sampling of performances that preserve something of his distinctive style, superior skill, and versatility.

Georges Barrère was born in Bordeaux, France on 31 October 1876. He was not, even by his own account, a child prodigy—his autobiography contains facetious passages about his first musical experiences, especially his 'virtuoso' performances on the tin whistle. Barrère's early musical activities probably were encouraged by the family's move to Paris in 1880: by 1888 he was attending school there and playing the fife in a corps of the *Bataillons Scolaires* (school cadets). At this time he also began to study flute with Léon Richaud, a graduate of the Paris Conservatory and member of the Lamoureux Orchestra. Richaud soon took his pupil to play for Henri Altès (1826-1899), then the

professor of flute at the Paris Conservatory. Barrère was accepted as a student by Altès in 1889 and spent most of his first year at the conservatory as an auditor. In 1890 he became a participating member of Altès' flute class. Initially, his progress was slow, and he would later write, "While I have a reverent memory of Altès' strictness and severe methods, I must confess that I did not understand his methods thoroughly."¹ In 1893 Barrère did not advance after the annual performance examination at the conservatory. In that same year, however, Altès retired, to be replaced by Paul Taffanel, who was then actively directing his own talents toward the improvement of woodwind performance and literature. In 1879 Taffanel had founded the *Société des Instruments à Vent*, a wind ensemble which he subsequently would lead for 15 years in performances across Europe. Barrère responded rapidly to Taffanel's regime, receiving the first prize for flute in 1895 and remaining for an extra year of study with Taffanel, who assisted him in organizing a new woodwind ensemble, the *Société Moderne d'Instruments à Vent*. From 1895-1905 this ensemble performed extensively in Europe under Barrère's leadership and was responsible for commissioning at least 80 new works. In recognition of his activities with the ensemble, and for other musical contributions, Barrère was elected a member of the French Academy in 1903.

Barrère was active as an orchestral player in this period as well. While still a student at the conservatory, he had been first flutist in the premiere of Debussy's *Prélude à l'après-midi d'un faune*, performed by the orchestra of the Société Nationale and conducted by Gustave Doret on 22 December 1894. He joined the Colonne Orchestra as third flutist in 1897, and took its first chair in 1903. A substitute in the Opéra orchestra since 1896, he became a permanent member in 1901 or 1902, filling the fourth flute/piccolo position. He was also an instructor in flute at the Schola Cantorum in Paris. Barrère's career had followed a fairly conventional course up to this point, but by 1905 he was apparently tired of his regular, if slow, progress through the ranks of French instrumentalists. Walter Damrosch came to Paris early that year, seeking virtuoso wind players for the New York Symphony. The position of first flutist was offered to Barrère, who accepted it and traveled to New York in April 1905. Because union requirements prevented the imported members from performing in the orchestra for the first summer concert (20 May 1905), Barrère made his American debut that evening as a soloist, with Damrosch himself providing the piano accompaniment. The new flutist played solos by Widor and André Wormser, and participated in the performance of "a new caprice" on Danish and Russian themes by Saint-Saëns for flute, oboe, clarinet, and piano.²

Barrère remained a member of the New York Symphony until it merged with the New York Philharmonic in 1928, but he did not confine his American career to orchestral playing, as was evidenced in the various chamber ensembles that were formed under his leadership. In 1906 the New York Symphony Wind Instruments Club (later rechristened the New York Symphony Quintet) was organized by Barrère and other orchestra members. The Trio Rameau, an ensemble of flute, piano (Lillie Sang-Collins), and 'cello (Paul Kéfer), was formed in the same year to promote French repertory. Judging from Barrère's own account, both of these short-lived organizations appeared primarily at private gatherings. In 1910 he established the Barrère Ensemble, a wind ensemble which proved to be more enduring, reportedly remaining active until 1941. The group's success encouraged Barrère to organize the Barrère Little Symphony, a small chamber orchestra with Barrère as both conductor and soloist. First called the "New York Little Symphony," the ensemble began its career at a benefit concert for New York's Red Cross Hospital on 27 February 1914, with soprano Olive Fremstad appearing separately on the program. In the same year the Trio de Lutèce, consisting of flute (Barrère), harp (Carlos

Salzedo), and 'cello (Paul Kéfer) made its debut. These three organizations—the Barrère Ensemble, the Barrère Little Symphony, and the Trio de Lutèce—were Barrère's best-known ensembles. The Barrère Ensemble and later, the Barrère Little Symphony, gave annual concert series in New York, beginning in the teens and continuing through the early thirties. Barrère's autobiography mentions a tour of the Barrère Ensemble as early as 1912, while the group's first "coast-to coast" tour took place in 1915. The Trio de Lutèce seems to have travelled extensively from the outset, visiting London in the summer of 1914, the only evidence of any touring by Barrère outside of North America after his emigration to the United States in 1905. The demands of these ensembles became so great, in fact, that for the 1918-1919 symphony season Barrère took a leave of absence from the New York Symphony Orchestra in order to concentrate on chamber music, returning on 27 October 1919. Significantly, Barrère used the ensemble concerts to encourage, or entice, composers—particularly his American and French colleagues—to write for various woodwind combinations. The groups often shared concerts with a variety of artists, especially singers (including *disease* Yvette Guilbert) and dancers or dance companies, ranging from Isadora Duncan to La Argentina. Barrère became a tremendously busy performer, reaching the zenith of his activity in the years between 1915 and 1935. In the 1922-1923 season, for example, he had, by his own estimate, participated in 167 symphony, solo, and ensemble concerts.³ His achievements in chamber music in America would eventually bring him recognition even from France: in 1934 he was made a Chevalier of the Legion of Honor.

He continued to form and reorganize chamber groups throughout his career. The Trio de Lutèce apparently was inactive by the mid-1920s, but the Barrère-Britt-Salzedo Trio (with Horace Britt as the new 'cellist) appeared in 1932. Barrère and Britt later formed two additional ensembles—the Barrère-Britt Concertino (Barrère; Britt; Misha Elzon, violin; Gerald Kunz, viola; and Jerome Rappaport, piano), organized in 1937, and the Barrère Trio, composed of Barrère, Britt, and Rappaport. Early in 1941, the Barrère Trio was advertised in *Musical America* as "A new and novel ensemble . . . available for next season."⁴ As Barrère suffered a stroke in the autumn of 1941, he may have performed only a few times with this group; he asked his student, Frances Blaisdell, to take his place in the ensemble when he was unable to travel with them. Both of these later ensembles seem to have existed primarily as touring concert organizations which presented programs of classical and contemporary chamber music, and neither are known to have made any recordings, or left any surviving broadcast transcriptions.

While Barrère devoted a great deal of time to promoting his ensembles and securing new repertory for them, he remained extremely prominent as a soloist. In this capacity he appeared with the New York Symphony and in frequent recitals and special programs. With the New York Symphony he performed such standard works as Hüe's *Fantaisie* for flute and orchestra (1913), and also had the opportunity to introduce some less common repertory—"ancient French music" by Jacques Aubert (1689-1753) and Jean Marie Leclair (1697-1764), for example.⁵ He was heard at festivals such as the "Expositions of Classical and Modern Chamber Music" held on the Harvard, Princeton, and Yale campuses, and was also a well-known performer at Chautauqua, N.Y., where the New York Symphony had appeared since 1909. Apparently attracted by the Chautauqua audiences, he began performing there independently as well. By 1921 he was head of Chautauqua's newly-created flute department, and by 1933 he was the associate conductor of musical activities (Albert Stoessel, who accompanied Barrère in recitals at Chautauqua, was the principal conductor). Barrère usually conducted a chamber orchestra, the Chautauqua Little Symphony, and also appeared with his own

Little Symphony. He was a staunch member of organizations like the New York Flute Club (which he helped found in 1920) and the Beethoven Association, and often performed for programs hosted by these groups, with or without one of his ensembles. In addition, his skill as a performer and his invariably challenging repertory never failed to draw attention to his regular recitals in New York. A series of concerts given in January and February of 1926 at Steinway Hall illustrate the diversity and novelty of his solo programs. He presented six Bach sonatas for flute and harpsichord in combination with the New York premieres of Milhaud's *Sonatine* (1922), Ibert's *Jeux* (1923), and other modern French and American works.⁶ Bach's flute sonatas were rarely heard at the time, and when performed at all, were usually accompanied by piano.⁷ Barrère's interest in such works may have been the result of his studies with Taffanel, who was noted for introducing his students to the "forgotten" baroque repertory.

Barrère's musicianship drew much favorable comment throughout his career, with even his instruments receiving lavish attention. His silver flute, unremarkable in France, attracted special notice when he arrived in America, where wooden flutes still were being used by many professional players. A gold flute replaced the silver one in 1927, and in 1935 Barrère had one made of platinum (both of these instruments were made by the William S. Haynes Co.). Varèse's *Density 21.5* (named after the density of platinum) was commissioned by Barrère for performance on the new flute. The instrument, which cost over \$3,000, a fact which was carefully reported in almost all accounts of it, apparently was first heard at Chautauqua, N.Y. in a performance of Bach's *Suite in B Minor*.⁸ A formal demonstration of the instrument was given on 20 November 1935, when Barrère played it in a private concert at Sherry's Restaurant in New York before an audience of music critics and scientists. The premiere of *Density 21.5* was on 16 February 1936, at a benefit program at Carnegie Hall. Perhaps because of this circumstance, Barrère's performance is mentioned, but not reviewed: articles in the *New York Times* and other sources focused instead on the patrons who attended the benefit. In any event, it was a most unlikely setting for the introduction of a work that was, at the time, decidedly avant-garde.

Barrère's interest in the new and innovative apparently was limited almost entirely to repertory, for he showed little sign of experimenting with the nature of the instrument itself. He frequently expressed his opinion that the flute was an instrument of great flexibility, capable of achieving a variety of moods and effects, yet he once remarked that, "... the flute has a certain character, and it is a mistake to go out of that character."⁹ Apart from his acquisition of gold and platinum flutes, and the use of extensions that added the low B-flat and A to the instrument's range, Barrère seemed to accept the flute's tonal and technical limitations as a matter of course.¹⁰

Barrère was also an active teacher throughout his performing career. He accepted a position as flute instructor at New York's Institute of Musical Art soon after his arrival in America and was still teaching there in 1926 when the Institute was absorbed by the Juilliard School of Music. Many of his pupils went on to hold positions in America's major orchestras and become influential teachers themselves: William Kincaid (1895-1967), principal flutist of the Philadelphia Orchestra from 1921 to 1960, John Wummer (1899-1977), principal with the New York Philharmonic from 1942 to 1965 and Bernard Goldberg, principal flutist of the Pittsburgh Symphony since 1947. Other well-known Barrère students include Samuel Baron (b. 1925), a prominent orchestral player, chamber musician, and conductor; Frances Blaisdell (b. 1912), first flutist with the New York City Ballet for 15 years and one of America's first professional female flutists; and Frederick Wilkins (1907-1968), who succeeded Barrère as flute instructor at Chautauqua,

and had a lengthy broadcasting career as well. Several other pupils, including Meredith Willson (1902-1984), Quinto Maganini (1897-1974), and Lamar Stringfield (1897-1959), were active as composers. Accounts of Barrère as a teacher describe him as a source of both inspiration and frustration. He did not analyze the physical and technical problems of playing, but expected good students to recognize these problems instinctively and to come up with their own solutions. His approach to interpretation was more explicit, and seems to have required that the students learn a great deal of repertory and listen regularly to performances by their instructor and by each other. He employed class lessons (similar to those used at the Paris Conservatory), and had his students work on a core repertory that reflected his own standards, recalled by Frances Blaisdell as consisting of “. . . the basic études—Altès, Andersen, Peichler, Böhm, Jean-Jean, Bach and Handel sonatas, Schubert *Variations*, Reinecke, Hindemith, Mozart concerti, Griffes, the French repertoire. . .”¹¹

Barrère's performing career came to a premature halt in the fall of 1941, when a stroke left him partially paralyzed. Although unable to play, he continued to give instruction in flute and music theory at Juilliard for one more year before retiring completely. He died on 14 June 1944 in Kingston, New York at the age of 67.

Reviews and other contemporary accounts often portrayed Barrère as a pioneer in unexplored musical territory. Although the expression is now well-worn and rather melodramatic, it is still entirely appropriate as a summation of his career. When Barrère came to America, chamber music was dominated by the piano and the string quartet, and while his ensembles were not the first of their kind in this country—for example, Georges Longy, also a Frenchman and principal oboist with the Boston Symphony for 1898-1925, had organized a wind instrument ensemble, the Longy Club, in 1900—Barrère's groups were for many years probably the best-known in America, owing to their regular concert series, well-publicized tours, broadcasts, and other special appearances. It would be difficult to discover just how much music was introduced by his ensembles, for much of what they performed was probably heard only a few times, and was not published. Still, the opportunity provided to composers was a contribution of lasting value. Barrère had the advantage of knowing many French composers with whom he had collaborated during his work with the *Société Moderne*. He drew heavily on his acquaintances and previous ensemble experience for acceptable repertory, and, at the same time, experimented with new, untried works. Of equal importance was Barrère's conservatory training, for he and many other symphony musicians active at the time came from traditions of performance that had not developed fully in America. Reviewers often implied that Barrère was a relic from the past, or a visitor from another world, professing amazement both at his skill and at his very choice of instrument. An anonymous 1907 review in the *New York Times* was typical of the reception usually accorded his programs. “The recital was interesting for the glimpse it gave into a form of art that has become obsolete except in France, which is the home of wind instruments and the finest skill in playing them. . .”¹² Barrère himself, describing his first years in America, gave this summary of what he perceived as the status of wind instruments at the time: “Pianos and violins were ‘musical instruments’; flutes were something else—something a little odd, a little freakish. . .”¹³

Barrère had pronounced ideas on what constituted good music, and he obviously was concerned with presenting the best. He once outlined his opinions in an interview, organizing his choices into three categories.¹⁴ First were the “classics” of Bach, Handel, Haydn, Mozart, Beethoven, and other composers of the baroque and classical eras.

Samples from programs show that the repertory of the Barrère Ensemble included standards such as Beethoven's *Sextet*, Op. 71, and *Octet*, Op. 103, as well as the wind serenades of Mozart, while the Barrère Little Symphony played selected Haydn symphonies and more obscure works like the overture from Mozart's *Lucio Silla*. Both the Trio de Lutèce and the Barrère-Britt-Salzedo Trio specialized in transcriptions of the works of Couperin, Rameau, and other French composers of the 17th and 18th centuries. The next category embraced the works of French composers, those of the generation previous to his own—Saint-Saëns, Widor, Fauré—and those by his contemporaries—Pierné, Roussel, Hübner, Ibert, and many others. Works by Debussy, Fauré, and Ravel, frequently arranged by Barrère or Salzedo, also were included on the programs of the various ensembles. Finally, Barrère emphasized new music from other countries. The Barrère Ensemble performed Hindemith's *Kleine Kammermusik*, Op. 24, No. 2, and works by Cowell, Riegger, and Piston. The Little Symphony performed arrangements of Griffes' *White Peacock*, a suite from William Grant Still's ballet *Sahdji*, and dozens of other original or "borrowed" works, usually by American composers. While Barrère did not adhere rigidly to these categories in creating his programs, he did use them to form a core of what he considered quality material. If he liked a composer's style, he did not hesitate to perform transcriptions of works originally written for other instruments.

