



THE OISEAU-LYRE WIND TRIOS:

A CRITICAL STUDY OF INTERPRETATIONS
DOCUMENTED IN SOUND
RECORDINGS

Catherine McGee Stockwell

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ORIENTADOR : *Prof. Doutor Benoît Gibson*

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Contactos:

Universidade de Évora
Instituto de Investigação e Formação Avançada - IIFA
Palácio do Vimioso | Largo Marquês de Marialva, Apart. 94
7002-554 Évora | Portugal
Tel: (+351) 266 706 581
Fax: (+351) 266 744 677
email: iifa@uevora.pt

Dedication:

To my beloved husband, Eric, with thanks for your
endless patience and constant support.

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THE OISEAU-LYRE WIND TRIOS: A CRITICAL STUDY OF INTERPRETATIONS DOCUMENTED IN SOUND RECORDINGS

ABSTRACT

The Oiseau-Lyre Wind Trios, a collection of seven works for oboe, clarinet, and bassoon by French composers of the early 20th century (among them Jacques Ibert, Darius Milhaud, and Georges Auric), form a substantial part of the performance repertoire of any reed trio. To date, the study and presentation of these pieces has been complicated by inconsistencies in the published parts and the inexistence of general scores for the works. In addition, a collection of historical recordings of the trios released by Oiseau-Lyre as an accompanying reference to the published parts have largely been forgotten. Archival research presented in this thesis establishes the Oiseau-Lyre Wind Trios as representative of an explosion of composition for the three reed instruments during the 1930s, inspired by the popularity of the Trio d'anches de Paris, an ensemble founded by Fernand Oubradous in 1927. Four works from the Oiseau-Lyre collection are examined here: J. Ibert, *Cinq pièces en trio*; H. Barraud, *Trio pour hautbois, clarinette e basson*; G. Auric, *Trio pour hautbois, clarinette e basson*; and D. Milhaud, *Suite d'après Corrette*. Content analysis of the published instrumental parts details interpretive challenges, in particular those challenges which arise from inconsistencies and ambiguities in the printed parts. Further, this document examines the recorded performances of these works by the Trio d'anches de Paris which once accompanied the publications and addresses issues of period-related sound and interpretation as well as presenting performance solutions practiced by the original ensemble. In conclusion, this thesis presents a methodology for using the historic recordings as a reference for editing the instrumental parts of the Oiseau-Lyre Wind Trios and constructing a requisite set of corresponding full scores.

Keywords: Trio d'anches de Paris, Fernand Oubradous, Oiseau-Lyre Wind Trios

OS TRIOS DE SOPRO DE OISEAU-LYRE: UM ESTUDO CRÍTICA DE INTERPRETAÇÃO DOCUMENTADO EM GRAVAÇÃO

RESUMO

Os trios de sopro de Oiseau-Lyre, uma coleção de sete obras para oboé, clarinete e fagote por compositores franceses do início do século XX (entre eles Jacques Ibert, Darius Milhaud e Georges Auric), constituem uma parte substancial do repertório de música de câmara para trio de palhetas. Até à data, o estudo e a apresentação destas peças tem sido dificultada por inconsistências nas partes publicadas e pela inexistência de partituras gerais para as obras. Além disso, uma coleção de gravações históricas dos trios lançada pelo Oiseau-Lyre para servir como referência às peças, foi em grande parte esquecida. A pesquisa de arquivo apresentada nesta tese estabelece os trios de sopro de Oiseau-Lyre como representante de uma explosão de composição para os três instrumentos de palheta durante a década de 1930, inspirada pela popularidade do Trio d'anches de Paris, um ensemble fundado por Fernand Oubradous em 1927. Quatro obras da coleção Oiseau-Lyre são examinadas neste documento: J. Ibert, *Cinq pièces en trio*; H. Barraud, *Trio pour hautbois, clarinette e basson*; G. Auric, *Trio pour hautbois, clarinette e basson*; e D. Milhaud, *Suite d'après Corrette*. A análise do conteúdo das partes instrumentais publicadas especifica desafios interpretativos, em especial aqueles que surgem de inconsistências e ambiguidades nas partes impressas. Além disso, este documento analisa as gravações feitas pelo Trio d'anches de Paris, que anteriormente acompanharam as publicações e aborda questões de som e estilo do período, bem como apresenta soluções de interpretação adoptadas pelo ensemble original. Em conclusão, este trabalho apresenta uma metodologia para usar as gravações históricas como referência para a edição das partes instrumentais dos trios de sopro de Oiseau-Lyre e para a construção de partituras gerais correspondentes.

Palavras-chave: Trio d'anches de Paris, Fernand Oubradous, Trios de Sopro Oiseau-Lyre

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Introduction, Organization of Thesis, and Review of the Literature

Introduction

The Oiseau-Lyre Wind Trios are a collection of compositions for oboe, clarinet, and bassoon written in France in the 1930s and 40s by, among other composers, Darius Milhaud, Jacques Ibert, Georges Auric, and Henry Barraud. These small works represent some of the first pieces written for the reed trio formation, a chamber music genre originated by Fernand Oubradous and his Trio d'anches de Paris. The publication and recording of the trios resulted from the collaboration between the Trio d'anches de Paris and the music publisher Louise Hanson-Dyer and her company Éditions de l'Oiseau-Lyre. It was Hanson-Dyer's novel idea to use her press to pair publication of new music with the production of sound recordings presenting interpretations of the works. Eight new compositions for reed trio were published by Oiseau-Lyre during these decades, and many of these works were accompanied by a 78 rpm gramophone recording by the Trio d'anches de Paris on the Oiseau-Lyre label.

Still in print to date, the works compiled in the Oiseau-Lyre Wind Trios form a core part of the reed trio repertoire and are among the most performed and recorded pieces for the ensemble. Very little formal study or editing of the trios has been made; performance and teaching of the works has been complicated due to lack of general scores and the poor editing of the original parts. The recordings of the repertoire made by the Trio d'anches de Paris which reveal the sound of the first reed trio and the first interpretations of the works have been virtually ignored.

Review of the Literature

Information on the creation, recording, and publication of the Oiseau-Lyre Wind Trios has been found to exist in three main sources: the annotated bibliography of reed trios by clarinetist James Gillespie (1971); the biography of Trio d'anches founder, bassoonist Fernand Oubradous, (Oubradous, 2007); and the biography of Oiseau-Lyre founder, Louise Hanson-Dyer (Davidson, 1994).

In *The Reed Trio: An annotated bibliography of original published works* (1971), James Gillespie has provided a brief history of the reed trio genre as well as a compilation of all published repertoire for the formation up to 1969. In his introductory chapter, Gillespie has

written of the significance of Louise Hanson-Dyer in the promotion of the original reed trio, the Trio d'anches de Paris; additionally he has cataloged a list of all works dedicated to the Trio d'anches de Paris. Gillespie's work, though out of date (many of the pieces described have gone out of print), has the advantage of being written at a time when Jeff Hanson, second husband to Louise Hanson-Dyer, was still living, and provides valuable personal communication between the author and Jeff Hanson.

Musicologist Christiane Oubradous (2007) has contributed abundant information on the life of Fernand Oubradous in *Fernand Oubradous: un artiste du XXe siècle*. The publication outlines the sound-based motives behind the formation of the Trio d'anches de Paris—the search for a perfect blend of woodwind sounds. Additionally, Christiane Oubradous has referred to concert reviews of trio performances which appeared in the French press, although the work is limited as it provides no documentation or references. The work also describes Fernand Oubradous' career as a recording artist not only with the Trio d'anches de Paris but also as a soloist and a conductor.

Lyrebird Rising (1997), author Jim Davidson's biography of Louise Hanson-Dyer has provided information on the publisher's involvement with the Trio d'anches de Paris, presenting Hanson-Dyer's motivation for undertaking the publishing and recording project with the ensemble. Davidson has also assembled lists of all Oiseau-Lyre publications and all recordings made on the Oiseau-Lyre label.

Additional published information on the Oiseau-Lyre Wind Trios has been found in varied sources. Complete information on early performances of the Trio d'anches de Paris in the major composer societies of the time, including performances of the Oiseau-Lyre Trios has been thoroughly documented in Michel Duchesneau's *L'Avant-Garde musicale et ses sociétés à Paris de 1871 à 1939* (1997). Duchesneau's extensive and invaluable reference allowed the possibility to consult reviews of specific performances found in music periodicals of the time including *Le Guide du concert*, *Le Ménestrel*, *Paris-Soir*, *Ce Soir*, and *Le Figaro*. Duchesneau has also outlined the changing aesthetics of chamber music societies during the decade of the 30s which encouraged more performances of works for winds and more interest in composition for the genre of the reed trio.

A small article by oboist Stefan Egeling, “Kaprálová’s Trio for oboe, clarinet and bassoon” in the on-line *Kaprálová Society Journal* (2011, pp. 5-6) has provided two valuable proposals in the area of reed trio investigation: Egeling has identified the vital role of composer Pierre-Octave Ferroud as international promoter of the genre; additionally Egeling has written of Fernand Oubradous’ keen interest in the recording industry, a fascination which may have led Oubradous to ideas of collaboration with the Oiseau-Lyre recording project. Egeling’s identification of Ferroud’s significant role in the popularization of the reed trio genre prompted further investigation of the composer. In *Pierre-Octave Ferroud (1900-1936): ein Beitrag zur Geschichte der Musik in Frankreich*, (1995), Ferroud’s biographer, Ruth Melkis-Bihler, has presented evidence of friendship and collaboration between Louise Hanson-Dyer and Ferroud during the time of the composer’s involvement with the Trio d’anches de Paris, possibly suggesting Ferroud as a link between the publisher and the ensemble.

A general study of the reed trio genre was made by DMA candidate Jacqueline Bretz in *The Reed Trio: Analysis of Works by Ibert, Françaix and Schreiner with a Representative Repertoire List* (2013). This document offers a brief analysis of Jacques Ibert’s work, *Cinq pièces en trio*, as well as providing a necessary update of James Gillespie’s bibliography of published works for the reed trio genre. One of the drawbacks of this study, however, is its lack of reference to primary source material. Bretz’s analysis is based upon a problematic edition of the *Cinq pièces*, one published by TrevCo Music Publishing in 2010. As will be later discussed, this edition fails to correct obvious notational errors in the Oiseau-Lyre parts, yet applies controversial changes to the work including the imposition of key signature to Ibert’s open tonality scheme and the rewriting of some of the composer’s original phrasing.

Study of the Oiseau-Lyre Trios has most likely been hindered by the lack of full scores for the pieces. With the exception of the Milhaud work, the *Suite d’après Corrette* and a *Trio* by Boyan Ikononov (which was not included in the compiled set of pieces), all trios were published in parts-only form. A short analysis of Milhaud’s *Suite* which identifies source material for the work is provided in Barbara Kelly’s *Tradition and Style in the Works of Darius Milhaud* (2003). Very little information on the recorded interpretations of the Oiseau-Lyre Wind Trios was located. Of the original recordings made by the Trio d’anches de Paris on the Oiseau-Lyre label, only the trios of Milhaud and Auric have been digitally remastered for modern listeners by the

recording company Oboe Classics. Oboist Geoffrey Burgess has written a brief commentary on the overall sound of the Trio d'anches de Paris in liner notes to *The Oboe 1903-53*, a CD compilation which includes four movements of the original recording of Milhaud's *Suite*. Burgess has also written a short analysis of Georges Auric's *Trio* in liner notes to *The French Accent* (2012), a compilation of early French woodwind chamber music recordings.

Discographies available on the website CHARM¹ (The AHRC Research Centre for the History and Analysis of Recorded Music) have documented recording dates for some of the Trio d'anches de Paris discs. A growing field of musicology, led by the writings of Robert Philip (1992 & 2004) and the research being done at CHARM has revealed the value of using sound recordings for the study of interpretation. Robert Philip's two groundbreaking books, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950* (1992) and *Performing Music in the age of recording* (2004) have outlined various historical trends in woodwind sound, flexibility of tempo, and ensemble performance practice which can be applied to the listening of the Oiseau-Lyre Trio recordings. In addition, the writings of Daniel Leech-Wilkinson (2009), Peter Johnson (2002) and Timothy Day (2000) have proposed using the historical record provided by sound recordings to trace how musical interpretation has changed over the decades. In *A Century of Recorded Music: Listening to Musical History* (2000), Timothy Day addresses interpretive traits typical of interwar period, particular relevant to the performance approach of the Trio d'anches de Paris.

Purpose of study

The purpose of this document is to gain a deeper understanding of the historical context which led to the creation of the Oiseau-Lyre Wind Trios. In practical terms this study aims to initiate a return to Louise Hanson-Dyer's original concept of pairing printed music with reference sound recordings by using the Oiseau-Lyre discs as a reference for understanding and correcting the printed instrumental parts. This document will present a collection of edited full scores for the Oiseau-Lyre Wind Trios based on information gathered through close examination of the matching set of Oiseau-Lyre discs recorded by the Trio d'anches de Paris. Further, these edited scores and parts will be used for the presentation of three recitals. To limit the scale of

¹ <http://www.charm.rhul.ac.uk/discography/disco.html>

this study, only four pieces from the collection have been chosen, namely the *Trio pour hautbois, clarinette et basson* (1935) of Henry Barraud, *Cinq pièces en trio* (1935) of Jacques Ibert, *Suite d'après Corrette* (1937) of Darius Milhaud, and the *Trio pour hautbois, clarinette et basson* (1938) of Georges Auric. Close study of the historical recordings of the original performing ensemble has provided a great deal of information on the sound of the first reed trio as well as the interpretive approach to the repertoire. Additionally the recordings have served to document the performance solutions adopted by the Trio d'anches de Paris to address the many inconsistencies, errors, and ambiguities present in the printed instrumental parts.

Need for Study

Further study of both the printed scores and the sound recordings made by the Trio d'anches de Paris is warranted for the following reasons:

- 1) Innovation—an original ensemble: The Trio d'anches de Paris was the first ensemble dedicated to the performance and the development of a new chamber music genre: the reed trio or “trio d'anches.” The inspiration behind the formation of the ensemble was the search for a unique wind ensemble sound or what group leader Fernand Oubradous referred to as “perfect homogeneity.”² Unlike the wind quintet, a chamber music formation of the 19th century, the reed trio is a product of the 20th century and benefits from having early works for the ensemble preserved and documented in sound recordings. Gramophone recordings offer a medium for evaluating this original group sound and provide a basis for examining how the characteristic timbre of the reed trio has changed significantly in modern day.
- 2) Prototypal performance and interpretive trends: The trios by Henry Barraud, Jacques Ibert, and Darius Milhaud presented on the Oiseau-Lyre recordings were dedicated to the Trio d'anches de Paris. These works, as well as the Georges Auric *Trio*, were premiered by the ensemble in concert and recorded by them during the lifetime of the composers. The recordings therefore can be seen as representing an original source of reference for approaching the works as well as revealing interpretive trends heard in French interwar woodwind playing.

² “parfaite homogénéité”

- 3) Resource for the editing and construction of full scores: The existence of working scores for the Oiseau-Lyre Wind Trios would undoubtedly facilitate the study and promote increased performance of these works. Using the sound recordings as a reference to edit the parts is consistent with Louise Hanson-Dyer's original publishing scheme of issuing the discs as an accompanying document. Study of the recorded interpretations of the Trio d'anches de Paris can identify how the original group chose to resolve the fundamental ambiguities of the instrumental parts including questions of tempo, expression, dynamic, and articulation.

Delimitations

This document examines the *Trio pour hautbois, clarinette et basson* (1935) of Henry Barraud, *Cinq pièces en trio* (1935) of Jacques Ibert, *Suite d'après Corrette* (1937) of Darius Milhaud, and the *Trio pour hautbois, clarinette et basson* (1938) of Georges Auric—all works published by Éditions de l'Oiseau-Lyre. In 1984, these four works along with the *Suite* (1939) of Daniel-Lesur, *Trio pour hautbois, clarinette et basson* (1946) of Henri Sauguet, and *Rustiques* (1946) of Joseph Canteloube were reissued (without further editing) in a collection entitled *The Oiseau-Lyre Wind Trios* by Margarita M. Hanson who ran the press after the death Louise Hanson-Dyer's second husband Jeff Hanson. The instrumental parts of this collection as well as the sole-issued full score of Milhaud's *Suite* are the printed notational references for this study. The original Éditions de l'Oiseau-Lyre, formally based in Monaco, closed its European operation and reverted to its parent company, Lyrebird Press at the University of Melbourne in 2013 (Éditions de l'Oiseau Lyre, 2013). Permission to use the Wind Trio parts and edit the works has been kindly granted by Lyrebird Press of Melbourne. Some musical examples used in this study reconstruct the exact appearance of these instrumental parts in order to illustrate notational errata. All other musical examples are taken from the edited and constructed score which are presented in their complete forms at the end of each relevant chapter. Sibelius 6 engraving software³ was used for the construction of all scores. Notational style for engraving and layout follows guidelines established by Elaine Gould in *Behind Bars: The definitive guide to musical notation* (2011).

³ <http://www.avid.com/US/products/family/sibelius>

The sound recordings referenced for this study are seven original 78 rpm discs made by the Trio d'anches de Paris on the Oiseau-Lyre label (Table 1.1).

Table 1.1: Oiseau-Lyre discs referenced for edited scores

| Composer | Work | Recording date | Publisher label | Disc reference | Movements |
|------------|---|----------------|-----------------|----------------|---------------------|
| H. Barraud | <i>Trio pour hautbois, clarinette et basson</i> (1935) | 12/1/1937 | OL 6 | 1067 | Allegro 1ere partie |
| | | | | 1068 | Allegro 2eme partie |
| | | | OL 7 | 1069 | Andante |
| | | | | 1070 | Rondo |
| J. Ibert | <i>Cinq pièces en trio</i> (1935) | 12/1/1937 | OL 5 | 1045 | IV. Andante |
| | | | | 1046 | III. Allegro Assai |
| | | | | | I. Allegro |
| D. Milhaud | <i>Suite d'après Corrette, Op. 161</i> (1937) | 6/1/1938 | OL 17 | 1095 | Entrée et Rondeau, |
| | | | | 1096 | Musette, Sérénade |
| | | | OL 18 | 1097 | Fanfare, Rondeau |
| | | | | 1098 | Menuets, Le Coucou |
| G. Auric | <i>Trio pour hautbois, clarinette et basson</i> (1938) | 1/1/1939 | OL 103 | 1447 | Premiere partie* |
| | | | | 1448 | Deuxieme partie* |
| | | | OL 104 | 1451 | Troisieme partie* |
| | | | | 1452 | Quatrieme partie* |

*Identification as printed on disc label

Additionally, two movements of the Jacques Ibert *Cinq pièces en trio*, (Andantino and Allegro quasi marziale) were recorded on the Pathé label. This disc, PG 90, was also used as a reference for editing the Ibert work.