Barrère did little composing himself. His known original works are a *Nocturne* for flute and piano (1913), *Chanson d'Automne*, a song for medium voice with piano (1915), and *Deux Pièces Brèves* for three flutes, published in 1926. He also wrote a set of exercises titled *The Flutist's Formulae* and cadenzas for Mozart's flute concertos. Works edited by Barrère include eight of Handel's sonatas for flute and keyboard, seven of Bach's flute sonatas, and studies by Altès, Berbiguier, and Andersen. His transcriptions for flute and piano include Charles Griffes' *Poem* and several shorter works such as Saint-Saëns' "The Swan." He also transcribed two collections of short pieces for woodwind ensemble, published as the "Juilliard Series." He made a much larger contribution to the flute's repertory, however, by encouraging other composers to write for the flute and by featuring the works in his concerts. Varese's *Density 21.5*, Charles Griffes' *Poem for Flute and Orchestra* (premiered 16 November 1919 by Barrère with the New York Symphony Orchestra), André Caplet's *Reverie et Petite Valse*, and Wallingford Riegger's *Suite for Flute Alone*, Op. 8 are a few of the better-known works written for him. He gave the premieres of several other major works for flute, one of the most important being the American premiere of Hindemith's *Sonata for Flute and Piano*, which was performed 10 April 1937 at the eighth Washington Festival of Chamber Music in Washington, D.C.¹⁵

Solo and ensemble woodwind recordings of "serious" repertory were uncommon prior to the 1920s, and Barrère's acoustical recordings display a cautious approach to public tastes. His first known recordings were made in Paris for the International Zonophone Company, probably in 1903. With two of his Paris Opera Orchestra colleagues, Lefebvre, a clarinetist, and a substitute oboist named Housset, he recorded three brief pieces, two of them arrangements of operatic melodies. These early discs are, unfortunately, not very revealing. In the two available to the author, Barrère is heard in undistinguished parts, often in unison with another instrument. Barrère's first recording sessions in America for Columbia commenced in 1913 and may have continued as late as 1922—the actual recording dates could not be determined, as the only dates retained in the CBS Archives are master shipping dates. Again, Barrère, this time with his various ensembles, played music that does not seem especially idiomatic for woodwinds. Most of the repertory virtually is identical to that already made popular by ensembles like Victor's Neapolitan Trio (flute, violin and harp) and Florentine Quartet

(flute, violin, 'cello and harp), and similar groups recording for other major labels. Selections were drawn from the "light" classics, well-known ballads, and popular piano repertory. As Barrère was using little of this "salon" music in his solo and ensemble concerts, a concession of some sort obviously was made. Reviews of Barrère's concerts portray a shrewd entrepreneur, one who probably had no qualms about recording "Simple Aveu" if it would both please and intrigue a new audience. In fact, the simple arrangements of pieces by Pierné, Nevin, and others found among the Columbia recordings allowed him to exploit what he considered the true indications of fine playing—an expressive, "vocal" style, fine tone quality, and sensitive control of dynamic and color shadings. He preferred to show his audiences emotional rather than technical virtuosity: "The flute," he wrote, "like the coloratura voice, is capable of most intricate and showy effects. And when such effects are legitimate, they are very lovely. But meaningless music, written solely for the sake of the fireworks, is disgraceful."¹⁶ Some of the arrangements recorded for Columbia are quite attractive; d'Ambrosio's "Canzonetta," Nevin's "Gondoliers," and the Pierné "Sérénade" are notable among them. On the other hand, Columbia may have selected or suggested some of the repertory in an attempt to make Barrère's ensembles fill existing catalog gaps. The Trio de Lutèce seemed to suffer most, for while Barrère's solos and the Little Symphony selections featured at least a few items from the regular concert repertory, the trio was confined to particularly banal arrangements. It is possible that, at the time, Columbia simply was not sure of what to do with Barrère's ensembles—certainly, their regular concert fare may have been viewed as too esoteric for a 1913 audience.

Following the Columbia sessions, there was an unexplained lapse of nearly 10 years in Barrère's recording career. It is unfortunate that he did not record in the late 1920s, arguably his "prime" in terms of professional activity. But his electrical recordings, although few, are a much more accurate reflection of his playing and his taste in repertory. From 1933 to about 1935, the Barrère Ensemble and the Barrère-Britt-Salzedo Trio recorded for New Music Quarterly Recordings, a label that augmented the *New Music Quarterly* journal. Of the four recorded selections, all by American composers, three had been written expressly for Barrère and his ensembles. His next appearance on record also involved contemporary music, Carlos Salzedo's *Concerto for Harp and Seven Wind Instruments*, which Columbia recorded in 1934 and released as part of its "Modern Music" series. These recordings of contemporary works provide tangible glimpses of Barrère's versatility, while the acoustical performances, not surprisingly, give little indication of his ability to interpret the expanded vocabulary of modern chamber music. Moving to Victor in 1937, Barrère appears to have been the first flutist recording in America to be allotted "Red Seal" status. Victor's releases of the Barrère-Britt-Salzedo Trio consisted of four sides of short works by Rameau, and Salzedo's transcription of Debussy's *Children's Corner Suite*, the latter issued as a set. The subtlety and polish of Barrère's playing is heard at its best in these French works: his effortless melodic style can be heard in several extended solos, particularly in "The Little Shepherd" movement of the Debussy suite. Only a month after recording with the trio, he recorded three of J.S. Bach's sonatas for flute and keyboard with harpsichordist Yella Pessl. This set contains Barrère's most substantial commercially-recorded solo performances and provides an invaluable opportunity to study his playing in general, as well as his interpretation of Bach. It now appears to be rather scarce (it remained in the general catalog for less than 10 years), and may not have been widely distributed, partly because of its content and possibly because of its original price of \$8.00. Barrère's last known commercial recordings were part of a Schirmer set of Colin McPhee's

transcriptions of Balinese gamelan music for duo pianos and flute with piano. The fidelity of these last recordings, like that of most Schirmer releases, is somewhat poor, and Barrère's phrasing is sometimes at odds with the seamless nature of the repetitive melodies. But the performance still shows the remarkably colorful tone and the fluid legato that distinguished his playing throughout his career.

In addition to the commercial releases, several substantial Barrère performances survive as broadcast transcriptions. Taken off-the-air over a period of five years (1937-1941), these recordings preserve his renditions of several major works presented in both live concerts and studio broadcasts. In his performances of the two Mozart flute concertos (items 71 and 83), as well as in numerous brief encores and popular works, Barrère is revealed as a rather flamboyant interpreter, providing some bold touches of his own to the flute's classical repertory. The more modern works, Griffes' *Poem* (Item no. 75) and the flute cadenza from Bernhard Wagenaar's *Triple Concerto* (Item no. 82) in particular, provide further evidence of a technical and emotional virtuosity not quite as apparent in the commercial recordings.

Barrère's musical background, along with the more immediate evidence of his recordings, must be considered carefully in any assessment of his playing. While he studied and performed with several outstanding flutists during his years in Paris, he always identified Taffanel as his principal source of inspiration and enlightenment. At the same time, it would be difficult to determine just how closely Barrère's playing embodied Taffanel's concepts, as no recordings of the famous instructor have been found, and his "method," the formal codification of his teaching, actually was compiled by another Taffanel pupil, Philippe Gaubert (1879-1941),¹⁷ who based the treatise on his teacher's collected notes. In the end, it may only be suggested that many of the precepts associated with Taffanel's teaching are illustrated in Barrère's playing. Perhaps even more important than any identifiable techniques are the aesthetic and stylistic principles that flutists of the French school held in common. A "natural" approach to playing, one that emphasizes instinctive expression over a more physical, instrument-oriented control of style and sound, is a theme indigenous to discussions or writings by French flutists of Barrère's generation. Their ideas about what constituted good flute-playing, developed through years of listening to both instrumentalists and vocalists, were not easily set down in the form of treatises. Barrère, for example, published no complete flute method, nor did any of his writings dwell at length on techniques of playing. Accounts given by his students, among them Frances Blaisdell, Samuel Baron, and Bernard Goldberg, indicate that his method of instruction, like Taffanel's, relied heavily on learning through listening. The instructor's role was simply to guide the development of expression.

Closely associated with this concept of "naturalness" was a vocal style of performing. Barrère described playing in this way: "The flute is one of the most human of all instruments, because it is most like the human voice in its tonal production. . . The tone is made with the breath and the lips—exactly as a singer does."¹⁸ Frances Blaisdell, recalling her studies with Barrère, remarked, "He would say to me. . . 'Don't play like that—sing! Can't you sing?'"¹⁹ Playing, in effect, was to be as natural as singing, or indeed as natural as breathing, unhindered by the acoustical and mechanical complexities of the instrument. The Taffanel-Gaubert flute method introduces the concept of style almost wholly in terms of breath control: "The breath is the soul of the flute and the culminating point in the art of playing. The disciplined breath must be a docile agent, now supple, now powerful. . ."²⁰ As might be expected, instruction in this method of playing depended largely on the student's ability to recognize, intuitively, what "sounded

right,” and to effectively imitate it. Barrère himself commented, “We must remember that you cannot teach artistry as you teach theory. One is faced with a subtle psychological problem, for the pupil’s whole personality is involved.”²¹

Proponents of the French school of flute-playing have long argued the existence of a distinctive sound, describing it in vague but evocative terms: “homogenous,” “pure,” and “refined.” Barrère’s sound, in at least partial agreement with such adjectives, reveals no awkward breaks or weak spots. The tone is of even quality throughout the scale, and changes of register are produced smoothly, even fluidly. On his recordings, he plays through a range of low B to D in alt with apparent ease (he favored the use of flutes with a low B key). The projection and clarity of his tone, apparent even in the acoustical recordings, imply support from a rapidly-moving, focused stream of air controlled by an extremely flexible embouchure, the “soul” that Taffanel felt gave life to the sound of the flute. While never feeble or obscure, Barrère’s sound was relatively small and refined, not as expansive as that heard in the acoustical recordings of his contemporary, Philippe Gaubert. However, this in no way limited Barrère’s scope of interpretation, for a full, subtly-controlled range of dynamics is heard in all of his recordings, and it is most likely that the concentrated nature of his tone assisted in projection. His playing of the Rameau arrangements, for example, reveals a delicate sound, slightly distant but never diffuse, and capable of an incredible variety of subtle shadings. In more modern works, most notably the Piston *Three Pieces* recorded for New Music Quarterly, he interjects a forceful quality that is well suited to the angular lines and dramatic shifts of register common to twentieth-century woodwind repertory. His effective employment of tone color, a trait that received particular attention throughout his career, is perhaps an indication of what so many French flutists meant when they urged their students to “sing.” Barrère’s sound ranges from the very robust, at times almost strident tone he frequently employed in the lowest octave, to the brilliant and relaxed sound so often described as “liquid” or “lyric.” In this respect he seems closest to Gaubert, who, with his more powerful tone, presented an almost unlimited array of timbres. Speculation on the effect of Barrère’s various flutes (silver, gold, and platinum) on his tone is tempting, but as he may have used these instruments interchangeably for his recording sessions, this remains largely in the realm of conjecture. It is reasonable to assume, however, that he used a silver flute for all of his acoustical recordings, which may partially account for the rather thin sound of the extreme upper register. The acoustical recording process and changes in instrument design and manufacture must also be taken into account. It is conceivable that Barrère used the golden flute for his first electrical recording sessions, and the platinum flute becomes a possibility for sessions after 1935.

Controversies over the use of vibrato are common to the histories of most instruments. Some sources documenting the French style of flute-playing, such as the Taffanel-Gaubert method, emphasize the natural, almost mysterious quality of vibrato so heavily that this has sometimes been misinterpreted by later generations of musicians as a condemnation of the technique altogether. Barrère too contributed to this impression of vibrato when he commented, in a short article, “. . . for the fifty years I had been tooting my instrument, my daily care was to *avoid* the vibrato.”²² He remained whimsical in his discussion of vibrato production: “Once I literally scared an audience by asserting that vibrato was produced by taking a pure tone and moving above and below correct pitch at a certain rate of speed . . .”²³ but went on to express an interesting perception of vibrato in a lengthy footnote. “A distinction should be made between the natural life or vibration of a tone, which is essential, and the artificial animation that

takes the form of an exaggerated vibrato.”²⁴ He does not attempt to further distinguish between “good” and “bad” vibrato; it was obviously a matter of personal taste. Perhaps the simplest summary of the opinions expressed about vibrato by Barrère and his contemporaries would be that they believed it was a thing to be felt, not consciously played or strenuously produced. This is certainly borne out in Barrère’s recordings, for while vibrato is almost always present, it is seldom allowed to dominate, and is noticeable to the listener only when it is made to serve some deliberate interpretive purpose. His vibrato is extremely rapid, although its speed is sometimes altered to suit the mood of a piece. The fluctuations are narrow and contained entirely within the tone; they are never permitted to distort the quality of the sound, even in the most dramatic moments. Barrère sometimes used a completely “straight” tone, particularly when sustaining very soft high notes, and used this effect frequently at the close of several of his Columbia recordings. The vibrato is much more evident when he is playing a prominent melodic line.

Barrère’s recordings of three Bach sonatas, now over 50 years old, were made when interest in the performance of early music just was developing. His contribution to the realm of early music came largely through the inclusion of Baroque works in his concert programs and teaching repertory, rather than through research into performance practice. His recorded performances may be compared with his 1944 edition of the same works, published by Boston Music, still in print at this time (1993). Identified as a “study version,” the edition most likely was produced after the recording sessions, although similarities between the recordings and the score indicate that Barrère’s interpretation of the works changed little between 1937 and 1944. His foreword to the edition states:

As to the flute parts, I have set them down as I have played them myself for the last fifty years. I have permitted myself very few changes, especially as concerns articulation on which there might be differences: whether easier or more logical might be suggested. The breathing marks are merely suggested; there might be additions as well as omissions.²⁵

He also indicated that the keyboard parts for the first volume of the sonatas (BWV 1030-1032, and BWV 1013) have been left unaltered. However, Barrère either added articulations to better suit the accompaniment to piano, or worked from an existing piano arrangement. In the second volume (BWV 1033-1035, BWV 1020), he provided minimal realizations for the piano, with the explanation that performers could then make further adjustments in the music.

To modern ears, the most foreign aspects of Barrère’s recorded Bach interpretation may be the approach to phrasing and articulation. There is a pronounced reluctance to divide or articulate note groupings, so that entire phrases seem slurred. While not entirely appropriate to Bach, Barrère’s legato is not only attractive, but also suited to his rather strongly communicated perception of the sonatas. As his preface suggests, “easier or more logical” choices did present themselves, as his articulation on the recordings differs somewhat from what is indicated in the edition, although not drastically. The overall effect may be marred somewhat by a shortness of breath that compels some clumsy breaks in the music: Barrère’s breath marks in this edition, and plentiful evidence from earlier recordings supports the conclusion that this was indeed the result of some physical problem, and not part of his intended interpretation. The same difficulty is heard in *The Music of Bali*, when the flute’s melodic line sometimes is abruptly interrupted to allow for breaths. Strangely enough, when Barrère employs a drier style of articulation, his playing becomes rather rough. Lengthy 16th-note

passages, like those found in the Bach C Major Sonata, BWV 1033, come perilously close to foundering. Even shorter staccato figures in the lively third movement of the B Minor Sonata sound rather awkward, indicating that Barrère may have had difficulty in sustaining a detached style of articulation.

When compared to the Urtext edition of the Bach sonatas prepared by Kurt Soldan (based on the autograph scores and contemporary manuscripts and published by C.F. Peters), Barrère's performance reveals little additional ornamentation, with the exception of cadential trills not indicated by the composer. His interpretation of written ornaments is fairly consistent—most trills begin on the main note and have no afterbeats or terminations, except for those indicated in the score. Harpsichordist Yella Pessl occasionally can be heard in solo passages playing trills beginning on the upper note, but when she is accompanying Barrère, she is careful to match his style. Barrère plays trills very rapidly, but varies their speed somewhat in relation to the tempo of each movement.

The Barrère edition of the sonatas contains elaborate dynamic markings, which tend more toward gradual shadings than *forte-piano* contrasts. On the recordings he rarely observes these markings precisely, although he does seem to imply them in his shaping of phrases. It is likely that the dynamic markings inserted in the score were intended as a guide for students, a way of indicating subtleties that could not otherwise be communicated in print. Barrère does, on occasion, play repeated sections of a movement at different dynamic levels (usually loud the first time, softer on the repetition) most notably in the paired minuets of the C Major Sonata, BWV 1033. He sometimes uses the same technique for repeated melodic fragments, but not on a consistent basis.

Although Barrère's interpretation of Bach shares some of the characteristics heard in the recorded renditions of his contemporaries, it nevertheless is highly distinctive. Perhaps the most telling comparison is afforded by Georges Laurent's recording of the Sonata in B Minor, BWV 1030, recorded for Columbia in February or March of 1934 and released as Masterworks Set M 203, coupled with the Sonata in E Major, BWV 1035. Laurent, a Taffanel pupil himself and a contemporary of Barrère, employed piano rather than harpsichord accompaniment in these performances. Although many of his added articulations are very similar to those written and played by Barrère, he chooses to separate and emphasize individual notes to a far greater extent, building phrases out of smaller note groupings. There are also differences in the interpretation of ornaments. Laurent adds no ornaments at all, leaving even final cadences unadorned, and he begins all trills on the upper note, except those which are preceded by a leap of a third or more. To a certain degree, his playing is dominated by the maintenance of a steady tempo—even cadences receive remarkably little preparation, giving the slower movements an awkward briskness. Laurent's articulation is in many ways more sensitive than Barrère's, and his phrasing is unhindered by any of the breathing problems that plague Barrère's renditions. But his performance lacks much of the contrast and expression of Barrère's. Barrère makes extensive use of dynamic changes and agogic accents to outline phrases and to give a very lyrical, decidedly "vocal" interpretation, while Laurent's playing is, in comparison, rather austere. An effusive unsigned review in the *Gramophone Shop Supplement* of January, 1938 captured this distinguishing feature: "I still admire Laurent and Le Roy's exquisitely pure tone and style, but Barrère's fluting has perhaps a greater variety of color (if somewhat less polish)."²⁶ David Hall made a similar comparison between Barrère's recording and later performances of the sonatas in E Minor, BWV 1034, and E Major, BWV 1035, by French flutist René Le Roy (1898-1985): "... on the whole he [Le Roy] plays with a purer tone and is backed by a more vital

accompaniment than Barrère. Barrère, on the other hand, brings enormous color and variety to his playing.²⁷ Le Roy's recording of the Sonata in E-flat, BWV 1031, made in about 1929 for the National Gramophonic Society, reveals a legato very much like Barrère's and a similar interpretation of trills, except for those on final cadences, which he begins on the upper note. Le Roy's performance differs most in an even greater reliance on *forte-piano* contrasts, which he applies to repeated phrases and sections with almost formulaic regularity.

Barrère's interpretation of other styles is particularly well-illustrated in the surviving radio broadcasts. The two Mozart flute concertos were broadcast from Chautauqua during a regular summer series of live concerts. The performance of the D Major Concerto from 1939 certainly is remarkable for the frenzied speed at which the first and third movements are taken—the first movement proceeding at M.M.132 to 144, the third at M.M.144 to 160. The G Major Concerto, transcribed from a 17 August 1941 broadcast, displays a similar approach: the first movement starts in the range of M.M.126 to 138. As in the Bach C Major Sonata recorded commercially for Victor, the fluidity of the sixteenth notes is compromised occasionally by a rather coarse, overblown sound and what may be articulation problems, probably the result of an apparent shortness of breath. However, Barrère's insouciant approach to the faster movements is replaced in slow movements by a manner at once emotional and elegant. These, along with the slow movements from the commercially-recorded Bach sonatas and the Gluck "Dance of the Blessed Spirits" (played as an encore to the Mozart D Major Concerto during the 1939 Chautauqua broadcast) show an indulgence in phrasing and detail that achieves a fine balance between artistry and exaggeration. The Mozart broadcasts from Chautauqua also include Barrère's own lengthy cadenzas, which exploit the flute's agility through a full battery of trills, harmonics, and arpeggios. They are unashamedly written in a nineteenth-century idiom, and in fact Barrère acknowledges his quotation of passages from the cadenzas of Karl Joachim Andersen (1847-1909) for the first and second movements of the D Major Concerto. Barrère obviously felt no compunction about using the widest available resources to decorate an 18th-century work, including a rather proudly flaunted low B and a degree of harmonic freedom that wanders perilously far from the original tonality.

Although his recordings contain moments of great subtlety, Barrère had a remarkable sense of dramatic execution which is particularly evident in the broadcasts of contemporary works. His performance of the Griffes *Poem*, a work he had premiered twenty years before, is passionate in spite of the occasionally sluggish orchestral accompaniment and the fact that the work had been in Barrère's repertory for so many years. His extraordinary control of dynamics and vivid range of tone colors, similarly, are heard in the final cadenza of Wagenaar's *Triple Concerto*, as well as in the Hindemith *Sonata*. Perhaps because they present such a combination of dissimilar styles, the broadcasts, more than Barrère's studio recordings, emphasize his tremendous versatility.

On the whole, Barrère's influence on flute-playing in America was substantial. His introduction of techniques and refinements from the French tradition encouraged higher standards of performance, while his active concertizing revitalized the flute as a solo instrument. His devotion to excellence in performance and in choice of repertory are witnessed in the diverse and distinguished careers of flutists like Kincaid, Wummer, Baron, Goldberg, and Blaisdell. It has been said that at one point virtually every principal flutist in a major American orchestra had studied with Barrère. He deserves

equal recognition, however, for his achievements in chamber music, particularly his collaboration with composers which resulted in many works of permanent worth. The ensembles organized by Barrère provided a unique forum for neglected classics as well as for new and previously untried works.

Although Barrère's recordings preserve only a sample of his artistry and fragments of his sizeable repertory, they remain fascinating documents of his considerable skill and highly personal style. But these performances are of more than just historical interest, for his interpretations still are musically viable, as well as accessible to a more sophisticated modern audience.

THE RECORDING ENSEMBLES

THE BARRÈRE ENSEMBLE

Organized in 1910, the Barrère Ensemble was composed originally of 11 wind instruments—two flutes, two oboes, two clarinets, two French horns, two bassoons, and one trumpet. Their first performances, given at New York's Stuyvesant Theatre on 28 February and 7 March, 1910, apparently were successful enough to encourage them to continue, for in the winter of 1910, another series of concerts by the ensemble began at the Belasco Theatre in New York. Reviews of the first few concert series emphasized their novelty above all else, for while the quality and polish of the performances were praised, remarks on the general effect and repertory of the concerts usually were framed in more cautious language: "The modern ear is so habituated to the sounds of the stringed instruments that they are missed at first."²⁸ It is evident from the reviews that Barrère both conducted and performed with the ensemble, and occasionally filled out programs with a series of short solos with piano accompaniment. Repertory included music from the classical period, as well as new compositions by contemporary European and American composers; and arrangements of works like MacDowell's *Woodland Sketches* were commonly featured.

The size of the ensemble fluctuated, probably to suit schedules and the requirements of each season. While it is difficult to determine the exact size and personnel from scattered programs, reviews, and concert notices, it would seem that the Barrère Ensemble existed as a larger group in its early years (1910 to circa 1921) and primarily as a quintet thereafter (circa 1922 to 1941). In the spring of 1920 the ensemble had 10 members: Barrère and George Possell, flutes;²⁹ Pierre Mathieu and Georges Apchain, oboes; Fred Van Amburgh and Ferdinand Fontanella, clarinets; Louis Letellier and Emile Barbot, bassoons; Santi Misenti and Frederick Dultgen, horns.³⁰ A notice in *The Flutist* for November 1922 describes the ensemble as a quintet with Barrère, Mathieu, Van Amburgh, Letellier, and Santiago Richart (horn) as members.³¹ Barrère wrote in his 1928 autobiography that Van Amburgh joined the ensemble on 21 October 1912, at the time of its first tour, but he revealed nothing else about the original personnel.³²

In 1915, the Barrère Ensemble recorded four selections, all arrangements of well-known violin or piano pieces, for Columbia. Some combination between a quintet and the full ensemble was used for the sessions: two clarinets are heard in the accompaniments, and in the Nevin "Gondoliers" and d'Ambrosio "Canzonetta," Barrère is joined by another flutist. Pierre Mathieu, who was the group's oboist for several years, apparently did not arrive in the United States until 1919; it is likely that Van Amburgh is the clarinetist, but no definite identification of personnel could be made. By 1929 the quintet consisted of Barrère; Carlos Mullenix, oboe; Van Amburgh, clarinet; Angel del Busto, bassoon; and Rudolph Puletz, horn.³³ These are the performers heard in the New Music Quarterly recordings of 1933-1935, and in Salzedo's *Concerto for Harp and Seven*

Wind Instruments recorded for Columbia in 1934. In the latter, the ensemble is listed as the “Barrère Ensemble of Wind Instruments” and the personnel is augmented by James Collis, a second clarinetist, and William Vacchiano, trumpet.

THE TRIO DE LUTÈCE

A founding date of 1913 often is given for the Trio de Lutèce, but evidently it did not perform in public until early 1914. The name of the ensemble was taken from Lutetia, the ancient Roman name for Paris. What appears to be their first concert was given at the Belasco Theatre, New York, on 22 February 1914.³⁴ Their programs, like those of the Barrère Ensemble, included music from a variety of periods. The review of the trio’s first performance mentioned Barrère’s opposition to arrangements, but the program itself, which included Debussy’s *Petite Suite* scored for flute, harp and ‘cello, contradicts this. The trio’s first national tour was in the 1915-1916 concert season.

The original members of the ensemble were Barrère, Carlos Salzedo, harp, and Paul Kéfer, ‘cello. At some point previous to 26 March 1920, Kéfer was replaced by Lucien Schmit, who also played in the Barrère Little Symphony in the 1920s.³⁵ It is not known whether this was a permanent change or merely a temporary substitution, so it is possible that Schmit performed on the Columbia recordings made by the trio in 1920-1922 (their first recordings were made in 1915). In his 1928 autobiography, Barrère mentions that the trio had disbanded, but he does not indicate when this occurred. Volumes of *Pierre Key’s Music Year Book* for 1925/26 and 1926/27 do not list the Trio de Lutèce as a performing group, although Barrère’s other ensembles are profiled. It can be assumed that the Trio disbanded sometime between 1922 and 1925.

THE BARRÈRE LITTLE SYMPHONY

If press coverage can be taken as a reliable measure, this may have been the best-known of Barrère’s ensembles, possibly because it performed frequently on radio and toured so extensively. Founded in 1914, it added strings and percussion to the core of wind instruments. A regular series of concerts was given each season by the Barrère Little Symphony, usually at New York’s Henry Miller Theatre, and the ensemble apparently remained active through 1936, after which reviews and notices ceased to appear.

The Little Symphony usually contained 12 or 13 members. A 1916 advertisement in *Musical America* described the instrumentation as two violins, viola, ‘cello, bass, flute, oboe, clarinet, bassoon, horn, trumpet, and tympani.³⁶ The members of the Barrère Ensemble apparently doubled in this group—photographs from Barrère’s autobiography show them to have been in both ensembles, except that Barrère conducted Little Symphony, and another musician, presumably George Possell, was the flutist.³⁷ The earliest published list of the personnel available to the author from 1922, is given below,³⁸ along with the list taken from Barrère’s autobiography (1928). Because both of these post-date the Little Symphony’s 1916 Columbia sessions by several years, and because ensemble personnel changed on an annual basis, those musicians who played for the recordings could not be identified with any certainty.

Barrère Little Symphony

	1922	1928
concertmaster	Reber Johnson	Saul Sharrow
1st violin	Ernest La Prade	Adolph Belfer
2nd violin	Louis Pabet	George Raudenbusch
viola	Giulio Harnisch	Giulio Harnisch
'cello	Lucien Schmit	Alberico Guido
bass	Morris Tivin	Saul Levman
flute	George Possell	George Possell
oboe	Pierre Mathieu	Pierre Mathieu
clarinet	Fred Van Amburgh	Fred Van Amburgh
bassoon	Louis Letellier	Louis Letellier
horn	Santiago Richart	Santiago Richart
trumpet	Vincent Buono	Carl Heinrich
tympani	Karl Glassman	Karl Glassman

THE BARRÈRE-BRITT-SALZEDO TRIO

This group was formed in 1932 by Barrère, Carlos Salzedo (harp), and Horace Britt ('cello). Like the Trio de Lutèce, the Barrère-Britt-Salzedo Trio actively solicited new compositions, but the recordings of the two ensembles are dramatically different. While the Trio de Lutèce had been confined largely to arrangements of popular light classics, a sample of the Barrère-Britt-Salzedo Trio's diverse concert repertory was preserved in the recordings for New Music Quarterly Records (1933) and for Victor (1937). A description of a Town Hall concert given by the group in 1934 provides further illustration of their musical preferences. Among the baroque and classical selections were compositions by Antonio Lotti (1667-1740), a Boccherini 'cello sonata, harp pieces by Pescetti (1704-1766), and a Bach flute sonata. The contemporary portion of the program included Riegger's *Divertissement* (Item no. 38) and a trio by Russian-American Boris Koutzen, both new works written for the group.³⁹ Some of the trio's premieres attracted a good deal of attention. In 1938 they introduced another work written for them, Bernard Wagenaar's *Triple Concerto*, with the Philadelphia Orchestra under Eugene Ormandy. The music apparently made the most of its three virtuosi: "It afforded the 'cellist and flutist exceptional opportunities for their skill, and it turned Mr. Salzedo loose with his whole eerie arsenal of harp effects."⁴⁰ Note that the name "Barrère-Britt-Salzedo Trio" is used only for the sake of uniformity here and in the discography, as every possible arrangement of the three names occurs in reviews and other sources.