Regarding pitch notation, all pitches particularly for the transposing clarinet are referred to by both their written and their sounding note; for the sake of simplicity and consistency, all musical examples show clarinet in B flat and clarinet in A. The full scores presented at the end of each chapter and in the final annexes are also transposing scores.

Research problems

The following problematic questions are addressed throughout this study:

- 1) What factors led to the phenomenal flourishing and establishment of the reed trio genre in the 1930s?
- 2) How have the recordings made by the original Trio d'anches Paris captured period-related performance aesthetics including woodwind instrument color and interpretive trends?
- 3) How can the performances recorded by the original Trio d'anches Paris be used as a reference to correct ambiguities in the Oiseau-Lyre published parts?
- 4) How can the awareness gained by analysis of the recordings contribute to modern day interpretations of the Oiseau-Lyre Wind Trios?

Methodology

Through auctions and record-collector sites, nine of the original 78 rpm recordings of the Trio d'anches de Paris were located and transferred to digital format for analysis with present-day audio equipment.⁴ In *The Cambridge Companion to Recorded Music* (Cook, 2009, pp. 223-224) musicologist Nicholas Cook has elaborated a method for analyzing and comparing sound recordings using the analytical software Sonic Visualiser.⁵ While information gathered by the application was only used to verify observations made by close listening, the Sonic Visualiser software did allow the possibility for slowing down playback for detailed examination of articulation. Sonic Visualiser also allowed for the identification of tempo variations and the possibility of constructing graphs of the collected data (Cannam, Landone, & Sandler, 2010).

Analysis of instrument sounds was guided by observations made by Robert Philips in his two books on listening to early recordings, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950* (1992) and *Performing Music in the age of*

⁴Undoubtedly the transfer of historic recordings to digital format simplifies their study as it allows the possibility of excess noise reduction and the possibility for close listening through analytical software; reducing background noise on historical discs allows details of articulation to be heard clearly, however the process does compromise the dynamic dimension of the resulting performance. For this reason, conclusions were confirmed by listening to the original 78-rpm discs at the Bibliothèque nationale de France.

⁵ <http://www.sonicvisualiser.org/>

recording (2004). The spectrogram feature of Sonic Visualiser allowed a detailed image of vibrato use, a significant feature of the Trio d’anches de Paris’ sound.

General scores were created first by engraving the printed oboe, clarinet, and bassoon parts using Sibelius 6 notational software. The compiled general score pointed to obvious discrepancies between the voices and ambiguous notation. Information collected through analysis of the Trio d’anches de Paris recordings could then be used to propose solutions to some of these notational problems. In the case of the Ibert *Cinq pièces en trio*, bassoonist Fernand Oubradous’ performance copy of Jacques Ibert’s original manuscript was located at the Bibliothèque nationale de France and could be consulted.

Structure of chapters

This document is composed of six chapters. The first chapter provides historical basis for the study, and is entitled Chapter 1: “The Wind Trios of Oiseau-Lyre.” Four central chapters provide analysis of the four selected trios; each of these chapters provides information on the composer, elements of his compositional style as seen in the work, a structural analysis of the printed score as well as analysis of the recorded work. In some cases, comparison to modern recordings of the works will be drawn. The four analysis chapters are divided as follows: Chapter 2: “Jacques Ibert—*Cinq pièces en trio* (1935);” Chapter 3: “Henry Barraud—*Trio pour hautbois, clarinette, et basson* (1935);” Chapter 4: Georges Auric—*Trio pour hautbois, clarinette, et basson* (1938); Chapter 5: “Darius Milhaud—*Suite d’après Corrette*, Op. 161b (1937).” The edited scores and lists of errata will appear at the end of each of these chapters.

Chapter 1 —The Wind Trios of Oiseau-Lyre⁶

Introduction

Discovering how the Oiseau-Lyre Wind Trios were created and how they came to be promoted by a publishing and recording company known more for its fine scholarly editions of early music (Couperin and Rameau, for example) than for editions of modern works is a fascinating story in wind chamber music history. This chapter will show how the wealthy Australian patroness, Louise Hanson-Dyer, while residing in Paris, would form her publishing and recording company, Oiseau-Lyre. It will also show how collaboration with the Trio d’anches de Paris, an outstanding young chamber music group led by bassoonist Fernand Oubradous, would lead to a project involving commissions, publications, and recordings. In preparation for later in-depth analysis, it will be shown how the works of the Oiseau-Lyre collection both establish and follow trends in compositional approach to the reed trio genre. The chapter will conclude with an examination of the interpretive style of the Trio d’anches de Paris presented on the Oiseau-Lyre recordings.

Louise Hanson-Dyer (1884-1962)

The founder of Oiseau-Lyre, Louise Hanson-Dyer (née Louise B. M. Smith) was born in Melbourne, Australia in 1884. The daughter of a wealthy medical doctor and business entrepreneur, Hanson-Dyer was brought up in Melbourne high society and was able to maintain her life of privilege by way of marriage to the successful Australian businessman, James Dyer. Louise Hanson-Dyer was a highly trained pianist, chair of the British Music Society of Victoria, and president of the Alliance Française of Melbourne. Throughout her life, however, she felt compelled to use her comfortable financial position for cultural philanthropy, sponsoring dozens of musicians, artists, poets, and composers. While in Australia, she supported composers Margaret Sutherland and Peggy Glanville-Hicks and in 1927 left a substantial endowment for the creation of the Melbourne Symphony Orchestra (Davidson, 1994, p. 127).

A long-time Francophile, “Mrs. Dyer,” (as she would soon be known in Parisian society) and her husband relocated to Paris in 1929 in order to be part of what she considered the most

⁶ Sections of Chapter 1 were published in 2013 in Vol. 36, no. 3 of *The Double Reed*, the journal of the International Double Reed Society.

dynamic cultural scene of the time. During her years in Paris, Louise Hanson-Dyer joined the ranks of the many wealthy women who throughout French cultural history have created salons. Hanson-Dyer was not shy with her invitations and visitors to the couple's penthouse apartment included Albert Roussel, Vincent D'Indy, Jacques Ibert, Darius Milhaud, and Henry Prunières (editor of *Revue musicale*) as well as writers James Joyce and Ezra Pound.

Formation of Éditions de l'Oiseau-Lyre

In 1932, wishing to have a more active role in promoting the music that appealed to her, Louise Hanson-Dyer decided to form her own publishing company. She felt it was her mission to promote music that had been forgotten by time or was otherwise being overlooked. She named her small press Éditions de l'Oiseau-Lyre after the Australian lyrebird, an animal known not only for its unique lyre-shaped tail, but also for its ability to exactly mimic sound. Considering that Oiseau-Lyre would one day produce sound recordings, this name proved to be especially appropriate. To launch the company, Oiseau-Lyre released a 12-volume edition of the complete works of Francis Couperin. The work earned great acclaim for all aspects of its production, from its comprehensive and superb scholarship to its exquisite design.

Pipeaux 1934

From the start, Louise Hanson-Dyer sought her particular niche in the publishing community. Though her initial focus was to create excellent editions of early music, she also admired contemporary French music and aspired to attract composers such as Francis Poulenc, Darius Milhaud, and Albert Roussel (Davidson, 1994, p. 248). The depth of friendships which Hanson-Dyer forged with many of these composers cannot be overlooked. As will be examined in a later chapter, Milhaud was a great admirer of Louise Hanson-Dyer, and wrote a glowing article about her in his music column in *Ce Soir* where he praises her for using her own personal fortune to preserve the music of France (Milhaud, 1929, p. 7). The composer Henry Barraud relates an incident of attending a concert at the Edinburgh Festival in the company of "Mrs. Dyer," and having to huddle under her umbrella in a downpour (Barraud, 2010, pp. 739-740).

While established French composers normally placed their works with the larger publishing houses, many were happy to join Hanson-Dyer's project to create a volume of simple

melodies for bamboo pipes, targeted for the growing Piper's Guilds in both England and France. The Piper's Guild movement, inspired by English school teacher Margaret James in 1932, encouraged children and adults alike to construct their own bamboo pipes and use them to play simple melodies. The populist nature of the project appealed to several leading French composers, and thus Darius Milhaud, Georges Auric, Jacques Ibert, Henri Martelli, Francis Poulenc, Albert Roussel, and Pierre-Octave Ferroud all ended up contributing small pieces. The collection *Pipeaux 1934* would mark Hanson-Dyer's first publication of contemporary French works. Most of these small pieces bear dedications to "Mrs. Dyer" (Davidson, 1994, p. 246).

Further work with contemporary composers

Louise Hanson-Dyer also hoped to use her publishing company to discover and promote young composers who had not yet made a name for themselves. Boyun Ikonow, a Bulgarian composer who was in Paris to study with Albert Roussel and Nadia Boulanger, particularly caught her attention. Hanson-Dyer would commission three works from Ikonow. One of these commissions, which Oiseau-Lyre would later publish, was a reed trio, Ikonow's *Trio* of 1936.⁷ This work—still in print but never recorded and rarely performed these days—marks Hanson-Dyer's first collaboration with an ensemble that had been slowly gaining a reputation for superb performances in the contemporary composer societies: the Trio d'anches de Paris.

The Trio d'anches de Paris

It was the bassoonist Fernand Oubradous (1903-1986) who proposed the formation of the Trio d'anches de Paris in 1927, inviting the participation of clarinetist Pierre Lefebvre and oboist Myrtil Morel. Several factors made this group remarkable: the virtuosity of the players (clarinetist Pierre Lefebvre was soloist with Concerts Lamoureux; oboist Myrtil Morel was soloist with the Concerts Colonne; Oubradous was a member of the Opéra de Paris as well as the Société des concerts); the novelty of the ensemble (a trio rather than the standard wind combination of quintet or octet); and the leadership of the multi-talented Oubradous who was

⁷ Research has shown that the Ikonow *Trio* was probably the only Trio commissioned by Louise Hanson-Dyer; see Davidson 1997, p. 250. Personal correspondence between James Gillespie and Jeff Hanson, Louise Hanson-Dyer's widower, printed in *The Reed Trio: an annotated Bibliography of original published works* (1971, p. 10) implies that all of the Oiseau-Lyre Trios were commissions. This claim has not been proven; to the contrary, evidence seems to indicate that most of the trios in the collection were written for other purposes and only later offered to Louise Hanson-Dyer for publication in conjunction with the Oiseau-Lyre recording project.

able to arrange repertoire for the ensemble (little existed up to that point) and to connect with composers who would create new works for the ensemble and ultimately spread the concept of reed trios beyond the Parisian concert hall.

A new sound concept in wind chamber music

As Oubradous' daughter and biographer Christiane Oubradous wrote, the motive behind the creation of the Trio d'anches was the search for a particular balance of sound. "Eliminating the flute and the horn from the classic wind quintet which blend with difficulty with the oboe, the clarinet, and the bassoon, it retains only the latter because of the perfect homogeneity of their timbres."⁸ (Oubradous & d'Ogna, 2007, p. 42) It should be noted that Paul Taffanel, who can be said to have fathered the study of wind chamber music in France through his Société de musique de chambre pour instruments à vent (founded 1878) also found fault with the unbalanced sound of the traditional wind quintet (Blakeman, 2005, p. 80). Christiane Oubradous further wrote that the group's particular sensitivity to sound quality and instrument timbre later made the three musicians—Morel, Lefebvre, and Oubradous—valued collaborators with the French wind instrument makers Buffet-Crampon in its development of oboes, clarinets, and bassoons (Oubradous & d'Ogna, 2007, p. 97).

Earlier works for oboe, clarinet, and bassoon

Joining the three reeds was not a completely novel idea; earlier works for the combination did exist. A very early trio that was possibly never published, *Musette* for oboe, clarinet, and bassoon by Georges Pfeiffer can be seen on the April 3, 1879 program of the first season of Taffanel's Société (Blakeman, 2005, p. 246). A Trio for the three reeds by French composer Ange Flégier dates from 1897 (Gillespie, 1971, p.33). During the 1920s, two further works appear. Heitor Villa-Lobos wrote his daring *Trio pour hautbois, clarinette et basson* in 1921 while still in Rio de Janeiro. The work was performed in Paris on April 9, 1924 appearing in the Salle des Agriculteurs as part of the Jean Wiéner concert series (Fléchet, 2004, p. 130). Composer Georges Auric was present at this concert and labeled the Villa-Lobos Trio as

⁸“Eliminant du quintette à vent classique la flûte et le cor, qui se marient assez difficilement avec le hautbois, la clarinette et le basson, il ne retient que ces derniers en raison de la parfaite homogénéité de leur timbre.”

“grimacing...a painful mixture of clichés of “modernism.”” (Auric as cited in Schmidt, 2009, 1145). Czech composer Erwin Schulhoff also contributed a work for three reeds: his *Divertissement* for oboe, clarinet, and bassoon which was premiered in Paris on March 27, 1927 (Bahl, 2005, p. 7).

It is plausible that the young Fernand Oubradous was present to hear the first performance of both the Villa-Lobos *Trio* and the Schulhoff *Divertissement*. Considering the Trio d’anches de Paris was founded in the same year as the Schulhoff premiere (1927), it is possible that Oubradous took inspiration for founding his group from the performance. It was, however, Oubradous’ novel idea to propose that three reeds could form a legitimate ensemble—equal to a string quartet or a wind quintet. It was also Oubradous who would first coin the name for the combination: the “trio d’anches” or “reed trio.”

Fernand Oubradous as leader of the ensemble

The well-connected Fernand Oubradous was in a strong position to promote his new group. Writings on Oubradous outline his extraordinary range of talents, not only as a bassoonist, but also as music director and arranger, and later as a conductor, recording artist, and pedagogue. As son of bassoonist François Oubradous (member of both the Opéra de Paris and the Société des concerts), Fernand Oubradous was born and raised within the Parisian music scene. Following in his father’s footsteps, he entered the Paris Conservatoire as a bassoonist and won his premier prix in 1923. After receiving his prize, the young Oubradous began performing with both the Opéra and the Société (Oubradous & d’Ogna, 2007, p.14). Perhaps the best portrait of Fernand Oubradous as a young virtuoso was written by flutist Jean-Pierre Rampal in his autobiography, *Music, my love*. “Oubradous had, in fact, been the bassoonist of his generation,” Rampal wrote. In writing of Oubradous’ keen interest in recording, Rampal wrote, “He [Oubradous] had hoped to do for the bassoon what Marcel Moyse was doing for the flute, and he researched the repertoire and made numerous recordings that had listeners almost believing that the bassoon could work as a solo instrument” (Rampal, 1989, p. 96).

During the years 1923-1928, Fernand Oubradous also worked as music director of the Théâtre de l’Atelier where he developed strong connections with composers of the era including

⁹ grimaçant...pénible centon où s’accumulent les lieux communs du genre “moderne”

Ibert, Auric, and Honegger. Christiane Oubradous wrote that her father would even finish off works when the composers were pressed for time (2007, p. 28). (Both Jacques Ibert and Georges Auric would later repay the favor by composing works for the Trio d'anches de Paris.)

Oubradous' talents as a composer and arranger became apparent in the early years of work with his trio as he transcribed an original body of repertoire for the new ensemble. As mentioned earlier, few original works existed for the ensemble in 1927, and these modern works, the *Trio* of Villa-Lobos and the *Divertissement* of Schulhoff, never formed part of the group's repertoire¹⁰. The group began refining its unique sound by playing Oubradous' arrangements. These included transcriptions of Mozart's *Divertimenti* for three basset horns, K. Anh. 229 (K. 439 b.); Bach's *Prelude and Fugue in B minor*, BWV 893 from *The Well-Tempered Clavier*; as well as the *English Suites*, BWV 806–811 and *French Suites*, BWV 812–817.

Attraction to composition for reed trio in the 1930s

Although Oubradous began his activity with the Trio d'anches de Paris in 1927, very little information has been discovered about the early years of the Trio d'anches de Paris. Christiane Oubradous has proposed that most of the ensemble's early concerts at the end of the 1920s were in private salons and therefore not documented in music periodicals of the time¹¹. As of the year 1933, however, the group's reputation for excellence became evident in the press. An abundance of reviews of performances, announcements of new works debuted at major chamber music societies, and announcements of radio broadcasts appear regularly in music journals, particularly towards the end of the decade. The enormous success of the ensemble in the 1930s can be attributed to multiple factors which will be elaborated. It is vital, however, to present two important points of historical context. First, the young musicians of the Trio d'anches de Paris represented a new generation of excellent French woodwind players, instructed in the tradition established by flutist Paul Taffanel with his Société de musique de chambre pour instruments à vent. Second, activity of the Trio d'anches de Paris coincided with a revolutionary change of programming aesthetics which took place in the 1930s when a younger generation of composers gained control of the Parisian composer societies. Also significant to the group's

¹⁰ Email correspondence March 13, 2011.

¹¹ Ibid

success is the ensemble's embracing of the technology available during the decade, using both the gramophone and the radio to promote their repertoire.