OTHER PERFORMERS ASSOCIATED WITH BARRÈRE

HORACE BRITT

b. 18 June 1881, Antwerp

d. 3 February 1971, Austin, Texas

Britt's association with Barrère began at the Paris Conservatory, where the 'cellist began his studies in 1892 and graduated in 1895. Both later played in the Colonne Orchestra, and Britt went on to become a member of the Lamoureux Orchestra. He made his American debut in 1907 with the Chicago Symphony Orchestra, after an active career in Europe and extensive tours of England, China, and Japan. Apparently as interested in chamber music as Barrère was, Britt was at various times a member of the Elman String Quartet, the Letz Quartet, the London String Quartet, and the San Francisco Chamber Music Society. In addition to performing with Barrère and Salzedo, he assisted Barrère in forming two more chamber ensembles, the Barrère-Britt Concertino (1937), and the Barrère Trio (circa 1941). Britt later moved to Texas and became 'cello instructor at the University of Texas at Austin from 1948 to 1965. He recorded electrically as a soloist for Columbia, as a member of the Elman Quartet in their

electrical recordings for Victor (R. Nagel was the 'cellist on the acousticals), and was also featured, with pianist Ruth Connist, in a Vitaphone short subject released in August, 1927.

PAUL KÉFER

b. 30 December 1875, Rouen, France

d. 22 February 1941, Rochester, New York

Kéfer was yet another of Barrère's French colleagues. He was educated at the Paris Conservatory, received a first prize in 'cello in 1900, and went on to perform in the Colonne, Lamoureux, and Opéra Comique orchestras. Kéfer came to America in 1907 to be principal 'cellist of the New York Symphony Orchestra. He first joined Barrère in the Trio Rameau before assuming a position in the more successful Trio de Lutèce. He was also one of the founders of the Franco-American [string] Quartet. It is possible (but undocumented) that, because of his many connections with Barrère, he may have performed with the Little Symphony in its earlier years. In addition to the Trio de Lutèce performances, Kéfer recorded acoustically as a soloist for Columbia. He went to Rochester in 1923 to serve as head of the 'cello faculty at the Eastman School of Music and as first 'cellist with the Rochester Philharmonic.

CARLOS SALZEDO

b. 6 April 1885, Arcachon, France

d. 17 August 1961, Waterville, Maine

Salzedo began his musical life as a pianist. A prodigy, his concert debut was made at age five. His harp studies began about six years later, and when he left the Paris Conservatory in 1901. It was with a first prize for both instruments. In France Salzedo gave "joint recitals," playing each instrument in turn. He came to America in 1909 to become solo harpist of the Metropolitan Opera Orchestra. Four years later he left that position to perform as a soloist and in chamber ensembles, and to compose.

Salzedo's enthusiasm for modern music was as remarkable as Barrère's. He was active in the organization of the International Composers Guild in 1921 and in the Pan-American Association of Composers in 1925. Most of his own compositions are for solo harp or chamber ensembles, with the exception of *The Enchanted Isle*, a symphonic poem for orchestra and solo harp.

In addition to the groups he organized with Barrère, Salzedo formed the Salzedo Harp Ensemble (seven harpists) in 1917, and the Salzedo Harp Duo (with his wife, Marjorie Call) in 1939. His influence on harp technique was significant—his compositions displayed previously unknown or neglected possibilities of the instrument, and his exploration of these devices in performance was considered revolutionary. To further extend the harp's capabilities, he worked with a designer, Witold Gordon, to produce the more streamlined and less decorative "Salzedo model" of the instrument. Salzedo made both acoustical and electrical recordings for Columbia, and later recorded on LP for Mercury.

YELLA PESSL

b. 4 January 1906, Vienna, Austria

d. 8 December 1991, Northampton, Mass.

Yella Pessl studied harpsichord, piano, and organ at the Vienna Academy of Music and received her final degree from that institution in 1931, the year of her American debut. Making numerous concert and broadcast appearances with major orchestras, she gave the American premieres of works such as Bach's *Das Musikalisches Opfer*, BWV 1079. She recorded extensively during the 1930s and 1940s, performing *Das Musikalisches Opfer* for Victor, sonatas by Domenico Scarlatti for Columbia, and other important selections from the harpsichord repertory. She also founded and directed the Bach Circle (1937), had her own radio program on WQXR, New York City, for many years, and taught at Columbia University.

Notes:

1. Georges Barrère, *Georges Barrère* (New York: Pace Press, 1928), 3.
2. "Damrosch's Summer Plans," *New York Times*, 21 May 1905, 9. The work by Saint-Saëns was probably the *Caprice sur des Airs Danois et Russes*, Op. 79, which actually had been composed in 1887.
3. *The Flutist*, Vol. 5, No. 1 (January 1924), 10.
4. *Musical America*, Vol. 49, No. 12 (10 February 1941), 50.
5. "Barrère New York Symphony Soloist," *Musical America*, Vol. 23, No. 7 (18 December 1915), 33.
6. "Concert By Noted Artists," *New York Times*, 18 January 1926, 21. Barrère's accompanist, Lewis Richards, was active in the harpsichord's twentieth-century revival. In addition to performing extensively, Richards recorded at least four sides for Brunswick, released in 1925-1926.
7. The sonatas programmed by Barrère in 1926 were the B Minor (BWV 1030), E-flat Major (BWV 1031), A Major (BWV 1032), C Major (BWV 1033), E Minor (BWV 1034), and E Major (BWV 1035). Of these, BWV 1031 and 1033 are considered of doubtful authenticity. However, for the sake of simplicity, all of these works are referred to in the text and discography as being among J. S. Bach's works.
8. "Barrère Gives Recital," *New York Times*, 21 November 1935, 26.
9. Robert Sabin, "Georges Barrère Discusses Study of the Flute," *Musical America*, Vol. 48, No. 4 (25 October 1939), 31.
10. Nancy Toff, *The Development of the Modern Flute* (Urbana, IL: University of Illinois Press, 1986), 171.
11. Frances Blaisdell, "In Appreciation of Georges Barrère," *Flutist Quarterly*, Vol. 12, No. 1 (Winter 1987), 44.
12. "A Recital For the Flute," *New York Times*, 19 March 1907, 9.
13. Barrère, Georges, "What About the Flute? An interview secured expressly for the *Étude Music Magazine* by R. H. Wollstein," *Étude*, Vol. 54, No. 6 (June 1936), 355.
14. *Ibid.*
15. Olin Downes, "Hindemith Works Heard In Capital," *New York Times*, 11 April 1937, II, 10.
16. Barrère, *op. cit.*, 355.
17. Gaubert recorded for the French Gramophone Company in March 1920; seven sides, including two of his own compositions, were issued. He also provided the flute obbligato for Melba's 1904 G & T sessions in London.
18. Barrère, *op. cit.*, 355.
19. Blaisdell, *op. cit.*, 44.
20. Paul Taffanel, Philippe Gaubert, *Méthode Complète de Flute* (Paris: A. Leduc, 1923), 185.
21. Sabin, *op. cit.*, 31.
22. Georges Barrère, "Expression Unconfined," *Musical Quarterly*, Vol. 30, No. 2 (April 1944), 194.
23. *Ibid.*
24. *Ibid.*
25. Georges Barrère, J. S. Bach / Sonatas for Flute and Piano / Study Version, 2 vols. (Boston: Boston Music Company, 1944), Vol. I, 2.
26. "Bach: Sonatas (flute and harpsichord) No. 1 in B Minor, No. 2 in E-flat Major, No. 4 in C Major," *The Gramophone Shop, Inc. Record Supplement for January 1938* (New York: Gramophone Shop, Inc., 1938), 2.
27. David Hall, *The Record Book*, new international ed. (New York: Oliver Durrell, Inc., 1948), 242.
28. "The Barrère Ensemble," *New York Times*, 1 March 1910, 9.
29. George Possell is also identified in various sources as George Posselle, G.R. Possell(e), and Roscoe (apparently his middle name) Possell. Barrère used the spelling "Possell," which is employed here. Possell studied with Barrère and also played in the New York Symphony. He later provided the obbligato for Lily Pons' recording of the *Lucia* "Mad Scene" made for Victor in 1931.
30. *The Flutist*, Vol. 1, No. 4 (April 1920), 89.
31. *The Flutist*, Vol. 3, No. 11 (November 1922), 822.

32. Georges Barrère, *Georges Barrère* (New York: Pace Press, 1928), 13.
33. "Coolidge Festival Opens At Capitol," *New York Times*, 8 October 1929, 19.
34. "The Trio de Lutèce," *New York Times*, 23 February 1914, 9.
35. *The Flutist*, Vol. 1, No. 5 (May 1920), 123, 133.
36. *Musical America*, Vol. 23, No. 23 (8 April 1916), 19.
37. Barrère, *op. cit.*, 32-33.
38. *The Flutist*, Vol. 3, No. 11 (November 1922), 822.
39. "Concert Is Given By Unusual Trio," *New York Times*, 9 May 1934, 22.
40. Olin Downes, "Ormandy Directs Wagenaar Music," *New York Times*, 23 March 1938, 18.

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GEORGES BARRÈRE DISCOGRAPHY

A NOTE ON THE COLUMBIA PLAYING SPEEDS

Playing speeds are rounded off to the nearest whole number. In determining speeds, a standard pitch of A=440 was used, played on an electric keyboard. In many cases the "original" key of a work could not be relied upon for pitching purposes because Barrère recorded so many arrangements and transcriptions. In a few cases, original scores were not available for comparison. A few of the discs are subject to variations of pitch and speed: such will be mentioned in individual endnotes. At least three of Barrère's acoustical Columbias have obvious speed problems; in addition, speeds for acoustical Columbias from the same session may be inconsistent, but not by more than 1 rpm.

ABBREVIATIONS USED

The following abbreviations are used throughout the discography and endnotes:

- pf/? piano accompaniment, pianist unknown
- arr. arranged, arranger as given
- * designates an endnote corresponding to the discography item

INTERNATIONAL ZONOPHONE COMPANY, PARIS, 1902 or 1903

10-inch (25cm), single-sided black "Disque Zon-o-phone," announced.

Matrix	Date	Zon-o-phone	Speed/Key
*1.GEORGES BARRÈRE, flute; HOUSSET, oboe; LEFÈBVRE, clarinet (pf?): <i>LES VêPRES SICILIENNES</i> , Act II: Barcarole (Verdi)			
2179	1902 or 1903	X-2179	?/E-flat
*2.GEORGES BARRÈRE, flute; HOUSSET, oboe; LEFÈBVRE, clarinet (unaccompanied): "Musette" (Georges Pfeiffer)			
2180	1902 or 1903	X-2180	?/D
*3.GEORGES BARRÈRE, flute; HOUSSET, oboe (?accompanied): GUILLAUME TELL, Act I: O Mathilde (Rossini)			
2181	1902 or 1903	X-2181	?

COLUMBIA GRAPHOPHONE COMPANY/

COLUMBIA PHONOGRAPH COMPANY, NEW YORK, 1913 and 1915

10-inch (25 cm). The recording dates given are master shipping dates. Originally issued with aqua "Notes" labels. Later pressings have blue "bars," copper "flags," and black, late-acoustical labels. South American ("C" prefix) labels vary. Renas are British and Continental issues. Cort was a short-lived American lease label sold by Cort Sales Company, New York, available in the 'teens: only Item no. 6 among Barrère's Columbias is known to have been issued on Cort.

It is very likely that the conductor of the studio orchestra that accompanies Barrère in Item nos. 4, 6, 8, 9, 11, and 13 is Charles Prince, Columbia's music director at the time.

Matrix	Date	Domestic Columbia	Other Columbia	Rena	Speed/ Key
GEORGES BARRÈRE, flute solo, with orchestra unless otherwise noted.					
*4. <i>L'ARLÉSIENNE SUITE NO. 2: Minuet</i> (Bizet-arr. Guiraud)					
39097-1, 2, <u>3</u>	13 Nov 1913	A1449	C2674	2376	80/Eb
*5. [w. BARRÈRE ENSEMBLE]: "Canzonetta," Op. 6 (Alfredo d'Ambrosio)					
45902-1, <u>2</u>	31 Jul 1915	A1813	C2888	—	80/c-C
6. a) <i>LE CARNAVAL DES ANIMAUX: The Swan</i> (Saint-Saëns)					
b) <i>SUITE</i> , Op. 116: Allegretto (Benjamin Godard)					
38751-1, <u>2</u>	4 Apr 1913	A1329	C2610 Cort F569	2268	a) 80/G b) 80/Bb
*7. [w. BARRÈRE ENSEMBLE]: <i>A DAY IN VENICE</i> , Op. 25: Gondoliers (Ethelbert Nevin)					
45899-1, 2	31 Jul 1915	A1813	C2888	2664	80/A
*8. <i>ORFEO</i> , Act III: Dance of the Blessed Spirits (Gluck)					
39096-1, 2	13 Nov 1913	A1449	C2690	2376	80/F
*9. [w. String Quartet]: <i>QUARTET</i> , Op. 3, No. 5: Serenade (Hofstetter—attributed to Haydn)					
45676-1, 2	22 May 1915	unpublished			
<u>3</u> , 4	10 Jun 1915	A1785	A93	—	80/C
*10. [w. BARRÈRE ENSEMBLE]: "Salut d'Amour," Op. 12 (Elgar)					
45901-1, 2	30 Jul 1915	A1839	—	2664	79/E
*11. "Sérénade in A Major," Op. 7 (Gabriel Pierné)					
45543-1, 2	7 Apr 1915	unpublished			
<u>3</u> , <u>4</u>	10 Jun 1915	A1785	A93	—	81/A
*12. [w. BARRÈRE ENSEMBLE]: "Sérénade Badine" (Gabriel Marie)					
45900-1, 2	30 Jul 1915	A1839	—	—	79/G
*13. "Simple Aveu," Op. 25 (Francis Thomé)					
38752-1, 2	4 Apr 1913	A1329	C2610	2268	81/D
14. [Accompaniment unknown]: <i>WOODLAND SKETCHES</i> , Op. 51, No. 1: To a wild rose (Edward MacDowell)					
45542-1, 2	7 Apr 1915	unpublished			

COLUMBIA GRAPHOPHONE COMPANY/

COLUMBIA PHONOGRAPH COMPANY, NEW YORK, 1915-1922

10-inch (25 cm). The recording dates given are master shipping dates. Originally issued with aqua "Notes" labels. Later pressings have blue "bars," copper "flags," and black, late-acoustical labels. "Other issues" include British and Continental Renas (2000 series). The A3000-A3299 catalog series issues were Columbia Educational Department releases.

Matrix	Date	Domestic Columbia	Other Issues	Speed/Key
TRIO DE LUTÈCE (Georges Barrère, flute; Paul Kéfer; 'cello, Carlos Salzedo, harp)				
15. "Ave Maria" (Gounod-adapted from WTC I: Prelude, BWV 846, of J. S. Bach)				
77863-?	31 May 1921	unpublished		
*16. [w. GEORGE MEADER, tenor]: <i>THE BOHEMIAN GIRL</i> : Then you'll remember me (Michael Balfe)				
78907-?	5 Jan 1920	unpublished		
17. <i>ELLEN'S ZWEITER GESANG</i> , Op. 52, No. 6: Ave Maria (Schubert)				
77864-?	31 May 1918	unpublished		
*18. "Extase" ["Reverie"] (Louis Ganne)				
47016-1, 2, 3	14 Sep 1916	A2178	—	78/C
*19. <i>KALEIDESCOPE</i> , Op. 50, No. 9: Orientale (Cui)				
78102-1, 2, 3	9 Oct 1918	unpublished		
4, 5, 6	16 Jun 1921	unpublished		
7, 8	15 May 1922	A3727	—	80/g
9	16 May 1922	unpublished		
*20. "Largo" (composer unidentified)				
78109-1, 2, 3	14 Oct 1918	unpublished		
4, 5	16 Jun 1921	unpublished		
*21. <i>LIEDER OHNE WORTE</i> , Op. 62, No. 6: Spring Song (Mendelssohn)				
77871-1, 2, 3, 4	5 Jun 1918	A2633	—	82/A
22. "Minuet in G" (Beethoven)				
77872-1	5 Jun 1918	A2633	—	82/G
2, 3	6 Jun 1918	unpublished		
23. "Oft in the stilly night" (Moore/arr. Sir John Stevenson)				
78909-1, 2, 3	5 Jan 1920	unpublished		
4, 5, 6	8 Mar 1920	unpublished		
7, 8, 9	16 Jun 1921	unpublished		
24. "Old folks at home" (Stephen Foster)				
78906-1, 2, 3	6 Jan 1920	unpublished		
4, 5, 6	8 Mar 1920	unpublished		
7, 8	16 Jun 1921	unpublished		
9, 10, 11	15 May 1922	unpublished		
*25. "Sérénade [No. 1] in A" (Franz Drdla)				
47017-1, 2, 3	14 Sep 1916	A2178	—	78/G
26. "Sérénade" ("Chantez, riez, dormez") (Gounod)				
78103-1, 2, 3	9 Oct 1918	unpublished		
4, 5, 6	16 Jun 1921	unpublished		

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|--|-------------|-------------|--------|-------|
| *27. "Sérénade," Op. 15 (Saint-Saëns) | | | | |
| 46301-1, <u>2</u> , 3 | 23 Dec 1915 | A1928 | — | 81/Eb |
| | | | ?A3117 | |
| 4, 5 | 8 Jan 1916 | unpublished | | |
| *28. "Sérénade in B-flat Major," Op. 10 (Widor) | | | | |
| 46232- <u>1</u> , 2 | 2 Dec 1915 | A1907 | 2684 | 82/Bb |
| 29. "Simple Aveu," Op. 25 (Francis Thomé) | | | | |
| 78908-1, 2, 3 | 5 Jan 1920 | unpublished | | |
| 4, 5, 6 | 8 Mar 1920 | unpublished | | |
| 7, 8 | 16 Jun 1921 | unpublished | | |
| 9, 10, <u>11</u> | 15 May 1922 | A3727 | — | 81/D |
| 30. <i>SOUVENIR DE HAPSAL</i> , Op. 2, No. 3: Song without words (Tchaikowsky) | | | | |
| 46237-1, <u>2</u> , 3 | 2 Dec 1915 | A1907 | 2684 | 82/C |
| *31. <i>SYMPHONY NO. 1: Célèbre Menuet</i> (Georges Valensin) | | | | |
| 46300-1, 2, <u>3</u> | 23 Dec 1915 | A1928 | — | 80/G |
| | | | A3117 | |

**COLUMBIA GRAPHOPHONE COMPANY/
COLUMBIA PHONOGRAPH COMPANY, NEW YORK, 1916**

10-inch (25 cm). The recording dates given are master shipping dates. Originally issued with aqua "Notes" labels. Later pressings have light-blue "Notes," blue "bars," copper "flags," and black, late-acoustical Columbia labels. The A3000-A3299 catalog series issues were Columbia Educational Department releases. None of the Barrère Little Symphony recordings are known to have appeared on any labels other than U.S. Columbia.

Matrix	Date	Domestic Columbia	Speed/Key
BARRÈRE LITTLE SYMPHONY/GEORGES BARRÈRE, conductor			
* 32. <i>LA FERIA</i> : La Reja (Paul Lacome)			
46892- <u>1</u> , 2	1 Jul 1916	A2074 A3089	82/D
* 33. <i>FIESQUE</i> : Aubade No. 1 [Allegretto] (Édouard Lalo)			
46894-1, <u>2</u>	30 Jun 1916	A2074 A3089	81/g
* 34. <i>FIESQUE</i> : Aubade No. 2 [Andantino] (Édouard Lalo)			
46896-1, 2	1 Jul 1916	unpublished	
3, 4, <u>5</u>	25 Aug 1916	A2155	83/d
* 35. <i>LE ROI S'AMUSE</i> , No. 6: Passepied (Delibes)			
46897-1, 2	1 Jul 1916	unpublished	
* 36. "Sérénade" (Georges Hüe)			
46895- <u>1</u> , 2	30 Jun 1916	A2155	81/d
* 37. "Sous le balcon" Op. 62 (Paul Lacombe)			
46893-1, 2	30 Jun 1916	unpublished	

COLUMBIA RECORDING SESSIONS CHRONOLOGY

"Recording Session" dates given below are master shipping dates only, as this is all that apparently remains in the Columbia recording logs for these recordings. Cross references are used only for selections which were released, and lead from the unpublished takes to those which were actually published.

DISCOGRAPHY

Sessions	Number
1. New York, 4 April 1913	
BARRÈRE: a) <i>LE CARNIVAL DES ANIMAUX</i> : The Swan	
b) <i>SUITE</i> , Op. 116: Allegretto	
38751-1, 2	6
BARRÈRE: "Simple Aveu," Op. 25	
38752-1, 2	13
2. New York, 13 November 1913	
BARRÈRE: <i>ORFEO</i> , Act III: Dance of the Blessed Spirits	
39096-1, 2	8
BARRÈRE: <i>L'ARLÉSIENNE SUITE NO. 2</i> : Minuet	
39097-1, 2, 3	4
3. New York, 7 April 1915	
BARRÈRE: <i>WOODLAND SKETCHES</i> , Op. 51, No. 1: To a wild rose	
45542-1, 2	14
BARRÈRE: "Sérénade in A Major," Op. 7	
45543-1, 2 (see 10 June 1915)	11
4. New York, 22 May 1915	
BARRÈRE: <i>QUARTET</i> , Op. 3, No. 5: Serenade	
45676-1, 2 (see 10 June 1915)	9
5. New York, 10 June 1915	
BARRÈRE: "Sérénade in A Major," Op. 7	
45543-3, 4	11
BARRÈRE: <i>QUARTET</i> , Op. 3, No. 5: Serenade	
45676-3, 4	9
6. New York, 30 July 1915	
BARRÈRE ENSEMBLE: "Sérénade Badine"	
45900-1, 2	12
BARRÈRE ENSEMBLE: "Salut d'Amour," Op. 12	
45901-1, 2	10
7. New York, 31 July 1915	
BARRÈRE ENSEMBLE: <i>A DAY IN VENICE</i> , Op. 25: Gondoliers	
45899-1, 2	7
BARRÈRE ENSEMBLE: "Canzonetta," Op. 6	
45902-1, 2	5
8. New York, 2 December 1915	
TRIO DE LUTÈCE: "Sérénade in B-flat Major," Op. 10	
46232-1, 2	28
TRIO DE LUTÈCE: <i>SOUVENIR DE HAPSAL</i> , Op. 3, No. 2: Song without words	
46237-1, 2, 3	30

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| 9. New York, 23 December 1915 | | |
| TRIO DE LUTÈCE: <i>SYMPHONY NO. 1: Célèbre Menuet</i> | | |
| 46300-1, 2, <u>3</u> | | 31 |
| TRIO DE LUTÈCE: "Sérénade," Op. 15 | | |
| 46301-1, <u>2</u> , 3 | | 27 |
| 10. New York, 8 January 1916 | | |
| TRIO DE LUTÈCE: "Sérénade," Op. 15 | | |
| 46301-4, 5 (see 23 December 1915) | | 27 |
| 11. New York, 30 June 1916 | | |
| BARRÈRE LITTLE SYMPHONY: "Sous les balcon," Op. 62 | | |
| 46893-1, 2 | | 37 |
| BARRÈRE LITTLE SYMPHONY: <i>FIESQUE</i> : Aubade No. 1 | | |
| 46894-1, <u>2</u> | | 33 |
| BARRÈRE LITTLE SYMPHONY: "Sérénade" | | |
| 46895- <u>1</u> , 2 | | 36 |
| 12. New York, 1 July 1916 | | |
| BARRÈRE LITTLE SYMPHONY: <i>LA FERIA</i> : La Reja | | |
| 46892- <u>1</u> , 2 | | 32 |
| BARRÈRE LITTLE SYMPHONY: <i>FIESQUE</i> : Aubade No. 2 | | |
| 46896-1, 2 (see 25 August 1916) | | 34 |
| BARRÈRE LITTLE SYMPHONY: <i>LE ROI S'AMUSE</i> : Passepied | | |
| 46897-1, 2 | | 35 |
| 13. New York, 25 August 1916 | | |
| BARRÈRE LITTLE SYMPHONY: <i>FIESQUE</i> : Aubade No. 2 | | |
| 46896-3, 4, <u>5</u> | | 34 |
| 14. New York, 14 September 1916 | | |
| TRIO DE LUTÈCE: "Extase" ["Reverie"] | | |
| 47016- <u>1</u> , 2, 3 | | 18 |
| TRIO DE LUTÈCE: "Sérénade in A" | | |
| 47017-1, 2, <u>3</u> | | 25 |
| 15. New York, 31 May 1918 | | |
| TRIO DE LUTÈCE: "Ave Maria" | | |
| 77863 | | 15 |
| TRIO DE LUTÈCE: <i>ELLEN'S ZWEITER GESANG</i> , Op. 52, No. 6: Ave Maria | | |
| 77864 | | 17 |
| 16. New York, 5 June 1918 | | |
| TRIO DE LUTÈCE: <i>LIEDER OHNE WORTE</i> , Op. 62, No. 6: Spring Song | | |
| 77871- <u>1</u> , 2, 3, <u>4</u> | | 21 |
| TRIO DE LUTÈCE: "Minuet in G" | | |
| 77872- <u>1</u> | | 22 |
| 17. New York, 6 June 1918 | | |
| TRIO DE LUTÈCE: "Minuet in G" | | |
| 77872-2, 3 (see 5 June 1918) | | 22 |
| 18. New York, 9 October 1918 | | |
| TRIO DE LUTÈCE: <i>KALEIDSCOPE</i> , Op. 50, No. 9: Orientale | | |
| 78102-1, 2, 3 (see 15 May 1922) | | 19 |
| TRIO DE LUTÈCE: "Sérénade" ("Chantez, riez, dormez") | | |
| 78103-1, 2, 3 | | 26 |

19. **New York, 14 October 1918**
 TRIO DE LUTÈCE: "Largo"
 78109-1, 2, 3 20
20. **New York, 5 January 1920**
 TRIO DE LUTÈCE: *THE BOHEMIAN GIRL*: Then you'll remember me
 78907 16
 TRIO DE LUTÈCE: "Simple Aveu," Op. 25
 78908-1, 2, 3 (see 15 May 1922) 29
 TRIO DE LUTÈCE: "Oft in the stilly night"
 78909-1, 2, 3 23
21. **New York, 6 January 1920**
 TRIO DE LUTÈCE: "Old folks at home"
 78906-1, 2, 3 24
22. **New York, 8 March 1920**
 TRIO DE LUTÈCE: "Old folks at home"
 78906-4, 5, 6 24
 TRIO DE LUTÈCE: "Simple Aveu," Op. 25
 78908-4, 5, 6 (see 15 May 1922) 29
 TRIO DE LUTÈCE: "Oft in the stilly night"
 78909-4, 5, 6 23
23. **New York, 16 June 1921**
 TRIO DE LUTÈCE: *KALEIDESCOPE*, Op. 50, No. 9: Orientale
 78102-4, 5, 6 (see 15 May 1922) 19
 TRIO DE LUTÈCE: "Sérénade" ("Chantez, riez, dormez")
 78103-4, 5, 6 26
 TRIO DE LUTÈCE: "Largo"
 78109-4, 5 20
 TRIO DE LUTÈCE: "Old folks at home"
 78906-7, 8 24
 TRIO DE LUTÈCE: "Simple Aveu," Op. 25
 78908-7, 8 (see 15 May 1922) 29
 TRIO DE LUTÈCE: "Oft in the stilly night"
 78909-7, 8, 9 23
24. **New York, 15 May 1922**
 TRIO DE LUTÈCE: *KALEIDESCOPE*, Op. 50, No. 9: Orientale
 78102-7, 8 19
 TRIO DE LUTÈCE: "Old folks at home"
 78906-9, 10, 11 24
 TRIO DE LUTÈCE: "Simple Aveu," Op. 25
 78908-9, 10, 11 29
25. **New York, 16 May 1922**
 TRIO DE LUTÈCE: *KALEIDESCOPE*, Op. 50, No. 9: Orientale
 78102-9 (see 15 May 1922) 19

NEW MUSIC QUARTERLY RECORDINGS, NEW YORK, 1933-1935

12-inch (30 cm), 78.26 rpm. Labels vary with the vintage of the pressings.