French woodwind tradition

At the latter part of the 19th century, flutist Paul Taffanel sought to improve French wind playing by forming his Société de musique de chambre pour instruments à vent. Under the leadership of Taffanel, the society was active from 1878 until 1893 inspiring the creation of many new works of wind chamber music and the improved production of wind instruments by French makers (Blakeman, 2005, p. 94). Through the efforts and high standards demanded by Taffanel, French woodwind playing gained an international reputation for excellence. French wind players were in high demand for orchestra positions worldwide, particularly in the United States. In 1893, Taffanel left the Société to become principal conductor of the Opéra de Paris (Blakeman, 2005, p. 92). A series of successors—among them the clarinetist Prosper Mimart and flutist and Taffanel student Philippe Gaubert—attempted to continue programming, however, with the start of the First World War, all activity ceased. A parallel group, the Société moderne des instruments à vent was founded in 1895 by another Taffanel flute student, Georges Barrère. In 1905, after celebrating 20 years with his group, Barrère immigrated to the United States, leaving flutist Louis Fleury in charge of the Société. If the group continued after Fleury's death in 1927, no successor is mentioned (Blakeman, 2005, p. 90-92). In the period following Fleury's death, evidence of only two concerts sponsored by the Société could be identified: the presentation of Schulhoff's *Divertissement* in April 1927 and a concert sponsored by Winnaretta Singer, the Princesse de Polignac in 1931 (Kahan, 2009, p. 395). It is likely that when the Trio d'anches de Paris began forming their unique sound in 1927, they were one of the few active wind chamber music groups projects in Paris.

Composition for winds

At the beginning of the 20th century, music critic Jacques Rivière's 1913 review of Stravinsky's *Le Sacre du printemps* published in *La Nouvelle Revue française* pointed to the dry and direct sound achieved by the composer through his favoring of wind instruments. Unlike string instruments with their broad and expressive timbre, Rivière wrote, wind sounds had a necessary clarity and brevity (Rivière, 1913, p. 83). 'Clarity' and 'brevity' were watchwords for the post-First World War composers, particularly members of Les Six such as Georges Auric,

Darius Milhaud, and Francis Poulenc. It is no coincidence that, following Stravinsky's lead, many composers of this generation were attracted to composing for winds. After hearing Stravinsky's *Mavra*, Poulenc wrote to Paul Collaer of his *Sonate* for clarinet and bassoon in 1922,

the *Sonate* for clarinet and bassoon is a new work which I have finished. Very Good. I am also working on another for trumpet, horn, and trombone. I am only tempted by homophonic instruments now. I am delighted because after 18 months of worry I find myself back on my true path...¹² (Collaer, 1996, p. 103).

The appeal of wind writing on the Les Six generation of composers will be further elaborated in later chapters on Auric, Milhaud, and Jacques Ibert.

In the mainstream chamber music societies, overseen by an older generation of composers, however, programming of wind chamber music in the early part of the 20th century was clearly neglected. Musicologist Michel Duchesneau, in the annexes of his 1997 publication *L'avant-garde musicale à Paris de 1871 à 1939*, provides a valuable list of programming for these organizations. Upon examination of selected seasons, concerts given between 1920 and 1929, the oldest chamber music society, the Société nationale (SN), shows rare appearance of wind instruments. Works for flute, paired with piano or voice, appear at times, but over the ten year period and of the 84 concerts examined, only three works for wind ensembles are shown in the SN programs: Jacques Ibert's *Deux mouvements* for wind quartet, 1923; Walter Piston's *Three pieces for flute, clarinet, and bassoon*, 1926; and Marcelle Soulage's *Sonate pastorale* for flute and bassoon, 1929 (Duchesneau, 1997, pp. 283-290).

Exclusion of programming at the SN does not indicate the complete absence of any wind chamber music activity in Paris. Undocumented performances of chamber music during the years prior to 1930 may have occurred in salon concerts and other private concerts. Myriam Chimènes' book of 2004, *Mécènes et Musiciens: Du salon au concert à Paris sous la IIIe République* indicates hundreds of concerts sponsored by private patrons in salons, galleries, and small theaters. The two concerts of the Société des instruments à vent mentioned earlier are examples of the appearance of wind chamber music in private venues. Heitor Villa-Lobos' *Trio*

¹² La sonate pour clarinette et basson et une nouvelle oeuvre que je termine. *Very Good*. Je travaille aussi à une autre pour trompette, cor et trombone. Seuls les instruments homophones me tentent maintenant. Je suis ravi parce qu'après 18 mois d'inquiétudes je me retrouve sur mon vrai chemin.

for oboe, clarinet, and bassoon was also premiered at one of composer/pianist Jean Wiéner's private "Concert Salade" events. While the selective use of the Duchesneau annexes for analyzing chamber music trends excludes these other concert activities, the annexes do serve to provide a clear source of data for illustrating two important points: chamber music for winds did not easily find a place in concerts of the major chamber societies in the years prior to 1930; programming for the decade of the 30s would show much more acceptance of repertoire for wind chamber music.

Changes in chamber music societies during the 1930s

In 1929, the Parisian publication *Le Courrier Musical* published a survey on the development and tendencies of chamber music in France. This type of article was not the first of its kind for the *Courrier*; in the past it had published inquiries on the state of music for strings, for piano, and for voice (Tenroc, 1929, p. 167). For this particular survey, 27 composers and musicians were interviewed, including among them Paul Dukas, Gabriel Pierné, Joseph-Guy Ropartz, Pierre de Bréville, Albert Roussel, Alexandre Tcherepnine, Alexandre Tansman, Piero Coppola, and Simone Plé. The general opinion of those surveyed was that chamber music continued to be the loftiest and purest genre of musical creation, essential for the most sincere expression of the composer. While some among the surveyed saw the discipline in good health, many were far from positive. Chamber music as a genre was in decay and no longer had a place in the avant-garde, claimed composer Marc Dalmas (Tenroc, 1929, p. 168). Lazare-Levy claimed that audiences of the day are too nervous, busy, and blasé to really bother with chamber music (Tenroc, 1929, p. 169).

Of particular interest, several composers including Joseph-Guy Ropartz, Alexandre Tansman, and Simone Plé wrote that chamber music composition could be revitalized by exploring instrument color and moving beyond the standard combinations of strings, piano, and voice. Composers Joseph-Guy Ropartz and Alexandre Tansman pointed particularly to the use of wind instruments as an area for exploration. Ropartz suggested that new instrument combinations and the inclusion of wind instrument colors could expand the composer's sound-palette. (p. 166). Alexandre Tansman referred as well to the search for new timbre through wind instrument color, claiming that wind chamber music had a history of neglect through the 19th century. Tansman also lamented the death of Louis Fleury and the cessation of activities of his

Société des instruments à vent (pp. 169-170). Simone Plé pointed to the need to look back to the 17th and 18th century origins of chamber music and to its use of varied instruments including woodwinds (p. 171). In general, the *Courrier Musical* article foresaw the changes in chamber music writing which would become apparent in composer society programming in the following decade.

As Duchesneau (1997) wrote, three major factors would change the programming direction in the largest composer society, the SN: a revolutionary change in the society's artistic committee following the death of composer Vincent D'Indy; the financial consequences of the world-wide economic crisis in the aftermath of the 1929 Wall Street crash; and the start-up of new independent chamber music societies such as *La Sérénade* and *Triton*. Conservatism and nationalism had marked the SN since its creation in 1871 when, during the period following the Franco-Prussian War—under the motto *Ars gallica*—it was formed to promote French composers and to insure the performance of French music. From 1890 until his death in 1931, society director Vincent D'Indy would continue the conservative and exclusive programming trend by tying the SN to his own institution, the *Schola Cantorum*. In 1932, a new committee of younger composers which included Georges Migot, Nadia Boulanger, and Pierre de Bréville (Duchesneau, 1997, p. 51) took over the directing committee of the SN and inherited an organization in severe financial debt and which faced further economic hardships due to budget cuts from the French ministry of culture. Additionally, to gain a paying audience, the SN would have to compete with new independent chamber music societies such as *Triton* and *La Sérénade*. For its own survival, the SN needed to lose its reputation of being closed and conservative. Gradually a new performing aesthetic of the SN reflected this more open attitude: foreign composers and different genres of chamber music formations would be welcome at the society. The Duchesneau annexes show twenty-one performances of wind groups appearing between the years 1930-1939. Appearance of one wind group dominates—the *Trio d'anches de Paris*, which is documented as giving premiere performances of seven new works at the SN during this time period.

The composer society, *La Sérénade*, founded in 1931 by violinist Yvonne Casa de Fuerte (née Yvonne Giraud), was the 1930s performance venue of many of the original *Les Six* composers and included Poulenc, Milhaud, and Auric on its performing committee. The

audiences and funding for the society was provided by the most elite classes of Parisian socialites, including the Comtesse de Noailles and the Princesse de Polignac, both long-time patrons of Les Six. This elite audience and the programming of the society—created more to appeal to the patrons than to show true innovations in composition—drew criticism from the press. However, some of the most refined works in the wind chamber music repertoire would be debuted in programs of La Sérénade (Duchesneau, 1997, p. 123). Wind chamber music was included on programs for La Sérénade from the very first concert which featured the Mozart *Divertissement* K. 270 for winds. Although the society's concerts were sporadic and the organization would last for only seven years, its programs would premiere such celebrated wind-dominant works as Poulenc's *Le Bal Masqué* (1932) and his *Sextuor* for piano and wind quintet (1933), Françaix's *Septuor* (1933), Stravinsky's *Dumbarton Oaks Concerto* (1938), and Milhaud's *Suite d'après Corrette* (1939). The Trio d'anches de Paris would appear at La Sérénade on November 28, 1938, presenting the debut of Georges Auric's *Trio pour hautbois, clarinette et basson* (1938) and Milhaud's aforementioned *Suite*.

Perhaps the most important composer society for the reed trio genre was Triton, founded in 1932 by Pierre Octave-Ferroud. The main characterizing aesthetic of Triton was innovation in composition and inclusiveness, that is, the acceptance of works by composers of all nationalities, acceptance of works for all genres of chamber music. Triton's esteemed honorary committee would include Maurice Ravel, Albert Roussel, Florent Schmitt, Paul Dukas, Arnold Schoenberg, Manuel de Falla, Béla Bartók, Igor Stravinsky; listed among the active committee were Ferroud, Darius Milhaud, Arthur Honegger, Jacques Ibert, Henri Tomasi, Henry Barraud, and Sergei Prokofiev (Duchesneau, 1997, p.136). The society was renowned for its fine organizing committee; programs were announced at the beginning of each season, and concerts were given regularly. In addition, Triton made innovative use of radio in order to broaden its listening audience. Concerts of the society were regularly broadcast by radio and works by Triton composers were presented internationally at new music festivals throughout Europe (Duchesneau, 1997, p. 134).

In 1933, Ferroud composed his *Trio en mi*, establishing himself as the first composer to write a piece dedicated especially to the Trio d'anches de Paris.¹³ The group gave the premiere performance of the work in Paris on January 22, 1934 and then shared the piece at festivals in Straßburg, Algiers, Bourges, and Salzburg (Melkis-Bihler, 1995, p. 368). It is entirely likely that performances of Ferroud's *Trio en mi* outside of France popularized the reed trio concept throughout Europe. Within the Triton society, the impact of Ferroud's work was substantial; no fewer than eight new works, all premiered by the Trio d'anches de Paris, were presented at Triton during the seven years of the society's existence.

Use of Gramophone and Radio

The Trio d'anches de Paris began making recordings in 1937 using the technology favored in the decade: the electronic microphone and 78 rpm 10-inch shellac discs of approximately 2-3 minute duration per side. During the 1930s, recording companies, particularly Oiseau-Lyre, embraced the mission of using the gramophone disc as a tool to document modern works and to expose these works to a larger audience (Day, 2002, p. 84). The reed trio was a particularly easy formation for recording as the group was small enough to place around a single microphone. With its direct articulation and limited dynamic range, the sound of the reed trio could be captured easily without the loss to instrument color and subtle nuance which afflicted the recordings of string chamber music (Burgess, 2012, pp. 12-13). While the Trio d'anches de Paris created the bulk of its discs with Oiseau-Lyre, the ensemble also recorded on the Pathé and La voix de son maître labels. Oboist Stéphane Egeling has proposed that ensemble's affiliation with the recording companies and the promise of disc production was a further incentive for composers to produce works for ensemble (Egeling, 2011, p. 6). As will be later discussed, many of the works written for the reed trio during this period take the form of a suite, and are constructed on multiple small movements rarely exceeding the 2-3 minute limit of one side of a 10-inch, 78 rpm shellac disc. This consideration of time limitations for the structuring of the repertoire may not be entirely coincidental.

¹³ Ferroud's travels to Budapest in 1933 (see Melkis-Bihler, 1995, p.368) coincided with the composition date of Hungarian composer Sándor Veress' *Sonatina* for oboe, clarinet, and bassoon. It was while in Nyons, vacationing and recovering from the trip, that Ferroud began composition of his own Trio. The potential influence of Veress' work on Ferroud can be proposed and is an area deserving of further investigation.

As with the gramophone, radio was seen as a valuable tool for the promotion of new composition and for the exposure of works to a broad audience. The Triton society, as earlier presented, exploited the full potential of radio by broadcasting all of its concerts. As historical press documents, performances and recordings of the Trio d'anches de Paris were a regular feature of radio programming.

In the decade of the 1930s alone, both in France and abroad, thirty-five new pieces for reed trio were created, many bearing a dedication to the Trio d'anches de Paris (Gillespie, 1971, p. 11). This virtual explosion of interest in composing for a hitherto unknown chamber music genre is nothing less than phenomenal. The convergence of an excellent performing ensemble with the perfect environment for its fruition can be seen as an example of pure serendipity.

Oiseau-Lyre collaborations with the Trio d'anches de Paris

Louise Hanson-Dyer's first contact with the Trio d'anches de Paris can only be documented as of 1936, the date marking the ensemble's premiere performance of the Hanson-Dyer-commissioned Trio by Boyun Ikonow at the Société nationale (Duchesneau, 1997, p. 300). Biographer Jim Davidson suggests it was the conductor/composer Roger Désormière who introduced Hanson-Dyer to Oubradous and the Trio. Evidence provided by musicologist Ruth Melkis-Bihler also points to Pierre-Octave Ferroud and the Triton society as a possible link between the ensemble and the publisher (Melkis-Bihler, 1995, p. 470). In writings on Ferroud, Melkis-Bihler alludes to a friendship between Ferroud and Louise Hanson-Dyer around the time of the *Pipeaux 1934* project. Jolaine Ferroud, Pierre-Octave Ferroud's widow, refers in interviews to "Mrs. Dyer," describing her as a member of "English High Society" (she was actually Australian) and as an enthusiastic fan of the Triton society. One of Pierre-Octave Ferroud's final compositions before he was killed in a tragic road accident in 1936 was a small two-minute piece, *Pas redouble*, for two pipes in D and piano, dedicated to "Mrs. Dyer" and published in her *Pipeaux 1934* collection (Melkis-Bihler, 1995, p. 470). Considering Ferroud's keen interest in the Trio d'anches de Paris during this same time period and the numerous touring performances of his *Trio en mi*, it is very likely that it was Ferroud's enthusiasm for the group that inspired Hanson-Dyer's own ideas for collaboration with the ensemble. Indeed, the participation of the Trio d'anches de Paris would prove vital to the launching of a new project which Éditions de l'Oiseau-Lyre undertook in 1937: the production of sound recordings.

Oiseau-Lyre as a recording company

Pairing printed scores with sound recordings, the innovative proposal of Louise Hanson-Dyer, was a novel idea in music publication. Her biographer was quoted as stating: “I feel that this parallel presentation of printed page, often as separate sheet music, and recorded interpretation by the same publisher, unique in publishing history, cannot fail to interest a wide circle of lovers of good music” (Davidson, 1994, p. 309). One can only imagine that the prospect of both publication and recording could also interest established modern composers who would not otherwise have an interest in publishing with a small press such as Oiseau-Lyre. The Trio d’anches project, like the *Pipeaux 1934* project, intended to create a collection of repertoire for a specific ensemble. Indeed, when Oiseau-Lyre began producing 78 rpm discs with the Trio d’anches de Paris, many composers such as Darius Milhaud, Jacques Ibert, Georges Auric, Henry Barraud, Joseph Canteloube, Jean-Yves Daniel-Lesur, and Henri Sauguet would be inspired to offer compositions for reed trio to Oiseau-Lyre for publication.

Appeal of the reed trio sound

The records produced by Oiseau-Lyre are unique in that Louise Hanson-Dyer’s private fortune sponsored the project; choice of material for recording was never based on commercial viability but inspired by her own personal taste and whims (Day, 2000, p. 84). Her enthusiasm for the sound of the reed trio has been well-documented. In *The Reed Trio: An Annotated Bibliography of Original Published Works*, author James Gillespie quotes Jeff Hanson, Hanson-Dyer’s widower, offering that it was the group’s unique sound that attracted her. “...liking the sonority of the Reed Trio, that is, quite simply, the noise it made, she decided to put out phonograph records” (Hanson in Gillespie, 1971, p. 10). Focusing on certain characteristics of the reed trio sound may point to elements which endeared it to her. Perhaps most obvious, she was passionate for 17th and 18th century French music, particularly the music of Rameau and Lully. The abundant use of oboe and bassoon colors in the works of both of these composers is not far from the modern reed trio palette. Hanson-Dyer was also a fan of folk music; one of her many compilations is a collection of Romanian traditional carols, and on occasion she was reputed to have trekked miles to hear authentic performances on Northumbrian pipes (Davidson, 1994, p. 147). The rusticity inherent in the reed trio’s timbre inspired many composers to write folk music-based works which may have also appealed to Louise Hanson-Dyer.

Perhaps most significantly, the promotion of modern compositions for the reed trio genre through the use of gramophone was completely in line with Louise Hanson-Dyer's mission of divulging music which she felt was being overlooked. According to author Timothy Day (2000), Hanson-Dyer subscribed to the ideas of music scholar Percy Scholes, author of the first Oxford Companion to Music, who initially suggested that the gramophone record could have an important role in teaching music appreciation to the masses (p. 84). Promotion of French music and fine woodwind playing through the international distribution of discs was also part of Hanson-Dyer's plan. As Davidson has written (1994) the creation and distribution of recordings of the Trio d'anches de Paris would allow Hanson-Dyer to "show Australians what first-class wind playing sounded like" (p. 313).

The recordings

Between the years 1937 and 1939, the Trio d'anches de Paris, recorded a total of fifty-two discs; twenty-one of these discs were recorded on the Oiseau-Lyre label (Table 2.1, p. 23). The Trio d'anches de Paris recorded its first discs for Oiseau-Lyre in late 1937: six 10-inch 78 rpm discs, each side holding between two and three minutes of music. An earlier disc for wind duo, OL 4, features Fernand Oubradous and Pierre Lefebvre performing two movements of Beethoven's *Duo No. 2 in F major* (WoO27). For OL 5, oboist Myrtil Morel joins the trio to record three movements of Jacques Ibert's *Cinq pièces en trio*. The first side features the Andante movement; the flip side holds the Allegro assai and Allegro vivo.¹⁴ In the same recording session, the trio recorded all three movements of the *Trio pour hautbois, clarinette, et basson* of Henry Barraud on two discs, OL 6 and OL 7. The final production of the recording session would be the Oubradous arrangement of J.S. Bach, *Prelude and Fugue in B minor*, BWV 893 from the *Well-Tempered Clavier*, labeled as OL 8.

Future recording dates in 1938 resulted in the release of Oubradous' transcriptions of all five Mozart *Divertimenti* [K.Anh.229 (K.439b.)] and of Darius Milhaud's *Suite d'après Corrette*, Op. 161. Projects of 1939 included the recording of the *Trio pour hautbois, clarinette, et basson* of Georges Auric, and the J.S. Bach *English Suite*, BWV 806–811 and *French Suite*, BWV 812–817, as transcribed for the Trio by Oubradous.

¹⁴ Before becoming involved with Oiseau-Lyre, the Trio d'anches de Paris recorded the *Andantino* and *Allegro quasi marziale* movements with another recording company, Pathé (PG 90) (Gray, 2004).

Compositional traits seen in the Oiseau-Lyre Wind Trios

Louise Hanson-Dyer would publish a total of eight new works for reed trio. Some of the pieces, the Boyun Ikonow Trio, a *Suite* by Jean-Yves Daniel Lesur, and *Rustiques* by Joseph Canteloube did not form part of the Trio d’anches de Paris/Oiseau-Lyre recording project. A later work, a *Trio* by Henri Sauguet was recorded on the label after the Second World War by the Trio d’anches René Daraux. In 1984, seven of the Oiseau-Lyre trios were reissued in a three-volume set.¹⁵ Volume I includes Darius Milhaud: *Suite d’après Corrette*, Op. 161 (1937); Henri Sauguet: *Trio pour hautbois, clarinette et basson* (1946), and Joseph Canteloube: *Rustiques* (1946). Volume II features Jacques Ibert: *Cinq pièces en trio* (1935), Georges Auric: *Trio pour hautbois, clarinette et basson* (1938), Henry Barraud: *Trio pour hautbois, clarinette et basson* (1935) and (Jean-Yves) Daniel-Lesur: *Suite pour hautbois, clarinette et basson* (1939). Volume III presents the Oubradous transcription of the five Mozart *Divertimenti*.

The “trio d’anches” genre was originally a French creation, beginning as it did as a showcase for fine French woodwind playing, and as can be expected, the works compiled in the first two volumes of the Wind Trios draw from the French compositional aesthetic seen before and after the Second World War. In his *History of Western Music*, Donald Jay Grout (1980) provides a broad but apt definition of the French approach to composition.

The specifically French tradition is something essentially Classical: it rests on a conception of music as sonorous form, in contrast to the Romantic conception of music as expression. Order and restraint are fundamental. Emotion and depiction are conveyed only as they have been entirely transmuted into music. That music may be anything from the simplest melody to the most subtle pattern of tones, rhythms, and colors; but it tends always to be lyric or dance-like rather than epic or dramatic, economical rather than profuse, simple rather than complex, reserved rather than grandiloquent; above all, it is not concerned with delivering a Message, whether about the fate of the cosmos or the state of the composer’s soul. A listener will fail to comprehend such music unless he is sensible to quiet statement, nuance, and exquisite detail, able to distinguish calmness from dullness, wit from jollity, gravity from portentousness, lucidity from emptiness. This kind of music was written by two French composers as remote in time and temperament as Couperin¹⁶ and Gounod (p. 669-670).

¹⁵ The Ikonow *Trio* was excluded from this collection.

¹⁶ Grout’s use of the term “classical” in conjunction with references to Couperin follows the French scholarly renouncement of the term “baroque” in favor of “classical” when referring to the 17th century, the era of Lully,

Embracing Grout's statement and placing "classicism" as a central quality of the French compositional aesthetic, allows the avoidance of the awkward and ambiguous term "neo-classical" often used in reference to the Oiseau-Lyre Wind Trio collection.¹⁷ As will be discussed in later chapters, the return to melodic line, balanced form, and energized rhythms of a "true" French music was the battle cry of Jean Cocteau and a principle which motivated the composition of Les Six members Georges Auric and Darius Milhaud.

In the Triton society, Albert Roussel defined the composer grouping's aesthetic with similar qualities of classicism when he advocated "a return to cleaner lines, more strongly defined features, and a more robust rhythm"¹⁸ (Roussel in Duchesneau, 1997, p. 138). In their approach to composition for reed trio, Triton members Jacques Ibert and Henry Barraud show faith in the compositional tenets of their society.

Form

As with much French wind chamber music written between the wars, early works composed for reed trio tend to be light in character and often based on a suite-like formation of several smaller movements. This tendency for shorter, less-developed movements has both a practical and an aesthetic basis. The performance of reed trios is physically demanding, particularly for oboists; because of the small size of the ensemble, all three musicians play nearly constantly which allows little time for full breathing or for relaxing the embouchure. In light of these physical considerations, shorter contrasting movements are much more approachable by the ensemble. A further practical consideration which may have motivated the shorter movement works is the limitation presented by the recording process. As many composers may have written for the reed trio with the hopes of having a gramophone disc recorded, surely the limitations of the media were considered in compositional structure. Georges Auric's reed trio features two movements longer than the three-minute limitation of a 10-inch disc. The recorded interpretation is compromised by two awkward breaks needed for the changing of a disc side.

Couperin, and Rameau (Anthony, 1974, p. 4).

¹⁷ In his book, *Neoclassicism in Music from the genesis of the concept through the Schoenberg/Stravinsky polemic* (1996), Scott Messing discusses the lack of consistency in the defining features of the term Neoclassicism in music (p. xv).

¹⁸ Un retour à des lignes plus nettes, les traits plus fortement accusés, un rythme plus vigoureux...

By contrast, the movements of Jacques Ibert's *Cinq pièces en trio*, none of which exceeds two minutes fit handily on two disc sides with no artificial interruption of the work required.

The aesthetic consideration for the shorter movement form was the eschewing of sections of prolonged development which was seen in French interwar composition. *Dépouillement*, the stripping away or economizing of means, was a means of reacting against the excesses of previous generations. To substitute the extended development, the composer created variation and interest in his or her work by exploring the wide ranges of instrument color, articulation, and textural effects provided by the combination of three homophonic instruments.

Source material

Driving rhythms and dance-like movements are a perfect fit for the articulate sound of the reed trio. But the instruments of the ensemble can also portray an expressive lyrical quality, especially suggestive of folk-song. Early reed trios composed both in France and abroad were derived from three basic musical realms: 17th and 18th century music, folk music, and music of popular entertainment. The association of the ensemble with early music likely arose from the prominent use of oboe and bassoon in the works of Lully and Rameau. As of 1670, Lully filled his theatrical works with oboes, often contrasting the full orchestra with the texture of a three-voice ritornelle which he created by combining two hautboy lines with a bass line provided by bassoon. Later composers such as Couperin and Rameau would also incorporate this texture (Burgess & Haynes, 2004, p. 30). Borrowing from these early music traditions, several works for reed trio written in the 1930s take the form of an 18th century dance suite; small contrasting movements and dance rhythms suit the ensemble superbly. Such works as Noël-Gallon's *Suite en trio* (1933), Eugène Bozza's *Fughette, sicilienne, rigaudon* (1933), and Henri Tomasi's *Concert champêtre* (1938) make reference to this early music sound of the reed trio. Darius Milhaud's contribution to the Oiseau-Lyre compilation, his *Suite d'après Corrette*, Op. 161 (1937) brings the 18th century directly to the reed trio as he transcribes original material of Michel Corrette (1709-1795) to create his work.

The sounds of the three reeds—whether imitating bird calls or recalling the strident sounds of the bag pipes and shepherds' pipes—easily evoke the rustic atmosphere of folk music. Compositions for the reed trio genre which present folk melodies or present the bucolic atmosphere of the pastorale abound. A 1933 *Sonatina* by composer Sándor Veress used the

oboe, clarinet, and bassoon to present the complex and energetic rhythms of Hungarian folk dance. Milhaud's first work for reed trio, his *Pastorale*, Op. 147 (1935) references Beethoven's *Pastorale Symphony* and is filled with tongue-in-cheek quotations of the work. Use of folk music in works for reed trio became especially popular after the Second World War. Joseph Canteloube, renowned for his documentation of French folk song, created his *Rustiques* for reeds in 1946. The work is included in the Oiseau-Lyre compilation and is rich in its use of traditional folk music from the French provinces. Henri Sauguet's *Trio* of 1946, another post-Second World War work of the Oiseau-Lyre collection also presents the use of rustic folk dance, particularly in the third *Vivo* movement.

Composers also used the reed trio to evoke the world of popular music. This association of the reed instruments with popular entertainment may find its roots as far back as the ancient Greeks. Among the Greeks, it was a stringed instrument—the lyre—which, as the instrument of the cult of Apollo, emphasized art, culture and general spiritual uplift. By opposition, the instrument of the cult of Dionysius which sought excitement, enthusiasm and general revelry, was the aulos, an oboe-like double reed instrument (Burgess & Haynes, 2004, p. 11). Throughout music history, music for wind instruments has served a different function than that of string instruments. From the rollicking hautboy street bands of renaissance times to the modern military band, performances of wind music has always had a different social context, based more on entertainment of the masses than the more elite performance contexts of “loftier” instruments such as strings, keyboards, and voice. In this context, the *divertissement* with its suggestion of pure entertainment rather than enlightenment or edification is a frequently applied title in works for reed trio. It was along these lines that Schulhoff composed his *Divertissement* of 1927, the marks of dance-hall jazz apparent in such rhythmically-charged movements as the “Charleston” and the “Florida”. This spirit of entertainment also inspired the burlesque movements of Dutch composer Jan Koetsier's *6 Bagatellen* (1937). The influences of popular music, to be explored in a later chapter, are abundant in the *Trio pour hautbois, clarinette et basson* (1938) of Georges Auric, a work compiled in the second volume of the Oiseau-Lyre trios.

Listening to the Trio d'anches de Paris

Through gramophone recordings made by Oiseau-Lyre and other recording companies, the reed trio is unique among other chamber music genres: the sound of the archetypal

performing group and first interpretations of some of the core literature for the ensemble have been documented in sound recordings. The original 78s can indicate how the original Trio d'anches de Paris, possibly influenced by the composers who were present at the time of the first performances of the pieces, approached the notation of the Oiseau-Lyre printed parts. These recordings also allow the first-hand evaluation of Oubradous' concept of a homogenous sound for his ensemble.

Aspects of instrument color and some of the ensemble's interpretative decisions give these recordings made in the late 1930s a dated sound when compared to modern recordings of the same works; in the globalized performing environment of modern times, instrument sounds and interpretations have become more or less comparable and homogenized. Listening back through the decades, however, we become aware of how many aspects of interpretation (instrument timbre, use of vibrato, and approach to rhythmic flexibility) are trends linked directly to time (a particular period in music history) and to place (the performance traditions cultivated by a national school). In the past two decades, several useful books and articles provided by music scholars Robert Philip, Timothy Day, Nicholas Cook, and Daniel Leech-Wilkinson have suggested turning to sound recordings as a tool for evaluating how interpretation changes over the decades. Some of the areas outlined by Robert Philip in particular can be used as a starting point for examining the recorded performances of the Trio d'anches de Paris on the Oiseau-Lyre label. By listening to the basic sound of the group and to specific elements of interpretation (sound, phrasing and tempo variations) typical characteristics of French woodwind playing from the 1920s and 1930s can be identified.

The sound of the first reed trio

The fundamental idea behind the formation of the reed trio was the search for instruments which blend, or "perfect homogeneity" as the group called it. In *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance, 1900-1950* (1992), Robert Philip has devoted an entire chapter to woodwind playing, particularly addressing national styles. The Trio d'anches de Paris provides a perfect example of a typical fine French woodwind sound of the 1930s: the instrument tones are bright ("pungent" is an adjective often used to describe this quality of the French reed sound), and there is a noticeable use of vibrato.

Lefebvre's clarinet and Oubradous' bassoon timbres stand out as being much brighter and "reedier" than the modern sounds of both instruments. Oubradous, of course, plays on the French basson which has a more strident nasal quality than the darker German bassoon currently favored by orchestras and chamber ensembles outside of France, Belgium, and Luxembourg. It must also be observed that, even though the recording process used in the later part of the 1930s represents the innovations of electrical recording with the use of the microphone, only frequencies between 100 to 8000 Hz could be captured (Day, 2000, p. 16). It is possible that the brighter sound heard is enhanced by the lack of lower harmonics below 100 Hz which become lost in the recording process. What is remarkable to hear, however, is how masterfully all three players blend within this brighter sound palette, guided by the penetrating quality Myrtil Morel's oboe sound.

The use of vibrato in the recordings of the Trio d'anches de Paris is also significant; all three members of the ensemble, including clarinetist Pierre Lefebvre, make extensive use of a fast, shallow vibrato. As Robert Philip (1992) has pointed out, vibrato was also uncommon in general among woodwind players in the 1930s; French musicians of the time were unique in their use of the technique (p. 109). Vibrato in clarinet, which has gone out of fashion in most of Europe and in North America over recent decades (Hoeprich, 2008, p. 234), is a striking detail of Lefebvre's sound. The double-lip clarinet embouchure, a technique in which the top lip rather than the incisors form the strong point of contact on the clarinet mouthpiece was commonly used in the early decades of the 20th century (Hoeprich, 2008, p. 228). The use of lip vibrato often accompanied this approach to clarinet playing. Pierre Lefebvre, was an advocate of the more stable single-lip embouchure, however, in a small volume on clarinet technique which he published in 1939, he outlines the necessity of vibrato, produced by the lips, for creating an ethereal and expressive sound (Lefebvre, 1939, p. 9)

In the Trio d'anches de Paris recordings, the use of vibrato in all three instrumental voices, especially when heard in imitative passages between oboe and clarinet or bassoon and clarinet, further contributes to the ensemble's achievement of a homogenous musical line. Additionally, it should be noted that the very dry, almost dead studio acoustic needed for making electrical recordings would have compromised the resonance of the instrument tones making ensemble blend and intonation extremely challenging (Day, 2000, p. 17). Without the benefit of

favorable acoustic, all three members of the Trio d'anches de Paris use vibrato successfully to warm the instruments' timbres allowing more harmonic possibilities for a blended sound.

Flexibility of tempo

In many passages recorded by the Trio d'anches de Paris, a stylistic feature of interwar performance can be heard, identified by Philip as commonplace: tempo does not necessarily remain steady but is allowed to vary to reflect points of intensity and relaxation in the musical line. Arrival to cadence points at the end of phrases, especially when accompanied by crescendo often provokes *accelerando* in tempo to enhance the excitement. Applying the opposite logic, there is also a noticeable slowing down during more lyrical sections, particularly during minor sections. To a modern listener, this type of playing seems to indicate a rather haphazard approach to tempo, but according to Philip (1992), these variations are absolutely intentional and embraced as interpretive tools used to emphasize both the excitement and the pathos inherent in the musical line (p. 16).

Detachment

The recordings of the Trio d'anches de Paris document a strikingly restrained absence of musical expression in the more lyrical movements. The ensemble's interpretation of the second *Andante* movement of the Auric Trio, a movement which begs indulgence of expressive qualities, sounds almost surreal with the group's sense of cold detachment. Author Timothy Day identifies this non-expressive approach to performing, which sought to add nothing but what was notated by the composer, as the "neo-classical performing style" (Day, 2000, pp. 160-161). According to Day, several interpreters among them Claudio Arrau, applauded this "just mode of interpretation" which strove to avoid the "sensationalism" of over-interpretation (p. 161).

Approach to recording

Perhaps most striking in the recordings of the Trio d'anches de Paris is the fact that these discs, full of vitality and flair, are far from perfect. Oboist Myrtil Morel shows exquisitely joyful playing in the fifth movement of the Jacques Ibert *Cinq pièces en trio*, but his dotted rhythms lose their metric accuracy and articulation patterns appear to be improvised in the moment (PG 90; CPT3142, 2:21"). During the recorded first movement of the Auric *Trio*,

clarinetist Lefebvre loses the line and stops playing altogether for four bars (OL 103, 1447, 0:50"). Untidiness is often heard at the ends of movements. The recording process of the late 1930s did not allow for editing and repeat takes were an expensive proposition (Day 2000, p. 8) While the imperfections of these early recordings are unsettling to modern listeners accustomed to the polished performances achievable by the process of editing multiple takes, it points to a very unself-conscious approach to the recording process. Though the audience was replaced by a microphone and a recording technician, it is likely that these recording sessions were approached as a live performance where anything could happen. Released from the burden of having to create a perfect product, there is a delightful sense of improvisation and impetuosity in the Trio d'anches de Paris recordings; this is particularly noticeable in the ensemble's interpretations of such ebullient works as the Ibert *Cinq pièces* and the Auric *Trio*.

Isolating what sounds strange and old-fashioned in the Oiseau Lyre recordings of the Trio d'anches de Paris emphasizes how many aspects of interpretation are based on trends and tastes which change through the decades. The recordings do however present qualities of the group which are timeless: virtuosity and spirited performances. Perhaps the greatest value of these recordings is that their creation and the creation of the matching scores carried the reed trio concept into the future. Composers continued writing for the reed trio long after the original Trio d'anches de Paris stopped performing. The recordings which the ensemble made with Oiseau-Lyre serve both as their legacy and as a foundation for the reed trio genre.