Matrix Number(s)	Recording Dates	Original Issue Dates	Later Catalog Numbers	Catalog Numbers
*38. BARRÈRE-BRITT-SALZEDO TRIO (Georges Barrère, flute; Horace Britt, 'cello; Carlos Salzedo, harp): <i>DIVERTISSEMENT</i> for flute, harp and 'cello, Op. 15 (1933): Third Movement, "Finale-Vivo" (Wallingford Riegger)				
CSS 412	31 Dec 1933	—	I-3	1012A
NMQ 10				
*39. BARRÈRE WOODWIND ENSEMBLE (Georges Barrère, flute; Fred Van Amburgh, clarinet; Carlos Mullenix, oboe; Angel del Busto, bassoon; Rudolph Puletz, horn): <i>SUITE FOR WIND QUINTET</i> (1934): "Allegretto," "Allegro," "Adagio cantabile," and "Allegro con moto" (Henry Cowell)				
R229 —	early 1935	II-1		1111A
*40. BARRÈRE WOODWIND ENSEMBLE (Georges Barrère, flute; Fred Van Amburgh, clarinet; Carlos Mullenix, oboe; Angel del Busto, bassoon; Rudolph Puletz, horn): <i>SUITE FOR WOODWIND QUINTET</i> , Op. 11 (1930): First Movement, "Adagio" and Fifth Movement, "Allegro" (Nicolai Berezowsky)				
R230 —	early 1935	II-2		1111B
*41. BARRÈRE WOODWIND ENSEMBLE (Georges Barrère, flute; Fred Van Amburgh, clarinet; Angel del Busto, bassoon): <i>THREE PIECES FOR FLUTE, CLARINET, AND BASSOON</i> (1926): First Movement, "Allegro Scherzando" and Second Movement, "Lento" (Walter Piston)				
R231 part 1	—	October 1935	II-5	1113A
*42. BARRÈRE WOODWIND ENSEMBLE (Georges Barrère, flute; Fred Van Amburgh, clarinet; Angel del Busto, bassoon): <i>THREE PIECES FOR FLUTE, CLARINET, AND BASSOON</i> (1926): Third Movement, "Allegro" (Walter Piston)				
R232 part 2	—	October 1935	II-6	1113B

COLUMBIA PHONOGRAPH COMPANY, NEW YORK, 1934

Three 12-inch (30 cm) discs: Columbia Set No. 8 (Modern Music Series) and later as Set M-283 (Masterworks). U.S. issue only; issued May 1935; 78.26 rpm.

BARRÈRE WOOD WIND ENSEMBLE (Georges Barrère, flute; Carlos Mullenix, oboe; Fred Van Amburgh and James Collis, clarinets; Angel del Busto, bassoon; Rudolph Puletz, horn; William Vacchiano, trumpet), and Lucile Lawrence, harp/Carlos Salzedo, conductor: *CONCERTO FOR HARP AND SEVEN WIND INSTRUMENTS* (Carlos Salzedo)

- *43. First Movement: "Prelude-Cadenza"
W 230654-1, 2, 3 26 Nov 1934 68282-D
- *44. First Movement: "Allegro vivo" (concluded)
W 230655-1, 2, 3, 4 26 Nov 1934 68282-D
5 27 Nov 1934 unpublished
- *45. Second Movement: "Nocturne"
W 230656-1, 2, 3, 4 27 Nov 1934 68283-D

*46. Third Movement: "Menuet-Farandole"
W 230657-1, 2, 3, 4 27 Nov 1934 68283-D

*47. Third Movement: "Pavane-Gaillarde" (concluded)
W 230658-1, 2, 3, 4 27 Nov 1934 68284-D

VICTOR, NEW YORK, 1937

10-inch (25 cm) [not issued as a set]; U.S. issue only; issued spring 1939; 78.26 rpm.
BARRÈRE-BRITT-SALZEDO TRIO (Georges Barrère, flute; Horace Britt, 'cello; Carlos Salzedo, harp): *PIÈCES DE CLAVECIN EN CONCERTS* (1741) (Jean Philippe Rameau)

*48. a) La Timide; b) L'Indiscrete
BS-010042-1, 2 24 May 1937 1975

*49. La Pantomime
BS-010043-1, 2 24 May 1937 1975

*50. La Cupis
BS-010044-1, 2 24 May 1937 1976

*51. Tambourins
BS-010045-1, 2, 3 24 May 1937 1976

VICTOR, NEW YORK, 1937

Three 10-inch (25 cm): Victor Sets M-639 (manual), AM-639 (automatic). U.S. issue only; issued spring 1940; 78.26 rpm.

BARRÈRE-BRITT-SALZEDO TRIO (Georges Barrère, flute; Horace Britt, 'cello; Carlos Salzedo, harp): *CHILDREN'S CORNER SUITE* (Claude Debussy-transcribed by Carlos Salzedo).

			(M)	(AM)
*52. Dr. Gradus ad Parnassum	BS-010046- <u>1</u> , 2	24 May 1937	2041	2044
*53. Jimbo's Lullaby	BS-010047- <u>1</u> , 2	24 May 1937	2041	2045
*54. Serenade for the Doll	BS-010048-1, <u>2</u>	25 May 1937	2042	2046
*55. The Snow is Dancing	BS-010049- <u>1</u>	25 May 1937	2042	2046
*56. The Little Shepherd	BS-010050- <u>1</u>	25 May 1937	2043	2045
*57. Golliwogg's Cakewalk	BS-010051-1, 2, 3	25 May 1937	2043	2044

010052-010053: No Information/Not Used

010054-010056: Albert Spalding

010057-010061: No Information/Not Used

VICTOR, NEW YORK, 1937

Four 12-inch (30 cm) discs: Victor Sets M-406 (manual), AM-406 (automatic), DM-406 (drop); No HMV Set Number assigned; issued December 1937; 78.26 rpm.

GEORGES BARRÈRE, flute solo, and **YELLA PESSL**, harpsichord.

		(M)	(AM)	(DM)	HMV
<i>SONATA [NO. 1] in B Minor, BWV 1030 (Johann Sebastian Bach).</i>					
*58. First Movement: "Andante"					
CS-010662-1, 2, 3	16 Jun 1937	14617	14621	16515	DB 3407
*59. First Movement: "Andante" (concluded)					
CS-010663-1, 2, 3	16 Jun 1937	14617	14622	16516	DB 3407
*60. Second Movement: "Largo"					
CS-010664-1, 2, 3	16 Jun 1937	14618	14623	16517	DB 3408
*61. Third and Fourth Movements: "Presto/Allegro"					
CS-010665-1, 2, 3	16 Jun 1937	14618	14624	16518	DB 3408
<i>SONATA [NO. 2] in E flat Major, BWV 1031 (Johann Sebastian Bach)</i>					
*62. First Movement: "Allegro moderato"					
CS-010666-1, 2, 3	16 Jun 1937	14619	14621	16518	DB 3409
*63. Second and Third Movements: "Siciliana/Allegro"					
CS-010667-1, 2, 3	16 Jun 1937	14619	14622	16517	DB 3409
010668: No information/Not used					
<i>SONATA [NO. 4] in C Major, BWV 1033 (Johann Sebastian Bach)</i>					
*64. First and Second Movements: "Andante-presto/Allegro"					
CS-010669-1, 2	16 Jun 1937	14620	14623	16516	DB 3410
*65. Third and Fourth Movements: "Adagio/Minuets I and II"					
CS-010670-1, 2	16 Jun 1937	14620	14624	16515	DB 3410
010671-010677: No information/Not used					
010678-: Not by Barrère					

SCHIRMER RECORDS, NEW YORK, 1941

"The Music of Bali" Schirmer's Library of Recorded Music Set No. 17. Three 10-inch (25 cm) discs; U.S. issue only; issued Spring 1941; 78.26 rpm.

*66. **GEORGES BARRÈRE**, flute, and **COLIN MCPHEE**, piano: "Lagu ardja" (Ardja melody) (transcribed by Colin McPhee)

2097-1 early April-early May 1941 515-A

*67. **GEORGES BARRÈRE**, flute, and **COLIN MCPHEE**, piano: "Kambing slem" (Black goat) (transcribed by Colin McPhee)

2098-1 early April-early May 1941 515-B

OFF-THE-AIR TRANSCRIPTIONS

Except for items No. 68 and 69, the following broadcasts were transcribed professionally on lateral-cut, outside-start, 78 rpm acetate discs for flutist and Barrère pupil Frederick Wilkins. The quality of these air checks varies from very good (the 30 July 1939 Chautauqua performance) to poor (the 20 May 1941 *NEW AMERICAN MUSIC* broadcast). The Wilkins acetates were later transferred to open-reel tapes now held in a private collection. Whether the original discs have survived could not be determined.

It has been reported to the author that the widow of harpist Carlos Salzedo had several *additional* off-the-air transcriptions featuring Barrère and Salzedo: considering the number of documented radio appearances by Barrère (he was broadcasting as early as 1924), other transcriptions may well exist.

Items No. 68 and 69 are cited in James R. Smart's *Radio Broadcasts in the Library of Congress, 1924-1941: A Catalog of Recordings* (Washington, D.C.: Library of Congress, 1982) and belong to that collection.

*68. GEORGES BARRÈRE, flute, and the COOLIDGE STRING QUARTET: *FLUTE QUINTET IN FIVE MOVEMENTS*, E Major, Op. 13 (Boccherini). Broadcast, **COOLIDGE STRING QUARTET CONCERT**, McMillin Academic Auditorium, Columbia University, WABC [CBS], New York City, Saturday, 20 November 1937.

TAPE ONLY: Library of Congress tape: 5389-17

*69. GEORGES BARRÈRE, flute, and YELLA PESSL, harpsichord: *SONATA NO. 2*, E-flat Major, BWV 1031 (J.S. Bach). Broadcast, **THE MAGIC KEY OF RCA**, Studio 8-H, Radio City, New York, WJZ [NBC Blue], New York City, Sunday, 19 June 1938.

TAPE ONLY: Library of Congress tape: 15778-85A

*70. GEORGES BARRÈRE, flute (pf? JOHANNA HARRIS): *SONATA FOR FLUTE AND PIANO* (Hindemith). Live Performance, **TOWN HALL**, New York City, WNYC [Municipal Broadcasting System], New York City, Sunday, 23 April 1939.

STUDIO ACETATE TRANSCRIPTION

*71. GEORGES BARRÈRE, flute (Chautauqua Symphony Orchestra/Albert Stoessel): *CONCERTO NO. 2 FOR FLUTE*, D Major, K. 314 (Mozart). Broadcast, **CHAUTAUQUA SYMPHONY ORCHESTRA**, Amphitheater, Chautauqua, New York, WEA [NBC Red], New York City, Sunday, 30 July 1939.

STUDIO ACETATE TRANSCRIPTION

*72. GEORGES BARRÈRE, flute (pf?): *ORFEO*, Act II: Dance of the Blessed Spirits (Gluck). Broadcast, **CHAUTAUQUA SYMPHONY ORCHESTRA**, Amphitheater, Chautauqua, New York, WEA [NBC Red], New York City, Sunday, 30 July 1939.

STUDIO ACETATE TRANSCRIPTION

*73. GEORGES BARRÈRE, flute (pf?): *SONATA NO. 2*, E-flat Major, BWV 1031: Siciliano (J.S. Bach). Broadcast, **CHAUTAUQUA SYMPHONY ORCHESTRA**, Amphitheater, Chautauqua, New York, WEA [NBC Red], New York City, Sunday, 30 July 1939.

STUDIO ACETATE TRANSCRIPTION

*74. GEORGES BARRÈRE, flute (pf?): *ETIENNE MARCEL*, Ballet, Act III: Pavane (Saint-Saëns). Broadcast, **CHAUTAUQUA SYMPHONY ORCHESTRA**, Amphitheater, Chautauqua, New York, WEA [NBC Red], New York City, Sunday, 30 July 1939.

STUDIO ACETATE TRANSCRIPTION

*75. GEORGES BARRÈRE, flute (Chautauqua Symphony Orchestra/Albert Stoessel): *POEM FOR FLUTE AND ORCHESTRA* (Griffes). Broadcast, **CHAUTAUQUA SYMPHONY ORCHESTRA**, Amphitheater, Chautauqua, New York, WEAf [NBC Red], New York City, Sunday, 30 July 1939.

STUDIO ACETATE TRANSCRIPTION

*76. GEORGES BARRÈRE, flute (unaccompanied): "Syrinx" (Debussy). Broadcast, **CHAUTAUQUA SYMPHONY ORCHESTRA**, Amphitheater, Chautauqua, New York, WEAf [NBC Red], New York City, Sunday, 30 July 1939.

STUDIO ACETATE TRANSCRIPTION

*77. GEORGES BARRÈRE, flute (pf?): Unidentified. Broadcast, **CHAUTAUQUA SYMPHONY ORCHESTRA**, Amphitheater, Chautauqua, New York, WEAf [NBC Red], New York City, Sunday, 30 July 1939.

STUDIO ACETATE TRANSCRIPTION

*78. GEORGES BARRÈRE, flute (pf?Richard Tetlikardos): *CHILDREN'S CORNER SUITE: The Little Shepherd* (Debussy). Broadcast, **KRAFT MUSIC HALL**, NBC Studios, Hollywood, KFI [NBC Red], Los Angeles, Thursday, 28 December 1939

STUDIO ACETATE TRANSCRIPTION

*79. GEORGES BARRÈRE, flute; BOB BURNS, "bazooka"; BING CROSBY, percussion; and the KIDOODLERS NOVELTY QUARTET: "Yankee Doodle" (traditional). Broadcast, **KRAFT MUSIC HALL**, NBC Studios, Hollywood, KFI [NBC Red], Los Angeles, Thursday, 28 December 1939.

STUDIO ACETATE TRANSCRIPTION

*80. GEORGES BARRÈRE, flute (pf?Richard Tetlikardos): *DIVERTIMENTO FOR FLUTE AND PIANO: Tempo di fado* (Richard Franko Goldman). Broadcast, **KRAFT MUSIC HALL**, NBC Studios, Hollywood, KFI [NBC Red], Los Angeles, Thursday, 28 December 1939.

STUDIO ACETATE TRANSCRIPTION

*81. GEORGES BARRÈRE, flute (pf?Richard Tetlikardos): "Waltz in D-flat," Op. 64, No. 1 ["Minute Waltz"] (Chopin). Broadcast, **KRAFT MUSIC HALL**, NBC Studios, Hollywood, KFI [NBC Red], Los Angeles, Thursday, 28 December 1939.

STUDIO ACETATE TRANSCRIPTION

*82. GEORGES BARRÈRE, flute [CARLOS SALZEDO, harp; and HORACE BRITT, 'cello] (NBC Symphony Orchestra/Bernard Wagenaar): *TRIPLE CONCERTO FOR FLUTE, HARP, AND VIOLONCELLO: Third Movement: Flute Cadenza* [only] (Wagenaar). Broadcast, **NEW AMERICAN MUSIC**, Studio 8-H, Radio City, New York, WJZ [NBC Blue], New York City, Tuesday, 20 May 1941.

STUDIO ACETATE TRANSCRIPTION

*83. GEORGES BARRÈRE, flute (Chautauqua Symphony Orchestra/Albert Stoessel): *CONCERTO NO. 1 FOR FLUTE*, G Major, K. 313 (Mozart). Broadcast, **CHAUTAUQUA SYMPHONY ORCHESTRA**, Amphitheater, Chautauqua, New York, WEAf [NBC Red], New York City, Sunday, 17 August 1941.

STUDIO ACETATE TRANSCRIPTION

BARRÈRE ON LONG-PLAYING REISSUES

To date, only one LP (reissued subsequently on compact disc) has featured Barrère:

1. "The Great Flautists"

Pearl GEMM 284 [1 LP] / GEMM 9284 [1 CD: AAD]

U.K. Issue: 1985 (LP); 1989 (CD)

Contents: 4, 7, 8, 10

"The Great Flautists," Vol. 2 (LP: Pearl GEMM 302 / CD: GEMM 9302) does not include Barrère.