Recordings made by the Trio d'anches de Paris

Table 1.1: Recordings made by the Trio d'anches de Paris

| Composer | Work | Recording | Label | Disc # | disc code |
|---------------|--|-----------|-------------|--------|-----------|
| R. Hahn | <i>Eglogue</i> | 1936* | Pathé | PA 929 | CPT 2685 |
| F. Decruck | <i>Var. sur "Le p'tit Quinquin"</i> | | | | CPT 2686 |
| P.-O. Ferroud | <i>Trio en mi</i> | 27/1/1937 | Pathé | PG 84 | CPT 3098 |
| | | | | | CPT 3099 |
| | | | | PG 85 | CPT 3100 |
| | | | | | CPT 3101 |
| D. Milhaud | <i>Pastorale, Op.147</i> | 26/2/1937 | Pathé | PG 90 | CPT3141 |
| J. Ibert | <i>Cinq pièces en trio</i> | | | | CPT3142 |
| J. Ibert | <i>Cinq pièces en trio</i> | 1/12/1937 | Oiseau Lyre | OL 5 | 1045 |
| | | | | | 1046 |
| H. Barraud | <i>Trio</i> | 1/12/1937 | Oiseau Lyre | OL 6 | 1067 |
| | | | | | 1068 |
| | | | | OL 7 | 1069 |
| | | | | | 1070 |
| J.S. Bach | <i>Prélude et fugue</i> | 1/12/1937 | Oiseau-Lyre | OL 8 | 1071 |
| | | | | | 1072 |
| W.A. Mozart | <i>Divertimento No. 4 (K Anh. 229 (K. 439 b.))</i> | 1/1 1938 | Oiseau Lyre | OL 15 | 1091 |
| | | | | | 1092 |
| | | | | OL 16 | 1093 |
| | | | | | 1094 |
| D. Milhaud | <i>Suite d'après Corrette, Op. 161</i> | 6/1/1938 | Oiseau Lyre | OL 17 | 1095 |
| | | | | | 1096 |
| | | | | OL 18 | 1097 |
| | | | | | 1098 |

| Composer | Work | Recording | Label | Disc # | disc code |
|-------------|--|-----------|------------------------------------|--------|-----------|
| W.A. Mozart | <i>Divertimento No. 5</i> (K Anh. 229 (K. 439 b.)) | 1938? | Oiseau Lyre | OL 36 | 1200 |
| | | | | | 1201 |
| | | | | OL 37 | 1202 |
| | | | | | 1203 |
| W.A. Mozart | <i>Divertimento No. 1</i> (K Anh. 229 (K. 439 b.)) | 1938* | Oiseau Lyre | OL 64 | 1335 |
| | | | | | 1336 |
| | | | | OL 65 | 1337 |
| | | | | | 1338 |
| W.A. Mozart | <i>Divertimento No. 2</i> (K Anh. 229 (K. 439 b.)) | 1938* | Oiseau Lyre | OL 66 | 1272 |
| | | | | | 1273 |
| | | | | OL 67 | 1274 |
| | | | | | 1275 |
| W.A. Mozart | <i>Divertimento No. 3</i> (K Anh. 229 (K. 439 b.)) | 1938* | Oiseau Lyre | OL 68 | 1264 |
| | | | | | 1265 |
| | | | | OL 69 | 1266 |
| | | | | | 1267 |
| S. Golestan | <i>Petite Suite Bucolique (en forme de Trio)</i> | 1938* | Gramophone (Voix de son maître) | DA | 0LA 2601 |
| | <i>Chanson du pays pour basson</i> | | | 4919 | 0LA 2602 |
| | | | | DA | 0LA 2603 |
| | | | | 4920 | 0LA 2604 |
| J. Rivier | <i>Petite Suite</i> | 13/7/1938 | Gramophone (Voix de son maître) | DB | 2LA 2696 |
| | | | | 5083 | 2LA 2697 |

| Composer | Work | Recording | Label | Disc # | disc code |
|-----------------|---|------------------|--------------|---------------|------------------|
| G. Auric | <i>Trio pour hautbois, clarinette et basson</i> | 1/1/1939 | Oiseau Lyre | OL 103 | 1447 |
| | | | | | 1448 |
| | | | | OL 104 | 1451 |
| | | | | | 1452 |
| Bach | <i>English Suites</i> , (BWV 806–811) | 4/1/1939 | Oiseau Lyre | OL 120 | 1449 |
| | | | | | 1450 |
| Bach | <i>French Suites</i> , (BWV 812– 817) | 4/1/1939 | Oiseau Lyre | OL 121 | 1455 |
| | | | | | 1456 |

Documented performances of the Trio d'anches de Paris (1934-1939)

Table 1.2: Documented performances of the Trio d'anches de Paris (1934-1939)

| Source | Sponsor | Venue | Date of Performance | Composer | Works performed |
|-----------|--|---------------------------------|---------------------|--------------|--|
| GC | Musique moderne | Foyer mus. Russe | 22/01/1934 | P.O. Ferroud | <i>Trio en mi</i> |
| GC | Société nationale | Salle Chopin | 10/02/1934 | E. Bozza | <i>Fughette, Sicilienne, et Rigaudon</i> |
| M | Triton | École normale de musique | 16/02/1934 | P.O. Ferroud | <i>Trio en mi</i> |
| | | | | F. Lazar | <i>Trio</i> |
| SP | Société nationale | École normale de musique | 05/03/1935 | M. Dautremer | <i>Suite</i> |
| SP | Triton | École normale de musique | 15/03/1935 | J. Rivier | <i>Petite Suite</i> |
| RM | Auditions du Mardi de <i>La Revue Musicale</i> | | 21/01/1936 | J. Rivier | <i>Petite Suite</i> |
| RM | Association des concerts de <i>La Revue Musicale</i> | chez Mme la Comtesse de Behague | 22/03/1936 | Milhaud | <i>Pastorale</i> |
| GC, SP, M | Société nationale | École normale de musique | 05/04/1936 | B. Ikononov | <i>Trio</i> |
| | | | | C. Arrieu | <i>Pastorale et Scherzo</i> |
| RM | Triton | École normale de musique | 29/04/1936 | H. Barraud | <i>Trio</i> |
| M | Triton | École normale de musique | 29/01/1937 | P.O. Ferroud | <i>Trio en mi</i> |
| | | | | F. Lazar | <i>Petite Suite</i> |

| Source | Sponsor | Venue | Date of Performance | Composer | Works performed |
|--------|--|--------------------------|---------------------|--------------|--------------------------------|
| M | Société nationale | École normale de musique | 21/02/1937 | M. Orban | <i>Trois Pièces</i> |
| M | Triton | École normale de musique | 03/03/1937 | H. Barraud | <i>Trio</i> |
| | | | | H. Martelli | <i>Trio</i> |
| M | Ass. Blumenthal | | 19/03/1937 | P.O. Ferroud | <i>Trio en mi</i> |
| GC, M | Triton | École normale de musique | 12/04/1937 | J. Ibert | <i>Cinq pièces en trio</i> |
| | | | | J. Rivier | <i>Petite Suite</i> |
| RM | Auditions du Mardi de <i>La Revue Musicale</i> | | 05/04/1937 | M. Orban | <i>Trois Pièces</i> |
| RM | Auditions du Mardi de <i>La Revue Musicale</i> | | 30/11/1937 | A.. Roussel | <i>Andante (Trio inachevé)</i> |
| M | Société nationale | Salle Chopin | 22/01/1938 | E. Goué | <i>Trois Pièces</i> |
| GC | Triton | École normale de musique | 05/04/1938 | A. Roussel | <i>Andante (Trio inachevé)</i> |
| M | La Sérénade | Salle Gaveau | 28/11/1938 | D. Milhaud | <i>Suite d'après Corrette</i> |
| | | | | G. Auric | <i>Trio</i> |

| Source | Sponsor | Venue | Date of Performance | Composer | Works performed |
|----------------|-----------------------------|--|---------------------|-------------------|--------------------------|
| GC | Triton | École normale de musique | 20/01/1939 | H. Barraud | <i>Trio</i> |
| M | Société nationale | Salle Chopin | 25/01/1939 | K. Konstantinov | <i>Trio</i> |
| M | Triton | École normale de musique | 23/01/1939 | H. Tomasi | <i>Concert champêtre</i> |
| GC | Triton | École normale de musique | 20/02/1939 | H. Martelli | <i>Trio</i> |
| | | | | H. Barraud | <i>Trio</i> |
| M. Chimènes | Les Amis de la Jeune France | chez Mme la Duchesse Edmée de La Rochefoucauld | 24/03/1939 | J-Y. Daniel-Lesur | <i>Suite</i> |

Sources:GC *Le Guide du concert*M *Le Ménestrel*RM *La Revue musicale*SP *La Semaine à Paris*

Works dedicated to the Trio d'anches de Paris

Table 1.3: Works dedicated to the Trio d'anches de Paris

| Composer | Work | Date of publication | Publisher |
|-------------|--|---------------------|-------------------|
| E. Bozza | <i>Fughette, Sicilienne, et Rigaudon</i> | 1933 | P. Richard |
| J. Rivier | <i>Petite Suite</i> | 1934 | Fougères |
| F. Decruck | <i>Variations en trio sur l'air du P'tit Quinquin (1935)</i> | | not published |
| D. Milhaud | <i>Pastorale, Op.157</i> | 1935 | Le Chant du monde |
| C. Arrieu | <i>Trio en Ut</i> | 1948 | Amphion |
| H. Barraud | <i>Trio</i> | 1938 | Oiseau-Lyre |
| M. Orban | <i>Trois Pièces</i> | 1937 | P. Schneider |
| F. Foret | <i>Suite</i> | 1953 | Costallat |
| H. Martelli | <i>Trio</i> | 1938 | Costallat |
| M. Franck | <i>Trio</i> | 1937 | Selmer |
| J. Ibert | <i>Cinq pièces en trio</i> | 1935 | Oiseau-Lyre |
| A.. Roussel | <i>Andante (Trio inachevé) (1937)</i> | | not published |
| H. Tomasi | <i>Concert Champêtre</i> | 1938 | Lemoine |
| E. Goué | <i>Trois Pièces</i> | 1939 | P. Schneider |
| F. Decruck | <i>Trio Classique</i> | | not published |

Chapter 2 –Jacques Ibert, *Cinq pièces en trio* (1935)

Introduction

Jacques Ibert's *Cinq pièces en trio* for oboe, clarinet and bassoon (1935) is a favored and frequently programmed work in the reed trio repertoire. The work was originally published by Oiseau-Lyre as three separate instrumental parts accompanied by OL5, a 10-inch 78 rpm recorded interpretation of three movements by the Trio d'anches de Paris. To date, scant academic study has been made on this trio. As was previously mentioned, Jacqueline Bretz's thesis *The Reed Trio: Analysis of Works by Ibert, Françaix, and Schreiner* (2013) presents a cursory analysis of the work and briefly approaches some of the performance difficulties.

This chapter will present a three-part study of the *Cinq pièces en trio*, beginning with a brief biographical sketch of the composer's life and works as well as a section outlining stylistic features of Jacques Ibert's works for winds. The third and final section of this chapter presents a detailed analysis of the *Cinq pièces*, describing the structure of the work and outlining challenges for interpretation. Particularly addressed in this section will be performance difficulties arising from the many notational problems discovered in the Oiseau-Lyre instrumental parts. The editing process for the *Cinq pièces* differs in approach due to the fact that two primary sources of reference were located for consultation, not only the Oiseau-Lyre recording OL 5 but also the original manuscript of the work with penciled notes by bassoonist Fernand Oubradous¹⁹. Both references were used to gain insights on the work and to propose solutions to notational problems. A complete edited score of the work as well as a list of compiled errata will be presented at the end of this chapter.

Part 1: Biographical notes—Jacques Ibert (1890-1962)

Born in Paris in 1890, Jacques Ibert was the son of Marguerite Lartigue Ibert and Antoine Ibert. As an only child, he shouldered all of the ambitions of his two parents. Antoine Ibert ran a successful import-export company and had the expectation that his son would grow up to join him in the family business. Marguerite Ibert was a Paris Conservatoire trained pianist whose

¹⁹ This document can be consulted in the Music Department of the Bibliothèque nationale de France

own aspirations of becoming a concert musician had been crushed by her father who felt such a career was unsuitable for a woman from a reputable family. Her mother, a native of Peru, was of Spanish descent and a distant cousin of Manuel de Falla. From the age of four, young Jacques Ibert was groomed by his mother to have the career of a virtuoso musician that was denied her. Early efforts on violin were abandoned because the instrument proved too strenuous for the boy whose health was delicate and physical stamina lacking. Marguerite switched her son to piano and became his first teacher, lamenting that her son was more interested in improvising and experimenting with harmony than in perfecting the disciplined technique required of a concert pianist. Through these early lessons with his mother, Jacques Ibert decided at a young age that his life was destined to be in music, not as a performer but as a composer (Michel, 1967, p. 11).

Ibert's completion of his baccalaureate at the Collège Rollin in 1908 coincided with a financial disaster for his family. The loss of a shipment of merchandise combined with an insurance fiasco brought the family business to the verge of bankruptcy. Putting aside thoughts of composition studies at the Conservatoire, young Ibert went to his father's aid and began working in the warehouse of the import-export company. For two years he labored stocking shelves and selling wares, secretly taking evening classes in harmony and solfège. Hoping to encourage her son, Marguerite sent some of his work to her distant cousin, de Falla, who found merit in the young man's writing and encouraged his ambition to compose. Perhaps bolstered by this praise, Jacques Ibert confronted his father with his intention to enroll in the Conservatoire to study composition. Antoine's disapproval resulted in a complete cut to financial support for his son. Without means of subsistence, but free to pursue composition, Jacques Ibert eked out a living by accompanying, teaching harmony and working as a movie hall pianist. This latter endeavor was one he quite enjoyed and perhaps foreshadowed a future affinity for writing film scores (Michel, 1967, p. 22).

1910-1919: Studies and World War I

Ibert entered the Paris Conservatoire in 1910, at the age of 20, already older for an entering student. After studying harmony with Émile Pessard and counterpoint with André Gédalge, he was admitted in the composition class of Paul Vidal. Gédalge would prove an excellent mentor for the young composer, and he accepted Ibert into his exclusive studio class of composition and orchestration reserved for the finest students. It was in this private class that

Ibert would meet fellow students Arthur Honegger and Darius Milhaud who would be lifelong friends.

Ibert's studies ended abruptly in 1914 at the outbreak of the First World War. Serving at a medical unit at Amiens as a surgical assistant and anesthetist he had the honor to care for composer Albert Roussel who had been interned (Michel, 1967, pp. 24-25). For a year and a half, Ibert served in hospitals and on the war front, his work and courage highly praised by medical officers. He was discharged for medical reasons in 1916 when he contracted paratyphoid. After recovery, Ibert insisted on continued service and was given an officer's commission in the French Navy. Following eighteen months of service in the northern ports of France, he was given highest military honors, the Croix de Guerre.

1919-1923—Prix de Rome

Military service kept Ibert away from Paris during the crucial time when the activities and concerts of Erik Satie and Les Nouveaux Jeunes were shaking up the music scene. At the end of the war and upon returning to Paris, Ibert was twenty-eight years old, with incomplete conservatoire training and very few musical accomplishments. While he briefly considered continuing a career with the military, fiancée Marie-Rose Veber encouraged him to retake his path as a composer. Against all odds, and despite scanty preparation and much discouragement from his former Conservatoire teachers, Ibert competed for and won the coveted Prix de Rome on his first attempt with his first cantata *Le Poète et la Fée*. The prize awarded him a four-year stay at the Villa Medici in Rome, where he was finally able to take to composing full time.

While in Rome, Ibert produced an extensive body of work. *La Ballade de la geôle de Reading*, an orchestral work based on poems of Oscar Wilde, was followed by *Persée et Andromède*, a two-act opera based on a libretto by his brother-in-law Michel Veber (pen name "Nino"). A second symphonic poem, *Escales*, recalled ports of call from Ibert's naval experience. One of the jury's requirements for the tenure at Villa Medici was the production of a quartet. Defying convention, Ibert wrote his first quartet, *Deux mouvements*, not for strings but for winds, namely for two flutes, clarinet, and bassoon. *Deux mouvements* was given its debut performance by Louis Fleury and other members of the Société Moderne d'Instruments à Vent on an April 28, 1923 concert for the Société Nationale (Duchesneau, 1997, p. 283).

1923-1937—Paris

Performances of Ibert's compositions from his years at Villa Medici were lauded by critics in Paris, launching Ibert's fame in the music scene and resulting in continual commissions and publications. From 1923 to 1937, he prospered in the city, composing prolifically and receiving constant critical acclaim. During this period, when brutal stylistic battles raged between the composer societies, Ibert refused to ally himself with any particular school, preferring to maintain his independence and objectivity. Works of Jacques Ibert were performed in concerts of both the Société nationale and the Société musicale indépendante. His operas included his highly successful comic work, *Angélique* (1927) and his opera *Le Roi d'Yvetot* (1930). His incidental music for the stage was always in demand, and he cleverly repurposed much of this music into concert works. Stage music for Eugène Labiche's *Un chapeau de paille d'Italie* was later transformed into his popular *Divertissement* (1930) for small orchestra (Michel, 1967, p. 127). Also refashioned from stage music was the well-known wind quintet, *Trois pièces brèves*. In 1930, Ibert used the wind quintet to provide incidental music for a production of *Le Stratagème des roués* (*The Beaux' Stratagem*) at the Théâtre de l'Atelier. By reworking the score but maintaining the instrumentation, Ibert produced his *Trois pièces brèves*, a work whose charm led it to become one of the most performed and recorded works of the wind quintet repertoire (Keller, 2011, p. 258). Other notable works for winds composed during the Paris years include the *Concerto pour flûte et orchestre*, (1934) the *Concertino da Camara* for alto saxophone (1935), and the reed trio *Cinq pièces en trio* (1935).

Although Jacques Ibert was never part of the Les Six grouping, he was of the same generation and maintained close friendships with several group members especially Milhaud and Honegger. Ibert did collaborate in some group works with his contemporaries during this interwar period in Paris. Alongside Ravel, Roussel, Milhaud, Poulenc, and Auric, Ibert was asked to contribute a movement to the children's ballet *L'éventail de Jeanne*, a work presented at the Paris Opéra in 1929. Ibert also allied himself with Pierre-Octave Ferroud, Milhaud, Honegger, Jean Rivier, and Henri Tomasi (among others) in 1932 to become part of the active committee of Triton, a new composer society for promoting the creation of chamber music (Duchesneau, 1997, p. 135). Several of Ibert's works for chamber music had their debut

performances at Triton including the Concertino da camera for alto saxophone, the *Cinq pièces en trio*, and part of his string quartet (Duchesneau, 1997, p. 331-338).

It can be assumed that Jacques Ibert made the acquaintance of Louise Hanson-Dyer during this period in Paris. Hanson-Dyer's 1929 house-warming party which featured the first performance of Gustav Holst's *Twelve Songs*, Op. 48 includes Ibert's name on the guest list (Davidson, 1997, p.170). The composer's name also appears in the guest book for many of Hanson-Dyer's evening salon concerts through the 1930s. The composer also agreed to serve as a member of the advisory committee upon the 1932 founding of Hanson-Dyer's Éditions de l'Oiseau-Lyre press (Davidson, 1997, p. 192). Along with Milhaud, Auric, Roussel, and Ferroud, Jacques Ibert participated in Louise Hanson-Dyer's *Pipeaux 1934* project which published small pieces for the bamboo pipe movement popular in England and France. Ibert's contribution to the small publication, a piece dedicated to Hanson-Dyer, was a *Pastoral* for four pipes. His *Cinq pièces en trio* of 1935 was published and recorded by Oiseau-Lyre as part of the Trio d'anches de Paris project of 1937-1939, although the release of the combined publication was delayed until 1947, well after the end of the Second World War (Davidson, 1997, p. 315).

In 1936, when the Popular Front government rose to power in France, Ibert was asked to take part in the Fédération musicale populaire's (FMP) dramatic production of Romain Rolland's *Le 14 Juillet*. For this mass group production, Ibert contributed the opening "Ouverture;" this movement written for a 41-piece wind ensemble shows off the composer's proclivity for writing for wind instruments (Moore, 2006, p. 187). During these left-leaning years, Ibert provided a music column for the communist publication, *Marianne*, a column which Georges Auric would later assume. In keeping with the ideologies of the FMP, which advocated collaborative works and the targeting of broad audiences, Ibert participated in a project with long-time friend Arthur Honegger, creating *L'aiglon* (1937) an opera intended for wide public appeal. Ibert was marked by the FMP as an ideal candidate for a high administrative position such as director of the Conservatoire or director of the Opéra-Comique; always the independent, Ibert perhaps felt confined by the dictates of the FMP, and, seeing the opportunity to remove himself from Parisian music politics, happily accepted an appointment in 1937 to direct the French Academy at Villa Medici (Fulcher, 2005, p. 235).

1937-1944—Rome and Second World War

Leaving Paris, Ibert resumed life in Rome carrying out the administration of the Villa Medici and supervising the activities of Prix de Rome winners. Ibert remained in this position until 1940 when, upon Mussolini's declaration of war against France, the Villa was closed down. On returning to France, Ibert resumed his duties with the French Navy, shipping off with the resistance forces to Morocco. Ibert's brief participation in the naval resistance led to persecution by the Vichy government which took power in the occupied nation in 1940. Labeled as a subversive, Ibert's music could not be performed or broadcast on the radio during the years of occupation. In search of artistic and personal freedom, Jacques fled with his family first to the south of France and later to Switzerland. The years of the Second World War were especially difficult for the composer whose already delicate health suffered further during his years of exile. Ibert produced very few new works during these years (Michel, 1967, p.74).

1944-1963—Later years and retirement

Jacques Ibert was able to resume his post at Villa Medici in 1944 and in the familiar environment immediately resumed composition. Ever the musical diplomat, he made two trips to the Americas, to South America in 1948 and North America in 1950, where he helped popularize his work and the works of other French composers in the new world. Boston Symphony director Serge Koussevitzky invited him to act as composer in residence at the symphony's summer home at Tanglewood. The trip to the United States resulted in several new commissions including the composition of *The Triumph of Chastity* for the Ruth Page Ballet, music for Gene Kelly's film *Invitation to the dance: Circus*, and the *Louisville-Concert* for the orchestra of Louisville, Kentucky (Michel, 1967, p. 82-83).

In 1955, Ibert received the honor of appointment as administrative director of the Réunion des théâtres lyriques nationaux, the organization which oversaw the direction of both the Opéra de Paris and the Opéra-Comique. According to biographer Gérard Michel (1967, p. 86) the heavy responsibilities of running the organization while simultaneously administering at the Villa Medici was taxing to Ibert's health. After two years in the position, the composer chose to return to Rome, fulfilling his duties there until his retirement in 1960. After years of poor health and fatigue, Jacques Ibert died of a stroke in 1962 at the age of 71.

Part 2: Stylistic traits in the wind works of Jacques Ibert

As a young prize winner in residence at the Villa Medici, Jacques Ibert horrified the academic board of the Prix de Rome with one of his new compositions; while he did write a quartet as was expected of all prize winners, his contribution, *Deux mouvements*, was for wind quartet rather than string quartet. By writing this small composition of 1921, Ibert demonstrated not only his early interest in wind instruments, but also the value he placed on artistic freedom over the dictates of convention.

Jacques Ibert and his body of works defy an easy categorization. The decades of the early 20th century abounded in composer societies and composer groupings (the Scholists, Les Six, École d'Arcueil, and La Jeune France), and fierce battles in the musical press over “schools” and styles of composition. Ibert chose distance and objectivity in the midst of these debates, refusing to defend any particular school or style. Ibert was quoted as saying “the word system horrifies me and I thumb my nose at preconceived rules.”²⁰ Further he stated, “fleeing all theories which could enslave me, I write according to the demands of my sensibilities (Michel, 1967, p. 95).²¹ With the exception of the FMP years of the mid-30s, Ibert kept his collaborations with other composers brief and was frequently absent from the Parisian music scene. Musicologist Rollo Myers (1971) applies the most accurate label to Jacques Ibert who distinguishes himself among French composers of his generation as being an “independent” (p. 145). Additionally, Ibert cannot be defined by his preferences for any particular type of music. His large body of work includes compositions for nearly every genre including stage and screen. Where Ibert does make his significant mark, however, is in his contribution to wind instrument repertoire, in particular with his finely-crafted chamber music for winds.

Biographer Gérard Michel (1967) has written that Ibert found composition for winds with their diverse instrumental colors particularly tricky. Michel further wrote that Ibert, a strict self-disciplinarian, thrived on challenging himself; to overcome the difficulty, he adopted his own strategies for writing wind music (p. 152). In his dissertation, *An Analytical Study of the Flute Works of Jacques Ibert* (1980), author Francis Timlin has provided the most thorough

²⁰ Le mot *système* me fait horreur, et je fais le pied de nez aux règles préconçues.

²¹ Fuyant toute théorie dont je pourrais devenir l'esclave, j'écris selon les exigences de ma sensibilité

examination of characteristics which define the wind writing of Jacques Ibert. While Timlin wrote extensively on the subject, providing full analyses of Ibert's flute works, four basic characteristics can be isolated and applied to analyses of other works for winds including the reed trio *Cinq pièces en trio*.

Brevity and short forms

Unlike other musicians of his generation including members of Les Six, Ibert did not openly proclaim a need to move away from the expansive writing of the previous generation nor did he join the attack on the excesses of Impressionism and German Romanticism. In the end, however, simplicity and brevity, the antithesis of the previous generation is a primary characteristic of Jacques Ibert's wind composition. For Ibert simplification meant the return to the limits of short tightly-controlled forms. Timlin (1980) wrote that Ibert structured most of his works for winds by juxtaposing contrasting motives which he would repeat in variation and sometimes fragment and recombine. Sections of development, however, were usually avoided. Ibert favored shorter forms—the sonatina and the suite. Above all, Jacques Ibert's chamber works for winds sought to avoid overstatement and elaboration, valuing instead brevity and clarity (p. 15).

The suite *Le Jardinier de Samos*, originally written as stage music for a production by the same name, is an example of a work structured over several short movements. The 1924 work, set for the eclectic combination of flute, clarinet, trumpet, violin, cello, and percussion combines five small diverse movements—"Ouverture," "Air de danse," "Prélude du 2ème acte," "Prélude du 4ème acte," and "Prélude du 5ème acte"—to form the work. As will be later shown, Ibert returns to this same five short movement pattern to structure the *Cinq pièces* for reed trio.

Variation

Timlin (1980) has written that in the absence of development sections, Ibert derived interest in his wind writing through the use of variation: applying ornamentation to his repeated motives and exploring a wide palette of dynamic nuance and instrumental color (p. 16). A perfect example of this varying of material can be seen in the wind quintet *Trois pièces brèves* (1930). In this work, Ibert initially presents his jocular principal theme in oboe in *piano* dynamic with sparse accompaniment (Ex. 2.1).

2

Fl. *pp* *mf*

Htb. *p* *mf*

Cl. en Sib *pp sub.*

Cor en Fa *p*

Bsn. *pp sub.* *mf*

Example 2.1: J. Ibert, *Trois pièces brèves*, I. Allegro, page 2.

Dynamic and textural variation of this theme is subsequently created by repetition in *fortissimo* octaves with the accompaniment of the entire ensemble (Ex. 2.2).

3

Fl. *ff*

Htb. *f*

Cl. en Sib *f*

Cor en Fa *f*

Bsn. *f*

Example 2.2: J. Ibert: *Trois pièces brèves*, I. Allegro, page 3.

To further diversify the original material, Ibert returns the theme to oboe at rehearsal mark 5, but alters the mode through the use of A minor and varies rhythm by replacing the triplet movement with simple sixteenth notes (Ex. 2.3).

The image shows a musical score for rehearsal mark 5. It features five staves: Flute (Fl.), Oboe (Htb.), Clarinet in B-flat (Cl. en Sib), Cor Anglais (Cor en Fa), and Bassoon (Bsn.). The music is in 2/4 time. The Oboe part begins with a piano (pp) dynamic and plays a melodic line consisting of sixteenth notes. The Clarinet in B-flat part also starts with a piano (pp) dynamic and plays a similar melodic line. The Flute, Cor Anglais, and Bassoon parts are mostly silent, indicated by rests.

Example 2.3: J. Ibert: *Trois pièces brèves I. Allegro*, page 5.

Ibert also relies on variation techniques to create interest in his highly-repetitive reed trio, *Cinq pièces en trio*. The shortened length and tight form of the work only allows simple variation which is limited to altered articulation patterns and rhythmic ornamentation of motives. Variation seen in this work will be further explored in the following section.

Ibert shows his true mastery of writing for winds through his use of instrumental color for creating further variation. Ibert obviously had a sense of pride in the high level of wind playing heard in France stemming from the traditions of Taffanel, and he dedicated his *Deux mouvements* for wind quartet to the Société moderne d'instruments à vent (Ibert, 1923, p. 1). The composer's works do challenge the skills of fine interpreters as they demand a full range of dynamics including the extremes of *fortissimo* and *pianissimo*. The opening of the third movement of *Trois pièces brèves* exemplifies this use of dynamic extremes as well as Ibert's innovative use of the wind instrument palette. Here the composer tests the dynamic flexibility of the three upper voices as he demands a dramatic diminuendo from *fortissimo* to *pianissimo* in the space of a single bar (Ex. 2.4). The fanfare figure which appears first in the second bar shows

Ibert's transformation of timbre as he presents the figure three times, first in the heroic dynamic and color of the open horn, then in minor with the menacing edge of the stopped horn timbre, and finally in bassoon, the fuller low sound allowing the triumphant return to major mode, highlighted with the final crescendo-diminuendo gesture. Bassoon is then required to reduce to a sudden *pianissimo* with an entrance on low B.

Assez lent (♩ = 66)

Fl.
Htb.
Cl. en Sib
Cor en Fa
Bsn

1 Allegro scherzando (♩ = 112)

p stacc.
p stacc.
p
pp

Example 2.4: J. Ibert: *Trois pièces brèves*, III. *Assez lent*, *Allegro scherzando*, page 13.

A further indication of Ibert's confidence in performers is his hesitance to dictate musical nuances in his score, instead allowing performers the freedom to create their own interpretations.

Long musical lines such as seen in the second movement of the *Trois pièces brèves* call for subtle shaping, yet Ibert trusts the interpreter to create movement and direction (Ex. 2.5). In this example, Ibert only notates the dynamic; questions of tempo flexibility, hierarchy of voices, and the use of smaller dynamic movement are trusted completely to the discretion of the performers.

Andante (♩ = 42)

Fl.

Cl. en Si b

f

mp

mf

p

Example 2.5: J. Ibert: *Trois pièces brèves*, II. Andante, page 11.

Ibert's famous long lines appear as well in the second and fourth movements of the *Cinq pièces en trio*, where again, the composer shows his confidence in his interpreters by notating sparsely.

Rhythm

Rhythm is a key element to Ibert's writing, and the composer bases many of his thematic figures on rhythmic patterns suggestive of movement—marches, giges, and polkas. Distinctive of Ibert's composition, however, is his use of rhythm in accompanying figures. Much of the gaiety and charm of the composer's music comes from his manner of providing an active rhythmic movement which underlies the main theme. An example can be seen in the *Deux mouvements* of 1923 where a lyrical clarinet melody is enlivened by an animated sixteenth note accompaniment in the two flutes (Ex. 2.6).

19 Vite

Example 2.6: J. Ibert: *Deux mouvements*, II. *Assez vif et rythmé*, page 10.

As will be later shown, both the fourth and fifth movements of the *Cinq pièces* use this technique of underlying rhythm to energize and motivate a simpler melodic line.

Example 2.6 further illustrates Ibert's manner of liberating himself from the rhythmic constraints of the barline. Tied rhythms in the bassoon line defy the 3/8 meter by creating a hemiola effect. Ibert will also be shown to oppose the limitations of meter in his *Cinq pièces* as he provides phrases in 4/4 against the 3/4 time signature of his fourth *Andante* movement. The fourth movement also demonstrates the composer's manner of creating intricate composite rhythms through vertical layering of simpler figures over the three voices.

Striking in Ibert's slow movements is the contrast which is created by the sudden absence of rhythmic impetus. Lyrical phrases are extensive, wandering, and in no hurry to conclude. The use of rhythmic augmentation, *rallentando*, and *fermata* give these slow movements a sense of timelessness and provide the listener with a brief respite from the constant forward energy of the livelier movements. This long line, previously seen, is a feature of the second movement of the wind quintet, *Trois pièces brèves*, where a prolonged imitative dialogue between flute and clarinet tests the breath control of the two players (Ex. 2.5). Ibert will be shown to use the extended line in a very similar manner to create canonic imitation between oboe and clarinet in the second *Andantino* movement of the *Cinq pièces*.

Objectivity

While Ibert's wind works do contain these expressive lengthy phrases, the composer was always careful to control emotional intensity, preferring to imply rather than impose an emotional high point to the phrases. As Francis Timlin wrote (1980), "just as Ibert's forms are concisely ordered, so is the emotional content of the works carefully calibrated and controlled" (p. 17). While a climactic moment may be approached in the musical line, Ibert is deft at retreating and rebuilding intensity without ever actually indulging in an arrival. The theatrical opening of the third movement of *Trois pièces brèves* (Ex. 2.4) illustrates this characteristic perfectly. The movement opens boldly, and the use of dominant seventh chord in the third bar implies a cadential resolution which is evaded by a chromatic descent in the upper voices and a drift down to *pianissimo*; the dynamic rise to the F sharp dominant seventh chord in the bar proceeding rehearsal mark 1 again creates the expectation of a strong cadence to the tonic chord, but Ibert instead provides the awaited B in an understated *pianissimo* entrance in low bassoon. This manner of ending a section or ending a movement with a sudden retreat of intensity through decreased dynamic and quieting of rhythmic movement is a method of regaining emotional control and a technique seen throughout Ibert's *Cinq pièces en trio*. The use of this method of tapering and thinning to reduce intensity is given the label of attenuation by Claude Rostand and, as it is commonplace in the works of Henry Barraud, will be further developed in the fourth chapter of this study.

Another manner in which Ibert controls emotional intensity is through the use of canon. With the juxtaposition of two or more imitative lines, the impact of arrival to a single climactic event is diffused by its concurrence with compelling dynamic movement in a second or third voice. Use of this technique can be seen in the flute and clarinet canon which opens the *Trois pièces brèves*; here attention called to the crescendo in clarinet is quickly redirected by a subsequent crescendo in flute in the following bar (Ex. 2.5). Ibert uses the canon in this manner in the second movement of his reed trio where the climax of a rising line is distributed between two imitative voices. Restraint could be seen as Ibert's reaction to the excesses of the 19th century; however Timlin (1980) attributed the objectivity heard in the wind works as a reflection of the composer's own reserved and refined character (p. 17).

Part 3: Analysis of *Cinq pièces en trio* (1935)

Introduction

This section aims to present and analyze the work, *Cinq pièces en trio*, proposing the structural framework of the composition and detailing musical features of the five movements. Additionally, considerations for performance and difficulties of interpretation will be discussed. This section also identifies errata discovered in the instrumental parts published by Oiseau-Lyre. The process of juxtaposing these three instrumental voices in the form of a full score pointed to obvious disagreement between the parts with regards to dynamic markings, articulation markings, and beaming patterns.

Examination of the historical recording OL 5 with Sonic Visualiser analysis software provided detailed information on the original group's interpretation to the work, and in particular allowed the identification of distinctive performance characteristics which musicologist Robert Philip has labeled as typical of French interwar interpretive style. As the Ibert *Cinq pièces en trio* is one of the most recorded works in the reed trio repertoire, this section also provides comparisons between the Trio d'anches de Paris' approach and interpretations recorded by present day artists such as the Chicago Chamber Musicians and the Trio d'anches Meyer. Finally, this section will elaborate how evidence gathered by examining the OL5 recording with Sonic Visualiser software was used to correct errors in the Oiseau-Lyre parts and to produce an edited score of the work.