BARRÈRE AND THE NEW YORK SYMPHONY ORCHESTRA

I have undertaken to document only Barrère's solo and ensemble recordings in this discography, but it is likely that he is featured, though not as a soloist, on the Damrosch/New York Symphony Orchestra recordings made for Columbia between 1923 and 1928 (he joined the orchestra under Damrosch in May 1905, and left after the 1927-1928 season, before its merger with the Philharmonic Orchestra of New York).

In some of the recordings, the flute is heard distinctly enough to warrant some provisional attempt at identification. Certainly, in the third movement of the Mozart G Minor Symphony (Col. A6230, matrix 98083-2 from 1924), the flutist sounds very much like Barrère.

NOTES TO THE DISCOGRAPHY

Item nos. 1-3: Paris Zonophones of this vintage are difficult to date precisely: these trio recordings were probably made in 1903.

Housset appears in the Zonophone catalog as both "Houssaye" and Housset.

It is possible that the clarinetist is Henri Lefèbvre, a member of the Musique de la Garde Republicaine, who recorded extensively with that ensemble for the International Zonophone and Gramophone Companies.

All three discs were still available as single-sided black-label "DISQUE ZON-O-PHONE" issues in the French Zonophone catalog of 1905, two years after the Gramophone Company had assumed ownership of the company. Paris Zonophones X-2166-2175 and X-2177-2188 have all been traced. X-2176 has not, and may be another recording by all or part of the same trio. This also may be true of X-2189 and the discs following, which have not been documented (X-2187 is a "clarinet solo" by Lefèbvre).

Zonophones of this vintage characteristically play at a speed of 75-78 rpm. Copies of items 1 and 2 are held in a private collection and tapes were furnished, but the actual playing speeds were not determined.

Item no. 1: X-2179 is labeled: "*LES VÊPRES SICILIENNES* / (Verdi) / Trio pour clarinette, flûte et Hautbois / avec accomp^t. de piano / Mssrs. Lefèbvre, Barrère et Housset / de l'Opéra, Paris/No. X-2179." The recording is announced "*LES VÊPRES SICILIENNES*. Trio, exécuté par Messieurs Lefèbvre, Barrère, Housset, de l'Opéra."

This arrangement begins with a slightly reduced version of the opening "Largo" from the overture ("Sinfonia"). Measures 11-21 and measures 27-32 are played, followed by a bridge employing thematic material from the "Barcarole" section of the second act finale. This leads to a short presentation of the "Barcarole" itself (Act II, "Del piacer s'avanza l'ora"), which is followed by a subsequent theme found in the score 69 measures into the "Barcarole."

Item no. 2: Georges-Jean Pfeiffer (1835-1908) was a French composer of opera, chamber and piano music.

X-2180 is labeled: "MUSSETTE / (Pfeiffer) / Trio pour clarinette, flûte et Hautbois / avec accomp^t. de piano / Mssrs. Lefebvre, Barrère et Housset / de l'Opéra, Paris / No. X-2180." The recording is announced "Musette. Trio, exécuté par Messieurs Barrère, Lefebvre, Housset, de l'Opéra."

In spite of the label credit, the trio is not accompanied by piano.

Item no. 4: While often casually attributed to Bizet (as on the label of A1449), the second suite based on Bizet's incidental music for *L'ARLÉSIENNE* was arranged by the French composer Ernest Guiraud (1837-1892). The minuet itself was appropriated from the third act of *LA JOLIE FILLE DE PERTH*.

The South American issue (C2674) was coupled with a harp selection, harpist unknown.

This selection has been reissued by Pearl on the LP/compact disc "The Great Flautists" (Vol. 1, GEMM 284/GEMM 9284).

Item no. 5: Alfredo d'Ambrosio (1871-1914), an Italian violinist, wrote mainly for that instrument. The "Canzonetta" was originally scored for violin and piano in the key of g Minor/G Major.

Item no. 7: "Gondoliers" is the third of four piano sketches in Nevin's *A DAY IN VENICE*, op. 25 (1898).

This selection has been reissued by Pearl on the LP/compact disc "The Great Flautists" (Vol. 1, GEMM 284/GEMM 9284).

Item no. 8: This famous excerpt is introduced by the first eight measures of the preceding "Minuet," which are then repeated at the conclusion of Barrère's solo. Both the solo and "Minuet" sections are played without repeats.

The South American issue (C2690) was coupled with a violin selection, violinist unknown.

This selection has been reissued by Pearl on the LP/compact disc "The Great Flautists" (Vol. 1, GEMM 284/GEMM 9284).

Item no. 9: The label gives the title and composer as "Serenade from Quartette/op. 3 No. 5/(J. Haydn)." This work is now attributed to the obscure German composer and cleric, Romanus Hofstetter (1742-1815). The "string quartette" accompaniment listed on the label is augmented by low brass instruments, and at one point Barrère is joined by another flutist.

A93 is a Japanese pressing with matrix number M-213633(-?) given on the label. See also note for Item no. 11.

Item no. 10: "Salut d'Amour" was originally written for violin and piano, but was arranged in 1889 by Elgar for string orchestra. It was first performed at the Crystal Palace on 11 November 1889 with August Manns conducting.

The original key of the work is D Major.

This selection has been reissued by Pearl on the LP/compact disc "The Great Flautists" (Vol. 1, GEMM 284/GEMM 9284).

Item no. 11: This “Sérénade” was originally written for piano. A later transcription for flute and piano by the composer is dedicated to Barrère’s teacher, Paul Taffanel. The original piano score is in the key of A-flat Major, while the flute transcription, like Barrère’s performance here, is in A. The speed of this side is irregular, beginning at about 82 rpm and slowing to 81 rpm.

A93 is a Japanese pressing with matrix number M-213874(-?) given on the label. See also note for Item no. 9.

Item no. 12: Gabriel Marie (1852-1928) was a French composer of light music.

Item no. 13: The French composer Francis Thomé (1850-1909) is best known for his piano pieces. “Simple Aveu” was one of his most popular works and was recorded often by various instrumental combinations. The speed of this side is irregular, beginning at about 82 rpm and slowing to 81 rpm.

Item no. 16: American tenor George Meader (1888-1963) was active at the Metropolitan Opera from 1921-1931, made several acoustical recordings for Columbia, and finished his career in Hollywood films.

Item no. 18: Louis Ganne (1862-1923) was a French composer of popular light operas and ballets. “Extase” was originally composed for violin, violoncello, and orchestra.

Item no. 19: From Cui’s *KALEIDESCOPE* (1893), a set of twenty-four short pieces for violin and piano.

Item no. 20: Given the nature of the repertory recorded by the trio, it would seem likely that this “Largo” is Handel’s “Ombra mai fu” from Act I of *SERSE* but no composer is actually listed in the Columbia books.

Item no. 21: The Columbia files indicate that only take 4 was issued, but a late black-label pressing bearing take 1 has also been found. Take 4 has been seen only on blue “bars” pressings. The takes are easily distinguished: in take 4, Barrère breathes before the last 8th note in the 4th measure, while in take 1, he takes a very noticeable breath just before the downbeat of the 5th measure.

Item no. 25: This work was written by Drdla for Jan Kubelik in 1901. Kubelik himself recorded this piece for G&T on 26 October 1902 (G&T 37938, matrix 2701b), and in 1905 for Fonotipia (39193, matrix XPh 284).

The label misspells the composer’s name as “Drala.”

Item no. 27: This is an arrangement of Saint-Saëns’ “Sérénade,” Op. 15 (1866), originally written for piano, organ, violin, and viola/violoncello. See also note for Item no. 31.

Item no. 28: Widor’s “Sérénade,” Op. 10 (1883?) was originally scored for piano, flute, violin, ‘cello, and harmonium.

Item no. 31: Valensin’s *SYMPHONY NO. 1* was originally written for orchestra. Valensin’s own identity remains obscure. He may be the Giorgio Valensin cited in Fetis’ *Biographie Universelle* (Paris, 1880), a “musicien italien” who was active in the second half of the nineteenth century.

The Columbia recording cards show that the Valensin “Celèbre Menuet” and the Saint-Saëns “Sérénade” (Item no. 27) were also issued as Columbia A3117, as part of Columbia’s Educational Department catalog. This series employed catalog numbers

from the A3000-A3299 catalog block. Beyond the reassignment of the catalog number, there is no further indication that the records were part of any special series—the labels are generally identical. The recording card for the Saint-Saëns “Sérénade,” however, lists Wayne and Lufsky as the artists for this later coupling; only catalog number A1928 is shown as containing the Trio de Lutèce matrices 46300-3 and 46301-2. No copy of the educational catalog issue was available for comparison.

The “Célèbre Menuet” is probably performed by the Trio de Lutèce on both couplings.

The speed of the “Célèbre Menuet” is irregular throughout the course of the disc.

Item nos. 32-37: Barrère is listed on the labels of these discs as “conductor.” The same is true in contemporary advertisements, concert notices, and reviews for the Barrère Little Symphony. Closer inspection of reviews indicates that Barrère, while leading the group in concert, also appeared as a soloist on the programs, but whether he actually played *with* the ensemble remains uncertain. In the Barrère Ensemble, he often enjoyed the triple role of conductor, ensemble member, and soloist. While the same may be true for the Little Symphony, the recorded evidence raises some doubts. The flutist heard on their four issued sides (discography Item nos. 32, 33, 34, 36) does not sound like Barrère, particularly with regard to tone quality and vibrato. The vibrato is not as consistent or as well-controlled as what we hear in Barrère’s solo Columbia recordings. The sound of the upper register seems thinner in quality, and the tone in general does not project over the ensemble as well as Barrère’s projects over a studio orchestra of similar size. There is a good chance that the flutist heard in the Little Symphony recordings is George Possell, a regular member of the Little Symphony.

Item nos. 32-33: This same coupling was later renumbered for inclusion in Columbia’s Educational Department catalog and released on blue “bars” label pressings as A3089.

Item no. 32: While the label identifies the composer as “Lacombe” (Paul Lacombe [1837-1927]), it is likely that Paul *Lacome* (1838-1920) was intended. Lacome’s orchestral suite *LA FERIA* includes the movement “La Reja.” This was probably a case of confusing the almost identical names of the two French composers, compounded by the fact that Barrère also did record a work by Lacombe (Item no. 37).

Item nos. 33-34: In 1872, Lalo arranged the two Aubades from his unpublished opera *FIESQUE* for a small orchestra.

Item no. 33: In this performance, the introduction of the Aubade No. 1 (15 measures, in G Major) has been cut, and the ensemble plays the main body of the piece, which is in G Minor, and concludes on a G Major chord.

Item nos. 38-42: Originally issued with the combination Roman-Arabic catalog numbers, which were reassigned the four-digit A/B-suffix catalog numbers near the end of 1936. The R-prefix matrix numbers correspond to recordings made at Reeves Sound Studio, 1600 Broadway, New York, N.Y. The CSS-prefix numbers were recorded at Capitol Sound Studios, also in New York City.

The earliest New Music Quarterly labels were black and gold, followed in turn by green and later, blue and white designs (in 1938-1939 the name of the label was changed to *New Music Recordings*). All three Barrère discs are known to have been issued with black and gold labels, and a copy of 1012A in my own collection bears the later green label.

The 1936 *Gramophone Shop Encyclopedia* (p. 397) listed an NMQR release of a work by Carl Ruggles, *ANGELS*, “A sextet of trumpets or flutes,” as being in preparation. It

was to have been played by the "Barrère Flute Sextet" (further details of personnel were not given). The performance, however, did not materialize on NMQR or, apparently, on other labels.

Item no. 38: The "NMQ 10" matrix number is assumed to be a dubbing, made by Musicraft Records, Inc., NYC, from the original Capitol Sound Studios master, CSS 412. (See David Hall's discography of New Music Quarterly Recordings in the *ARSC Journal*, Vol. 16, No. 1-2 [1984]) The title given on the label of 1012A is: "Finale from Trio for flute, harp and 'cello by Wallingford Riegger." The *DIVERTISSEMENT*, Op. 15, was written in 1933 for the Barrère-Britt-Salzedo Trio. Riegger rewrote the final 39 measures of the piece at some later date. The published edition of the work (Peters 1984) uses the later version with the original ending printed as an appendix. Riegger's revision probably followed the making of this recording, as the trio uses the original ending. The Barrère-Britt-Salzedo Trio gave the first performance of this work shortly before the recording date, on 12 December 1933, at a Pan-American Association concert.

New Music Quarterly NMQ 1012A is coupled with:

ESTHER LIPSKY, violin; **ALEXANDER LIPSKY**, piano: *SONATINA FOR VIOLIN AND PIANO* (1924): First Movement, "Largo," Second Movement, "Scherzo," and Fourth Movement, "Largo" (Carlos Chávez)

CSS 404 31 December 1933 I-4 1012B
NMQ 11

Item no. 39: A note in the published score (Merrymount Music Press, c1949) gives a brief history of this work. Written in "about 1933" (the actual date of composition is 1934) for the Barrère Ensemble, it was not published until 1947 after it was discovered in a collection of Barrère's music. The suite is based on four movements from an earlier work, the *SIX CASUAL DEVELOPMENTS FOR CLARINET AND PIANO* (1933). The only difference between the recorded performance and the published score is found in the second movement: the first theme played by the clarinet on the recording is divided between clarinet and oboe in the score.

Item no. 40: Berezowsky (1900-1953) dedicated this quintet to Barrère. In the recording, measures 18-25 are cut from the second movement. The fifth movement is performed complete, with Barrère playing both piccolo and flute.

Item no. 41: In the first movement, a contrasting slow section (meas. 45-67) is cut; the first 44 measures are played twice, followed by the 12-measure coda.

Item nos. 43-47: Originally released in 1934 as Modern Music (Series) Album Set No. 8. The set was re-numbered as M-283, probably early in 1937, as part of the standard Columbia Masterworks series. It was still listed in the 15 December 1937 catalog, and was apparently deleted sometime prior to early 1939.

The original discs are labeled "LUCILE LAWRENCE, Harpist, / and the Barrere (sic) Ensemble / of Wind Instruments conducted / by the Composer."

Salzedo's concerto, composed in 1926, premiered on 17 April 1927 at an International Guild of Composers concert in Aeolian Hall with Artur Rodzinski conducting. Salzedo performed the harp part and was joined by the principal wind players of the Philadelphia Orchestra.

Barrère plays piccolo in the third movement at the beginning of the "Menuet," and throughout the final "Gaillarde."

The remaining side of the set is a harp solo composed and performed by Salzedo. Information from the CBS Archives indicates that two takes were made on the same day, and that take 2 was released; however, my own blue-shellac copy of the disc from the original Modern Music Set No. 8 bears take 1.

CARLOS SALZEDO, harp: "Chanson de la Nuit" (Carlos Salzedo)
W 230724-1 14 Dec 1934 68284-D
 2 14 Dec 1934 ?