While this thesis presents edited scores of all the Oiseau-Lyre Wind Trios, the process of creating the score for the *Cinq pièces en trio* was unique in that Ibert's original manuscript of the work, recently discovered, could be consulted as an additional reference. The manuscript, previously owned by bassoonist Fernand Oubradous, has the added value of containing several editing and interpretive marks presumed to be from Oubradous himself. As will be shown in this section, it was discovered that many of the articulation and dynamic indications engraved in the Oiseau-Lyre printed parts were not originally written by the composer Jacques Ibert but were Oubradous' markings on the manuscript. The edited score presented at the end of this chapter attempts to clarify notational problems of the Oiseau-Lyre parts while remaining faithful to Ibert's original manuscript. In many cases, the edited score incorporates Oubradous' pencil

notations as they proved to be necessary corrections to Ibert's original; at times Oubradous' additions were also seen as useful interpretive markings for understanding the construction of the work. However, some of the penciled markings strike out Ibert's original notation, making radical changes to dynamic; these markings were seen as Oubradous' manner of adjusting for the needs of his particular ensemble. In many instances, these more drastic changes were engraved onto the Oiseau-Lyre parts and have been removed in the corrected edition presented at the end of the chapter.

The *Cinq pièces* is also the only work examined in this study for which an edited full score has already been attempted. In 2010, TrevCo Music Publishing released an edition of the work edited by Jane Taylor and Trevor Cramer which features a constructed score. Upon examination, it was discovered that the TrevCo edition proves unsatisfactory for several reasons. In the first place, the 2010 edition appears to have been created without consultation of primary sources and uses only the Oiseau-Lyre printed instrumental parts as a basis for construction; for this reason many of the notational errors of the Oiseau-Lyre parts have been perpetuated including wrong notes and inconsistent articulations. Additionally, many new problems were created by this 2010 edition as it unjustifiably rewrites some of Jacques Ibert's original phrase structures. The most significant change in the TrevCo edition, however, is the application of key signatures to the movements. While this editing decision may have been seen as a practicality to reduce the use of accidentals needed within the stave, Ibert makes such frequent use of altered notes that accidentals were still needed to adjust notes which did not fit the applied key signature. Additionally, the concept of the open key signature (used by other Triton composers such as Barraud and also seen in Ibert's *Trois pièces brèves*) indicates a conscious desire on the part of the composer for detachment from the conventions and restrictions of a tonal system. The application of key signature undermines this philosophy and misrepresents the historical context of the work.

Brief history of *Cinq pièces en trio* (1935)

The *Cinq pièces en trio* (1935) for oboe, clarinet, and bassoon was written during one of Ibert's most prolific periods, the decade and a half between the two wars in which the composer lived and worked in Paris. As explored in the previous section, Ibert had a particular fondness for wind instruments, and it is no surprise that he was one of the earliest composers of his

generation to write for the burgeoning genre of reed trio. *Cinq pièces* bears a dedication to Fernand Oubradous and the Trio d'anches de Paris. Inspiration for the work may have come from various sources. Bassoonist Oubradous counted Jacques Ibert as one of his close friends, the friendship apparently formed during Oubradous' years as music director of the Théâtre de l'Atelier (Oubradous, 2007, p. 28). Ibert's sole collaboration with the Théâtre de l'Atelier which is documented was the composition of incidental music for the 1930 production *Le Stratagème des roués*, music written for woodwind quintet and later transcribed as *Trois pièces brèves* (Les archives du spectacle, 2008). While Oubradous was no longer music director in 1930, it is likely that he was the bassoonist of the quintet which performed the work. The *Cinq pièces* dedication may very well find its roots in this companionship between composer and bassoonist forged at the Théâtre de l'Atelier. In an interview with members of the Trio Lézard, a present day German performing ensemble active in the promotion of the reed trio genre, Oubradous' daughter, Christiane Oubradous, refers to the heartbreaking year of 1937. It was in this year which both the Ibert family and Oubradous family lost a young child to illness, and according to Christiane Oubradous, the coinciding tragedies bound both families together in grief (Egeling, 2014). Ibert would later write other works dedicated to Fernand Oubradous including two cadenzas for the Mozart *Concerto* for bassoon (1938) and *Carignane*, a small piece for bassoon and piano (1953).

In his biography of Louise Hanson-Dyer, Jim Davidson (1997) claims the *Cinq pièces* was a commission of Hanson-Dyer and further proposes that Ibert wrote the work with the intention of recording (p. 314). As no movement of the *Cinq pièces* exceeds the three minute limitation of the 78 rpm disc side, it is true that the work is perfectly constructed for the recording medium. Evidence proving that the *Cinq pièces* was a Hanson-Dyer commission has yet to be discovered, but as was presented in a previous section, Ibert was a close friend to the publisher and served as an artistic advisor to Éditions de l'Oiseau-Lyre. It should also be noted however that the *Cinq pièces* was written in 1935, a full two years before Hanson-Dyer became involved in producing recordings with the Trio d'anches de Paris (Davidson, 1997, p. 315).

An additional source of inspiration for the *Cinq pièces* undoubtedly came from the Triton society where Ibert was a member of the active committee. Ibert was one of the many composers who followed the lead of society founder Pierre-Octave Ferroud who first wrote for the reed trio in 1933 with his *Trio en mi*. Ibert's contribution for the ensemble, the *Cinq pièces*,

was first performed at a Triton society concert on April 12, 1937 (Duchesneau, 1997, p. 335). The piece was interpreted by the Trio d'anches de Paris and was followed in performance by the reed trio of Jacques Rivier, his *Petite Suite*. Both the interpretation and the composition received high acclaim; Robert Brussel (1937), music critic of *Le Figaro*, praised the poetic character and tender grace of the slower movements and the brilliance of the Allegro quasi marziale (p. 4). Roger Vintueil (1937), critic of the journal *Le Ménestrel* applauded the excellence of the Trio d'anches de Paris and noted the group's growing reputation (p. 131).

The *Cinq pièces en trio* is also notable as it marks the launching point of Louise Hanson-Dyer's involvement with publishing and recording repertoire for the reed trio genre. The work was the first recording which the Trio d'anches de Paris made on the Oiseau-Lyre label (Davidson, 1997, p. 315). The "A" side of the disc (OL 5, 1045) features the Andante movement; the "B" side (OL 5, 1046) presents the Allegro assai and Allegro vivo. As Louise Hanson-Dyer's biographer, Jim Davidson has written (1997), it would not have been unusual during the early years of the gramophone to record only a selected portion of a work (p. 315). Before becoming involved with Oiseau-Lyre, the Trio d'anches de Paris had recorded the additional two movements, the Andantino and Allegro quasi marziale with another recording company, Pathé, as PG 90 (Grey, 2004). While dividing the work between recording labels appears unusual, oboist and woodwind music scholar Geoffrey Burgess (2012) has written that Louise Hanson-Dyer used the Pathé studios and record pressing facilities to produce her first discs indicating a possible collaboration between the companies and the artists (p. 10).

Characteristics of the *Cinq pièces en trio* are typical of features seen in Ibert's other wind works. Brevity and compactness are key elements; this small work is just under six minutes long, and it takes the form of a suite of five small movements. Ibert constructs the piece by repeating small motives with variation of rhythm, accent, and dynamic. There are no sections of development. Alternating slow and fast movements, Ibert also presents two basic types of music: jovial, rhythmic themes or long lyrical phrases. While all five movements strongly suggest tonal centers, altered notes in the melodic lines create elements of modality. This work, like the *Trois pièces brèves*, is written in open key signature, implying the composer's desire for freedom from the constraints of a defined tonality.

N°1—Allegro vivo

The Allegro vivo shows a tight, controlled structure in ternary form (ABA'). The movement is in simple duple (2/4) constructed over strong eighth note movement (occasional sixteenth notes for ornamented variation) and a dance-like character. While the movement has a tonal feel, Ibert continually plays with modality through the use of altered scales. Phrase structure within the sections is consistently balanced, although the B section has been prolonged with four additional bars to provide a transition back to the original material. The composer also ends the work with a four-bar coda in order to achieve full closure of the movement.

Table 2.1: Form Chart, J. Ibert, *Cinq pièces en trio*, I. Allegro vivo

| I. Allegro vivo—Ternary Form | | | | |
|-------------------------------------|-----------------------|--------------|------------------------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-16 | 16 (8+8) | A | Exposition of first theme | G |
| 17-36 | 20 (8+12) | B | Second theme | G |
| 37-52 | 16 (8+8) | A' | Re-exposition of first theme | G |
| 53-56 | 4 | coda | Coda | G |

Section A (Bars 1-16)—Exposition of the first theme

Bars 1-8

The movement opens, spirited and articulated, with an oboe theme based on a rising fifth motive. Stable support of this opening theme is provided by the lower accompanying voices: clarinet reinforces the oboe's rhythm with a repetitive almost mechanical eighth note movement and bassoon provides strong tonal references with its pedal on G, emphasized with octave jumps.

A lowered seventh degree (written G natural, sounding F natural) in the clarinet line adds harmonic interest with suggestions of the Mixolydian scale (Ex. 2.7).

Allegro vivo ♩ = 138

Htb.

Cl. en Si b

Bsn.

f

f

mf

5

Example 2.7: J. Ibert, *Cinq pièces en trio*, I. Allegro vivo, bars 1-4, edited score.

Ibert also expands the tonal color in this second bar by introducing the tritone interval between the sounding pitches of B and F natural (written C sharp to G natural) in clarinet. As will be further discussed in Chapter 3, the Triton society, where the *Cinq pièces* was premiered, embraced the tritone; Ibert honors the interval by featuring it in the opening bars of his work.

In performance, this opening section challenges interpreters to find an ebullient character through the use of very light articulation and through the creation of a musical line which is full of forward momentum. Balancing the quality of the staccato in this opening phrase is problematic for any reed ensemble due to the fact that the articulation of the single-reed clarinet sounds so inherently different from the articulation of the double reeds. By imitating the sharper more direct double reed staccato, the clarinet inner line gains both charm and playfulness. The Trio d'anches de Paris' interpretation of the Allegro vivo is masterfully performed on OL5 (1046, 0:44"-1:34") where the light nature of the movement is a perfect showcase for the group's characteristic bright and highly-articulate playing. Part of the defining sound of the Trio

d'anches de Paris comes from a uniform approach to staccato. Clarinetist Pierre Lefebvre presents a crisp and pointed staccato rarely heard on the instrument, and the correspondence of articulation between oboe and clarinet in both length and intensity creates a cohesive and compelling line.

The Trio d'anches de Paris also achieves lightness in this movement through the use of a very brisk tempo. As will be shown throughout this study, the Trio d'anches de Paris has a tendency to display technical skills by pushing the tempi of faster movements. Not surprising, while the composer has a notated metronome marking of 138 beats per minute, the Trio d'anches de Paris pushes the dial to 152 beats per minute. Here the group conforms to musicologist Robert Philip (1992) observation of exaggeratedly fast tempi as a performance style commonplace in interwar recordings (p. 16). As can be seen in Table 2.2, recordings of the work from more recent decades show tempi much more in line with the indications of the score.

Modern interpreters wishing to keep tempo closer to Ibert's suggestion can gain the needed forward momentum by establishing a longer two-bar phrase structure. Oboists must also define the importance of the long C which ends each two-bar phrase (Ex. 2.7); Ibert marks this C with a tenuto accent, posing the question of whether the indication implies weight and special emphasis or has been added simply to distinguish a note which is longer than the neighboring staccatos. Over-emphasizing this final note could lead to a labored-sounding performance and possibly delay the subsequent phrase. In the Trio d'anches de Paris' interpretation, oboist Myrtil Morel does stress this final tenuto C, however he balances the note by also emphasizing the initial G and thus avoids any slowing of tempo through a strong restart to each phrase.

Table 2.2: Tempo variation, J. Ibert, *Cinq pièces en trio*, I. Allegro vivo

| J. Ibert, <i>Cinq pièces en trio</i> | |
|---|------------------------|
| | I. Allegro vivo |
| Trio d'anches de Paris (rec. 1937) ²² | 152 bpm ²³ |
| Philharmonic Wind Trio (rec. 1998) ²⁴ | 128 bpm |
| Chicago Chamber musicians (rec. 1994) ²⁵ | 138 bpm |
| Saarland Radio Reed Trio (rec. 2009) ²⁶ | 142 bpm |
| Trio d'anches Meyer (rec. 1999) ²⁷ | 140 bpm |
| Arlequin Trio (rec. 2007) ²⁸ | 138 bpm |

Dynamics are also significant in this opening section. Ibert marks *forte* for oboe and clarinet and *mezzo-forte* for bassoon, the weaker dynamic indicating a more passive role for the lowest voice. With its respect for dynamic hierarchy, the Trio d'anches de Paris recording again shows the admirable balanced sound of the ensemble. Bassoonist Fernand Oubradous manages to motivate the phrase by accenting his anacrusis G's, yet applies an unwritten but effective decrescendo to his long notes to avoid interference with projection of the upper voices.

²² Ibert, J. (1948/1937). Andante, Allegro assai, Allegro vivo from *Cinq pièces en trio pour hautbois, clarinette et basson* [Recorded by the Trio d'anches de Paris]. On OL 5 [78 rpm]. Paris: Oiseau-Lyre (December 1937).

²³ All tempi calculated with Sonic Visualiser software.

²⁴ Ibert, J. (1998). *Cinq pièces en trio pour hautbois, clarinette, et basson* [Recorded by Philharmonic Wind Trio]. On *The Paris Inspirations* [CD]. Czech Rep.: Artimus (December 1996).

²⁵ Ibert, J. (1998). *Cinq pièces en trio pour hautbois, clarinette, et basson* [Recorded by Chicago Chamber Musicians]. On *20th Century French Wind Trios* [CD]. Chicago: Cedille Records (October & December 1997).

²⁶ Ibert, J. (2009). *Cinq pièces en trio pour hautbois, clarinette, et basson* [Recorded by Saarland Radio Wind Trio]. On *Music for Wind Trio*. [mp3 file]. Retrieved from <http://www.amazon.co.uk>.

²⁷ Ibert, J. (1998). *Cinq pièces en trio pour hautbois, clarinette, et basson* [Recorded by F. Meyer, P. Meyer, G. Audin]. On *Trios d'anches* [CD]. France: BMG Classics (June 1998).

²⁸ Ibert, J. (2008). *Cinq pièces en trio pour hautbois, clarinette, et basson* [Recorded by Arlequin Trio]. On *Arlequin Trio*. [mp3 file]. Retrieved from <http://www.amazon.co.uk>.

Bars 5 to 8 of the *Allegro vivo* introduce a more lyrical phrase. Here the composer introduces legato movement and uses a closer tessitura of voices as the bassoon moves up to its more expressive tenor register. Performers can heighten this new character by exploring a slightly different instrumental color. Emphasis of the active dynamic movement, a detail seen in the bassoon line in particular (Ex. 2.8), can also bring out the more cantabile character of the phrase.

Example 2.8: J. Ibert, *Cinq pièces en trio*, I. *Allegro vivo*, bars 5-8, edited score.

Some difficulties of ensemble coordination in this first movement arise from the notation of the Oiseau-Lyre instrumental parts. Inconsistent articulation appears in the small eighth note motive which is seen first in bar 5. This motive appears eight times in the work, and is notated variably on each appearance; the slur at time ends at the barline and at times extends over to terminate on the eighth note which intermittently has been notated with staccato (Exs. 2.9-2.11).

Example 2.9: J. Ibert: *Cinq pièces en trio*, I. *Allegro vivo*, Oiseau-Lyre oboe part, page 3.

Example 2.10: J. Ibert: *Cinq pièces en trio*, I. *Allegro vivo*, Oiseau-Lyre clarinet part, page 3.



Example 2.11: J. Ibert: *Cinq pièces en trio*, I. Allegro vivo, Oiseau-Lyre oboe part, page 3

Through examination of Ibert's original manuscript and the recorded interpretation of the Trio d'anches de Paris, it became apparent that this inconsistent articulation was simply the result of poor editing in the Oiseau-Lyre score. Ibert's manuscript shows this figure clearly and consistently notated as a slur extended over the barline and always ending in a staccato eighth note (Ibert, 1935, p.1); additionally on the recorded interpretation OL 5, the Trio d'anches de Paris continually adheres to this pattern by slurring the figure over the barline and shortening the final note. Each occurrence of the motive was corrected in the edited score.

Bars 9-16

In bar 9, the first eight bars are brought back in near identical repetition; the composer closes this opening A section with a weak cadence of D minor-G major (v-I).

Example 2.12: J. Ibert, *Cinq pièces en trio*, I. Allegro vivo, bars 9-16, edited score.

The notation of this cadential figure was also questioned as both the Ibert manuscript and the Oiseau-Lyre instrumental parts mark the final note differently for all three instruments (Ex. 2.13).

*Pencil marking on manuscript

Example 2.13: J. Ibert: *Cinq pièces en trio*, I. Allegro vivo, page 3, Ibert manuscript

While the bassoon staccato can be justified as the continuation of a phrase of staccato notes, the indication of a tenuto eighth note for the clarinet seems inconsistent with the tenuto quarter note of the oboe. Ibert may have shortened the rhythm of this clarinet note to allow for breathing before the next section, but the notation confuses the coordination of a clean coordinated phrase ending in group performance. In the composer's manuscript, a pencil mark, reproduced in red highlight in Example 2.13 which is presumed to be from Oubradous indicates the shortening of the oboe note. Considering Oubradous' awareness of this problematic notation, the edited score shortens the oboe note to an eighth note to match the clarinet and allow for a consistent phrase ending between the two upper voices. For the sake of a homogenous approach, the bassoon staccato was also replaced with a tenuto marking.

Section B (Bars 17-36)—Second theme

Bars 17-24

The second theme contrasts by developing the lyrical idea introduced in bar 5 in a more espressivo section (Ex. 2.14). Although G remains the key center, the presence of the sounding pitch of B flat (written C) in bar 17 of clarinet and E natural in the same bar of bassoon evokes the more minor sound of the Dorian mode.

Example 2.14: J. Ibert, *Cinq pièces en trio*, I. Allegro vivo, bars 17-25, edited score.

In this section, clarinet presents a melody rhythmically similar to the oboe's opening; here, however, the rising fifth has been replaced by a rising minor third to distinguish the new mode. Reflecting the darker feel of the section, oboe provides a figure of wistful-sounding, descending minor thirds. As in bar 5 of the A section, bassoon rises to its tenor register and provides a more melodic countermelody in this section as it lengthens and motivates the phrase with a continuation of clarinet's sixteenth note rhythmic movement.