Item nos. 48-51: The artists are listed in the Victor ledgers only as "The Rameau Trio." Matrices before BS-010042 are not by the Trio (010031-010039 are blank in the ledgers and 010040-010041 are "Bird Whistles" marked "rr fr. film to disc for Mr. Babel, Kellogg, Wallerstein / Special for Engineering Department"). The disposition of the takes ("hold," "master," and "destroy") is not given in the ledgers: the takes shown as issued in the listing have been taken from commercial pressings held at the Stanford University Archives of Recorded Sound and at Yale University.

These discs were reviewed in the *Gramophone Shop Supplement* for May 1939. The actual release was probably a month or so earlier. The 1942 *Gramophone Shop Encyclopedia of Recorded Music* attributes the recorded arrangements of "La Timide" and "Tambourins" to Barrère.

Item nos. 52-57: The artists are again listed in the Victor ledgers as "The Rameau Trio." The disposition of the takes is not given in the ledgers: the takes shown as issued have been taken from commercial pressings. Matrices 010052-010061, as noted in the listing, are not by the trio. The set was reviewed in the *Gramophone Shop Supplement* for March 1940.

Item no. 53: The label gives the title as "Jumbo's Lullaby."

Item no. 57: The Victor ledgers give no indication of which take was scheduled for release: discs in my own collection and at Yale University bear no take number.

Item nos. 58-65: Matrices 010652-010656 are by Fats Waller and His Rhythm, and 010657-010661 are blanks in the Victor ledgers. Nor is the disposition of the takes given in the ledgers: the takes shown as issued have been taken from commercial pressings.

No take numbers at all are given in the ledgers for Item nos. 60-63, so it has been assumed that three of each title were probably made. Underlined (issued) takes given in the listing for Item nos. 58-65 were taken from pressings in my own collection and those reported by Yale University.

Matrices 010671 and following, as noted in the listing, are not by Barrère and Pessl.

These sonatas were advertised in the *Gramophone Shop Supplement* for December 1937 as new releases to be made available "around December 15." A review followed in the January 1938 issue. The recordings also were issued by HMV, although not as a set; HMV take numbers have not been reported, so it is not known if any alternate takes were issued in Europe. Reviews state that this was the first recording of these sonatas to use harpsichord instead of piano. Yella Pessl is given credit for realizing the keyboard part in a review in *American Music Lover*, Vol. 3, No. 9, January 1938, 346.

Item no. 58: For matrix CS-010662 the Victor books indicate that take 3 was released, while the copies in my own collection and at Yale show take 2 in the wax.

Item no. 59: For matrix CS-010663 the Victor books indicate only that three takes were made, but not which was assigned for issue.

Item nos. 64-65: Two takes each were made for matrices CS-010669 and CS-010670, but the Victor books do not indicate which were assigned for issue. For Item no. 64, the Victor books note that matrix 010669 was not used, but the actual pressings bear 010669-1, and unless they were machined incorrectly, indicate that the unused matrix was in fact 010668.

Item nos. 66-67: This set contains seven of McPhee's transcriptions of Balinese music, only two of which are scored for flute and piano. The other five selections are arranged for two pianos—three of these pieces, "Pemungkah," "Gambangan," and "Tabu telu" [sic] were published in 1940 by Schirmer under the title *Balinese Ceremonial Music*. The two works performed by Barrère, "Lagu ardja" and "Kambing slem," are transcriptions of melodies for *suling*, a Balinese flute (though Barrère plays them on a conventional instrument). McPhee transcribed both selections and composed the piano accompaniment.

Barrère had programmed at least one of McPhee's works previously, the *CONCERTO FOR PIANO WITH WIND OCTETTE* (1928). It was included in a Barrère Little Symphony concert in New York on 23 March 1930, with McPhee playing the piano part.

The detailed chronology in *The Britten Source Book* (see Evans, Reed, and Wilson in the bibliography) places the recording of McPhee's transcriptions between 6 April 1941 and 5 May 1941. Of course, these dates may be relevant only for those piano duets featuring Britten and McPhee. But the set's sequential matrix numbers suggest that all of the six sides were recorded in close succession, if not during a single session. Advertisements and reviews imply that the set was issued in May or June of 1941. A Schirmer advertisement in *American Music Lover* (Vol. 7, No. 9, May 1941, p. 335) described *The Music of Bali* as a new release, and a review followed in the June issue. The *New York Times* review (15 June 1941, IX, p. 6) contains some interesting, if vague, comments on the origins of the transcriptions—"Lagu ardja" is described as a "melody from a dance-drama," and "Kambing slem" as a "recreational melody from a remote village." Barrère is not featured on the remaining sides of Schirmer Set 17:

2099- NO INFORMATION/NOT USED

COLIN MCPHEE, BENJAMIN BRITTEN, duo-pianists: "Rebong" (Love music for shadow play) (transcribed by Colin McPhee)
2100-1 early April-early May 1941 513-B

COLIN MCPHEE, BENJAMIN BRITTEN, duo-pianists: "Pemungkah" (Overture to shadow play) (transcribed by Colin McPhee)
2101-1 early April-early May 1941 513-A

COLIN MCPHEE, BENJAMIN BRITTEN, duo-pianists: a) "Gambangan" (Intermezzo)
b) "Lagu deem" (Music for shadow play) (transcribed by Colin McPhee)
2102-1 early April-early May 1941 514-A

COLIN MCPHEE, BENJAMIN BRITTEN, duo-pianists: "Tabu telu" (Ceremonial music) (transcribed by Colin McPhee)
2103-1 early April-early May 1941 514-B

Item no. 66: The melody played by Barrère in "Lagu ardja" was used by McPhee in the second movement of his "Toccata for orchestra and 2 pianos," *TABUH-TABUHAN*. This work was composed in Mexico in 1936 and was premiered there by Carlos Chávez and the National Orchestra of Mexico City in the same year. *Tabuh-Tabuhan* was later

recorded by Howard Hanson and the Eastman-Rochester Symphony Orchestra on 22 January 1956, and released on Mercury LP MG50103, coupled with Elliot Carter's *The Minotaur*.

Item no. 68: The Boccherini was followed by Schubert's *STRING QUARTET* in G Minor, played by the Coolidge String Quartet. According to the *New York Times*, these two works apparently constituted the entire 40-minute broadcast, heard from 5:45 to 6:25 pm, EST. The broadcast was part of the quartet's regular WABC series that season, heard over the CBS network. The Coolidge Quartet broadcasts had begun the previous season with a group of eight performances given between 12 November and 10 December 1936, all broadcast from the McMillin Academic Auditorium of Columbia University (the inauguration of the series was announced in the *New York Times* on 1 November 1936, X, p. 12).

The original members of the Coolidge Quartet, formed in 1925 to play at the [Elizabeth Sprague] Coolidge Foundation concerts, were William Kroll and Nicolai Berezowsky, violins, Nicholas Moldovan, viola, and Victor Gottlieb, 'cello. Barrère's professional acquaintance with Berezowsky's music (see the *SUITE FOR WOODWIND QUINTET*, Item no. 40) may explain his guest appearance with the quartet on this 20 November 1937 broadcast.

Another regular broadcast series by the Coolidge String Quartet was heard over WQXR, New York City, during the 1938-1939 season, under the series title *COOLIDGE STRING QUARTET CONCERT*, but no appearances by Barrère have been traced to these broadcasts.

Item no. 69: Rudy Vallee, Ann de Ohla, Barrère and Pessl, Concert Orchestra conducted by Frank Black, and Linton Wells, commentator, presented a diverse program, given here in full:

1. Humoresque (Rachmaninoff)
2. Sonata No. 2 in E-flat (Bach)
3. Phil the Fluters Ball
4. Strangers in Paris (Warren)
5. George Gershwin Medley
6. Duet from *Don Giovanni*
7. Potpourri of Operatic Arias
8. Al Fresco (Herbert)

Mr. Wells' "commentary" was relayed live from Uruguay. It is unlikely that Barrère was heard in anything other than the Bach.

Item no. 70: The original Wilkins acetates were not dated, but the Town Hall recital given in the listing appears to be Barrère's only broadcast of the Hindemith "Sonata." The recital was sponsored by the Juilliard Alumni Association, the last of three programs given at Town Hall under their sponsorship during the 1938-1939 season. Violist William Primrose, accompanied by strings, also appeared, playing a Mozart quintet and the Roy Harris "Soliloquy for viola and piano." Johanna Harris, along with a string ensemble, presumably for Juilliard, played a piano quintet by Ulric Cole.

The recital began at 5:45 pm EST, but according to the *New York Times* radio log, only a portion of it was broadcast over non-commercial WNYC, New York City, from 6:00-6:15 pm, after which a madrigal group was presented. The *New York Times* "The Microphone Will Present" listing for Sunday, 23 April 1939, X, p. 10, claims that the Town Hall broadcast was scheduled to air from 6:00 to 6:45 pm. The resolution of this conflict would

do much to determine the attribution of this air check: if the broadcast was confined to 15 minutes, it seems unlikely that the Hindemith "Sonata" could have been the featured broadcast work, as it was third on the program. However, if 45 minutes had been allotted to the broadcast, the Hindemith would surely have appeared on the air.

The Wilkins acetates apparently cited Carlos Salzedo as Barrère's accompanist on the Hindemith, but Harris is given in the *New York Times*. While Salzedo did provide piano accompaniments for Barrère on occasion, it seems unlikely in the case of this Town Hall recital.

The sonata is preserved on four acetate sides of poor quality. No announcements or applause are included in the transcriptions.

Item nos. 71-77: The *CHAUTAUQUA SYMPHONY ORCHESTRA* programs were a summer feature originating over station WEAf (NBC-Red) during the late 1930s and early 1940s. The performances, at least those by Barrère, took place in the Chautauqua Amphitheater. Only the Mozart concerto, the suite from Grétry's ballet *CEPHALE ET PROCRIS*, and the "Poem" by Withorne (the latter two played by the Chautauqua Symphony Orchestra) are listed in the *New York Times* radio log for Sunday, 30 July 1939, IX, p. 9. The other six works performed by Barrère have been documented from the original acetates, also made for Frederick Wilkins, and were not listed in the *Times* as scheduled for the broadcast. It may be that these were substituted for the orchestral works listed, or were added to fill out the hour-long broadcast. While it is possible that these additional works may have been part of another concert, a search of the Chautauqua broadcasts for the years 1937-1941 did not yield any supporting evidence.

The Mozart consumes four acetate sides, the Griffes *POEM* three, and the Gluck one, while the Bach "Siciliano" and the Saint-Saëns "Pavane" are contained on a single side, as are "Syrinx" and the unknown work that concludes Barrère's portion of the concert. The Mozart concerto and the Gluck are followed by applause; the Saint-Saëns "Pavane" is announced by the artist ("Pavane by Saint-Saëns"). The quality of the original acetates is quite good in spite of some minor surface damage.

Item nos. 78-81: The *KRAFT MUSIC HALL* was Bing Crosby's long-running NBC variety series, produced in Hollywood and originating over station KFI (NBC Red), Los Angeles. In an exchange with Crosby during the show, Barrère mentions that he had appeared on the show one or two years earlier, so other *KRAFT MUSIC HALL* transcriptions may exist. Barrère's selections, with the exception of the chaotic "Yankee Doodle," are all accompanied by piano. The *New York Times* for 24 December 1939, IX, p. 11, does not list the pianist, but Crosby identifies him during the broadcast (the name and its proper spelling could not be verified). Also featured on this hour-long program of 28 December 1939 were comedian Bob Burns, actor Claude Rains, and the Kidoodlers Novelty Quartet. The Barrère titles were taken from the transcriptions and were not listed in the *New York Times* radio log.

Crosby introduces Barrère as "undoubtedly one of the top men in the flute tootling trade today," and enters into some charming banter with him between "The Little Shepherd" and "Yankee Doodle," and again between the Goldman and Chopin pieces. Others partaking are Bob Burns (the "Arkansas Traveler"), a regular on the show, and announcer Ken Carpenter. In the "Yankee Doodle" ("the first American number I knew by heart," Barrère exclaims), he plays a complicated discant to Crosby's impromptu "percussion" and Bob Burns's "bazooka," while the Kidoodlers, according to announcer Carpenter, play "everything they've got!" Barrère jokes with Crosby about his beard, his enviable position as first flutist in the Folies Bégères Orchestra as a young man ("there

was only one!”), and his age, as well as an elaborate, carefully-scripted pun on Crosby’s surname. It can certainly be said of Barrère that he enters into the intervening skits as enthusiastically as many of the popular entertainers who appeared regularly on the show. His fluent and idiomatic English is colored but not in the least obscured by a native accent. This broadcast, and the two-word announcement that precedes Saint-Saëns “Pavane” (No. 74) are the only known transcriptions of Barrère speaking. The Goldman “Tempo di fado” is the third movement of his *DIVERTIMENTO FOR FLUTE AND PIANO* (copyright 1938), the others being “Apéritif” and “Icy Pastorale.” Barrère’s “Minute Waltz,” incidentally, consumes one minute and twenty-five seconds!

The quality of these Wilkins acetates (three sides) borders on poor.

Item no. 82: Note that the introduction to this work by Dr. Carleton Sprague Smith, then head of the Music Division of the New York Public Library and an instructor in history at New York University, is preserved intact on the first side of this air check, and that only Barrère’s cadenza, preceded by a few orchestral chords and followed by a short orchestral conclusion, is preserved on the second.

Sprague mentions that Wagenaar invited Salzedo to compose the harp cadenza, while Barrère and Britt worked in collaboration with him to develop cadenzas based on the concerto’s thematic material.

NEW AMERICAN MUSIC, elsewhere referred to as *OUR NEW AMERICAN MUSIC*, was associated with the International Society for Contemporary Music, then engaged in its 18th annual festival at Columbia University, New York City (the Society had been founded in Salzburg in 1922). The closing announcement of this broadcast, given by long-time NBC classical music master-of-ceremonies, Ben Grauer, notes that this was the first radio performance of the Wagenaar *TRIPLE CONCERTO*, which had made its debut three years earlier in Philadelphia with Barrère, Salzedo, and Britt. The broadcast, from Studio 8-H, was heard over NBC Blue from 10:00 to 10:45pm EST.

The quality of the two original acetates is poor, exceedingly so for the Barrère side.

Item no. 83: See also note for items 71-77 regarding the summer *CHAUTAUQUA SYMPHONY ORCHESTRA* programs. The 17 August 1941 broadcast began with the Overture from Weber’s *EURYANTHE*, followed by the Mozart, the Scherzo from Glazounov’s *SYMPHONY No. 5*, the “Valse de Concert” also by Glazounov, one of the preludes from Verdi’s *LA TRAVIATA*, and Liszt’s “Second Hungarian Rhapsody.”

Two separate acetate sets have survived of this performance: the first was made for Frederick Wilkins (six sides), the other, for Barrère’s eldest son, Claude (five sides). The Wilkins set, which ends with applause and an announcement, is the better of the two. The unknown announcer introduces Barrère with an anecdote: asked whether he considered himself a “flutist” or a “flautist,” Barrère is said to have replied that “since he played a flute, he was a flutist!”

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