In performance, clarinet can easily lead this middle section, presenting the contrasting lyrical style without sacrificing either tempo or rhythmic drive. Maintaining momentum in this section is complicated by the composer's manner of dividing the moving sixteenth notes between clarinet and bassoon, obliging interpreters to coordinate a smooth dovetailed passage of the two lines. This rhythmic complication perhaps explains one of the penciled alterations appearing on Oubradous' copy of the Ibert manuscript where accents were added to bars 17 and 19 on the clarinet's written A's, perhaps to ensure stress to the onset of the phrase rather than to the sustained note. While these accents were not included in the Oiseau-Lyre edition, another alteration was included in the engraving. A penciled addition of *pianissimo* in bar 19 of the

bassoon line sets up an echo effect for the repeated two-bar phrase. This altered dynamic is baffling as it appears in no other instrument and distracts from the true dynamic contrast created for all three voices in bar 25. The corrected score removes the bassoon *pianissimo* from this bar.

Bars 25-36

In bar 25, Ibert repeats the eight-bar phrase, but creates a rhythmic and dynamic variation through ornamentation of the oboe accompaniment with sixteenth notes and through the introduction of a new *pianissimo* dynamic (Ex. 2.15).

The image shows a musical score for three instruments: Horn (Htb.), Clarinet in Si b (Cl. en Si b), and Bassoon (Bsn.). The score is in 3/4 time and features three staves. Bar 24 is marked with a '2' in a box. Dynamics include *pp*, *mp*, and *mf*. A 'rall.' marking appears above the staff starting at bar 30.

Example 2.15: J. Ibert, *Cinq pièces en trio*, I. Allegro vivo, bars 24-36, edited score

Adherence to this slight dynamic variation is vital for creating an engaging performance of the movement. The bassoon sixteenth notes of bar 24 naturally lead the transition to this new *pianissimo*, but while the Oiseau-Lyre oboe part shows a diminuendo in this bar, the dynamic detail was omitted from the bassoon part. In the original manuscript, Ibert does provide a diminuendo for bassoon in this bar giving the instrumental voice the logical role of thinning the dynamic direction (Ibert, 1935, p. 3). Additionally, in the Trio d'anches de Paris interpretation, bassoonist Fernand Oubradous can also be heard using diminuendo at this moment (OL 5, 1046, 1:01"). This critical dynamic marking for bassoon was added to bar 24 of the edited score.

While the first eight-bar phrase of this section settles back to the G in bar 25, the repeated variation extends as bassoon leads a rise to the dominant D in bar 34. Ibert continues the phrase an additional four bars to create a return back to the desired centering on G for the re-exposition. These extended bars further function to reduce the dynamic to *pianissimo* and to slow the rhythmic movement through the use of a notated *rallentando*.

Section A' (Bars 37-56)—Re-exposition

Bars 37-41

The return to A (in variation) presents identical oboe melody and identical clarinet accompaniment; the material has become more animated, however, with Ibert's use of dynamic variation as he creates a dramatic crescendo from *pianissimo* to *forte* in bars 37 to 40 (Ex. 2.16).

The image shows a musical score for three instruments: Horn (Htb.), Clarinet in B-flat (Cl. en Si b), and Bassoon (Bsn.). The score is for bars 37-41, marked 'a Tempo'. The Horn part is in treble clef, the Clarinet in B-flat is in treble clef with a B-flat key signature, and the Bassoon is in bass clef. The dynamics are marked as *pp* (pianissimo) at the beginning and *f* (forte) at the end. The music features a dramatic crescendo from bar 37 to 40, with a final bar (41) showing a change in dynamics to *f*.

Example 2.16: J. Ibert, *Cinq pièces en trio*, I. *Allegro vivo*, bars 37-41, edited score.

Adding to the excitement of this dynamic change is a newly charged and energized bassoon line which has been modified from the static pedal G of its initial appearance to motivating leaping intervals approached by anacrusis. This moment of recapitulation with its compelling crescendo can be exhilarating in performance, provided that proper preparation has been given in the previous section's *rallentando*. The timing and subsequent build up of the *a Tempo* is especially effective in the Trio d'anches de Paris interpretation on OL 5. Using Sonic Visualiser software, tempo variation of the first movement was measured and graphed.

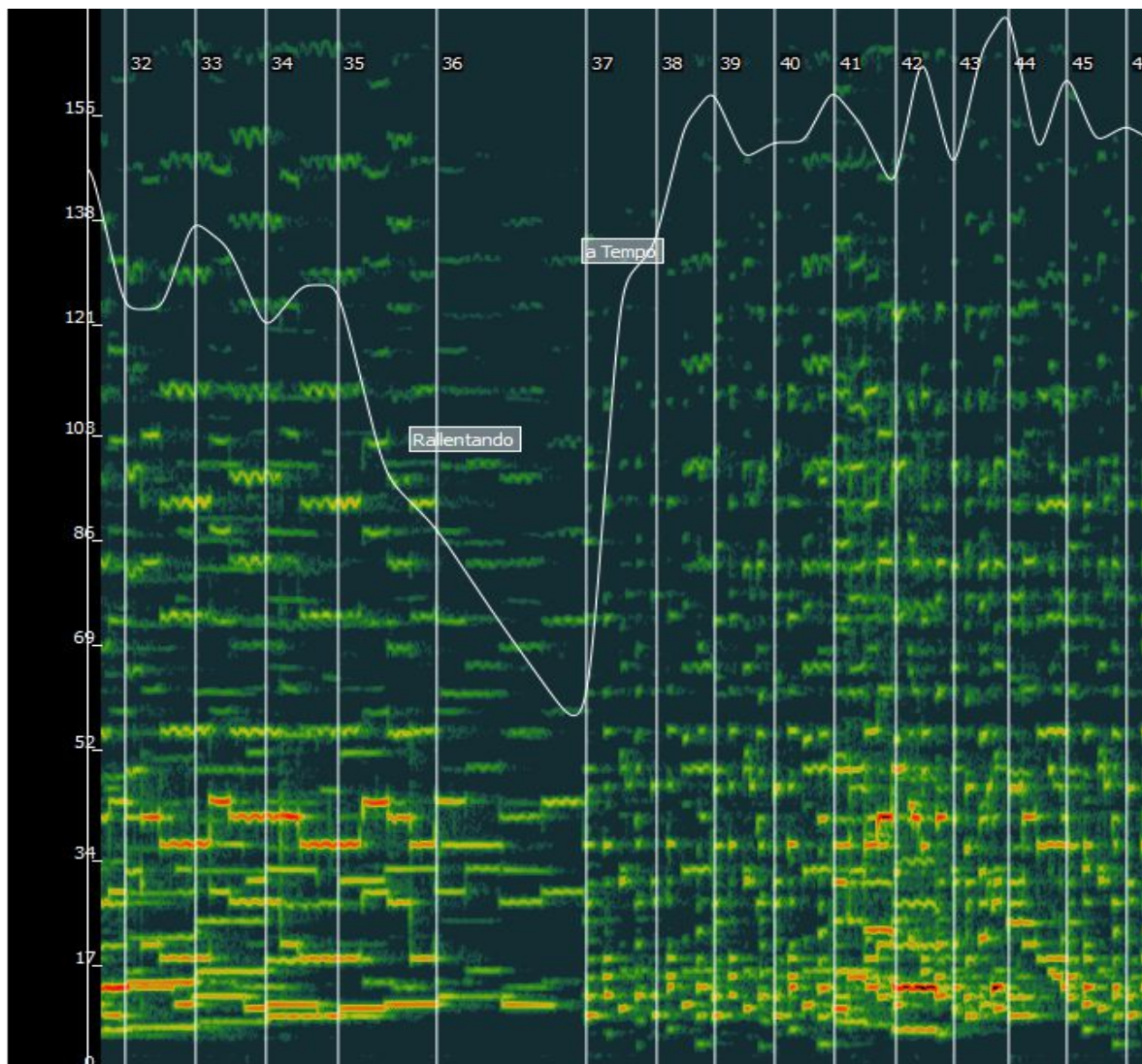


Figure 2.1: Sonic Visualiser graphing of tempo, J. Ibert, *Cinq pièces en trio*, I. Allegro vivo, bars 32-45, OL 5, 1046, 1:11"-1:15"

In Figure 2.1, the “Y” axis represents beats per minute and vertical white lines represent barlines of the score. The figure gives a visual representation of the trio’s extreme use of *rallentando* as it slows to nearly 50 beats per minutes and its dramatic recovery of full tempo. While oboist Myrtil Morel leads the *rallentando* of bars 35 and 36, bassoonist Fernand Oubradous is responsible for leading the return to tempo and motivating the crescendo of the ensemble. Oubradous’ manner of emphasizing the up-beat in the bassoon’s rhythmic motive compels both the dynamic and rhythmic direction of the line forward. The effect is breath-taking and admirably well achieved by the ensemble.

Bars 45-56

In bar 53, Ibert extends the phrase by four bars to bring the movement to full closure. Ibert's inventive approach to rhythm uses syncopation in clarinet to create a composite figure of eighth note movement between the two upper instruments. This eighth note movement is complemented by off-beat staccato figures in bassoon (Ex. 2.17).

The image displays a musical score for three instruments: Horn (Htb.), Clarinet in B-flat (Cl. en Si b), and Bassoon (Bsn.). The score is divided into two systems. The first system covers bars 45 to 50, and the second system covers bars 51 to 56. The key signature has one flat (B-flat), and the time signature is 3/8. The first system shows the instruments playing eighth-note patterns. The second system shows the instruments playing a phrase that ends with a fermata. Dynamics include *p* (piano) and *pp* (pianissimo). A box with the number '4' is present above the first system, and a box with the number '50' is present above the second system.

Example 2.17: J. Ibert, *Cinq pièces en trio*, I. Allegro vivo, bars 45-56, edited score.

To achieve a complete settling of the movement, dynamic softens to *pianissimo*, harmonic movement resolves to a tonic G major chord, and rhythmic movement is finally suspending altogether in a fermata. These final bars show Ibert's manner of quickly reining in all of the excitement which began the section. Indeed, Ibert ends nearly every movement of the work by tapering down to a soft suspended chord, regaining complete emotional control as he allows all musical tension to dissipate.

Interpreters bear the responsibility for creating this organic and satisfying conclusion through their approach to the final four bars. While *rallentando* is not notated, the settling to the suspended fermata naturally calls for a gradual calming of tempo, a task complicated by Ibert's

manner of dividing the rhythmic movement of the final four bars over the three instrumental lines. Interpreters must decide how the *rallentando* will be led and to what degree the material is slowed; an additional question is raised by the placement of the final chord. Notation in the Oiseau-Lyre parts confuses this latter issue as the two lower voices show a separated articulation for the ultimate note which differs from the oboe's approach of the note by legato (Ex. 2.20).

49 4
Htb. *p* *pp*

Example 2.18: J. Ibert: *Cinq pièces en trio*, I. Allegro vivo, Oiseau-Lyre oboe part, page 3.

4
Cl. en Si b *pp*

Example 2.19: J. Ibert: *Cinq pièces en trio*, I. Allegro vivo, Oiseau-Lyre clarinet part, page 3

4
Bsn. *pp*

Example 2.20: J. Ibert: *Cinq pièces en trio*, I. Allegro vivo, Oiseau-Lyre bassoon part, page 3

The Trio d'anches de Paris provides an effective model for these performance questions in their recorded interpretation. The ensemble does apply a *rallentando* to the final four bars and also performs a clear separated placement of the final note (OL 5, 1046, 1:27"-1:33"). By examining the original Ibert's manuscript it was confirmed that the Oiseau-Lyre marking was another editing error; all three instruments should articulate the final chord together (Ibert, 1935, p. 4). The slur was removed from the oboe line in the edited score, allowing performers a more flexible option for the placement of the final note and allowing oboe to lead the gesture.

N°2—Andantino

The Andantino again uses the three-part ternary form (ABA'). By following the Allegro vivo with this lyrical and contemplative Andantino, Ibert adheres to his larger structure of alternating fast dance-like movements with calmer, more cantabile movements. Here Ibert again avoids the use of key signature, however A minor can be identified in the outer sections with a brief move to E minor for the middle B section (Table 2.3).

Table 2.3: Form Chart, J. Ibert, *Cinq pièces en trio*, II. Andantino.

| II. Andantino—Ternary Form | | | | |
|-----------------------------------|-----------------------|--------------|------------------------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-17 | 17 | A | Exposition of first theme | A minor |
| 18-34 | 17 | B | Second theme | E minor |
| 35-44 | 10 | A' | Re-exposition of first theme | A minor |

Section A (Bars 1-17)—Exposition of the first theme

The first section of this movement begins intimately in *piano* dynamic using the reduced texture of two instruments. Oboe initiates a melody in A natural minor which is repeated in canonic imitation in clarinet one bar later and one fifth lower (Ex. 2.21).

Andantino ♩ = 72

Htb.

Cl. en Si \flat

p

p

7

5

12

p

p

Example 2.21: J. Ibert, *Cinq pièces en trio*, II. Andantino, bars 1-17, edited score.

The phrase is lengthy, and while the composer does indicate moments of breath, the musical line only comes to complete closure at the fermata in bar 17, ending the exposition in cadence. The type of writing seen here is reminiscent of the second movement of the wind quintet *Trois pièces brèves* explored in the previous section where the composer shows his characteristic restraint by softening the impact of a single climactic highpoint through the use of canonic imitation to create two separated arrivals. In this second movement of the *Cinq pièces*, the oboe's *forte* climax in bar 11 is tempered by the continued rising line in clarinet; likewise, the clarinet's arrival to a dynamic peak in bar 12 is softened by the beginnings of a diminuendo in oboe. Ibert also controls the emotional height of this section by quickly retreating and closing with reduced dynamic and a held fermata.

When performing this movement, strict adherence to the *piano* dynamic can give this lean-textured opening a delicate tranquility. In addition, the canonic structure of the first section requires the oboist and clarinetist to coordinate approaches to tempo, dynamic, and directed line to create an imitative phrase. Inconsistent notation in the Oiseau-Lyre parts does, however,

complicate interpretation, and the opening phrase provides a key example of notational error. While oboe shows two points of articulation in the opening phrase, both on the anacrusis and the repeated note of the subsequent phrase, the imitation in clarinet shows no articulation on the repeated note but rather a held over phrase (Exs. 2.22 and 2.23).

Andantino ♩ = 72

Htb. *p*

Example 2.22: J. Ibert: *Cinq pièces en trio*, II. Andantino, Oiseau-Lyre oboe part, page 4.

Andantino ♩ = 72

Cl. en Si ♭ *p*

Example 2.23: J. Ibert: *Cinq pièces en trio*, II. Andantino, Oiseau-Lyre clarinet part, page 4.

Consultation of the Ibert manuscript pointed to important details for understanding phrasing in this initial section. Most importantly, in the manuscript, the large slur arcs are haphazardly penciled on and were possibly a later addition to the work. The articulation of the opening clarinet phrase is unclear even in Ibert's manuscript, where the slur does appear to extend between the first two notes. As Ibert's notational style consistently uses ties within slurs, it is evident that this notational structure would have appeared here had a held over note been the intent. For further evidence, the Trio d'anches de Paris interpretation of this movement (recorded on the Pathé label and outside of the scope of this study) was consulted for clarification of this moment. On PG 90, clarinetist Lefebvre can be heard articulating both written B's of the first phrase in clear imitation of oboe (PG 90, CPT3142, :03"). The marking was corrected in the edited score.

A dynamic notation in the Oiseau-Lyre oboe part, the appearance of a *forte* under the E one bar before rehearsal mark 5 (Ex. 2.24), was also questioned.

Htb. *f* **5** *p*

Example 2.24: J. Ibert: *Cinq pièces en trio*, II. Andantino, Oiseau-Lyre oboe part, page 4.

The dynamic is incongruous as this pitch is clearly part of a leading phrase rather than a climactic arrival point. The indication seems more fitting for the top B of the previous bar, the high point of the line, or for the F sharp of rehearsal mark 5 which marks a turning point after which the phrase begins its descent. Consultation of the manuscript proved that his *forte* indication was absent and in fact no specific dynamic marking was indicated at the end of the crescendo nor was any particular note highlighted as the top of the phrase. The manuscript does show the addition of a *piano* dynamic in pink ink, an interpretive marking presumably made by Oubradous (Ex. 2.25).

*Oubradous notation in pink ink

Example 2.25: J. Ibert, *Cinq pièces en trio*, II. Andantino, Ibert manuscript page 5, (oboe and clarinet only)

For further understanding of this dynamic indication, the Pathé interpretation on PG 90 was again consulted. In their recording, the musicians of the Trio d'anches de Paris can be heard creating a true dynamic peak in the phrase at rehearsal mark 5 (PG 90, CPT3142, :29") with no trace of Oubradous' added *piano*. It was concluded that the ambiguous *forte* of the Oiseau-Lyre oboe part could not be justified by the Ibert manuscript, the Oubradous markings, or the Trio d'anches de Paris recorded interpretation. The indication was therefore removed allowing the edited score to be a closer representation of original manuscript. The removal of the *forte* also leaves the interpreter free to interpret the peak point of the phrase, whether it is the high B or the F sharp as the Trio d'anches de Paris performs it. Another particularity of the Trio d'anches de Paris recorded interpretation is the addition of an extreme *ritenuto* to end this section; while this detail is not indicated in the score, the effect is convincing, particularly as it is followed by a full retake of tempo in bassoon following the fermata.

Section B (Bars 18-34)—Second theme

Bars 18-24

Canonic movement in three voices continues in the B section now led by bassoon; while the clarinet varies rhythm and melodic line, oboe presents a true imitation of the bassoon line written one eleventh higher. This section features the contrast of a fuller three-voice texture and a bolder dynamic in the dominant key (Ex. 2.26).

Example 2.26: J. Ibert, *Cinq pièces en trio*, II. Andantino, bars 18-24, edited score.

Bassoon continues in E natural minor here, but the presence of C sharp in clarinet and oboe in bar 20 indicate a move to B minor in the upper voices.

Performing this canonic section again requires a uniform approach to dynamic and line among players. As the leading voice, bassoon is at liberty to begin a new slightly faster tempo at bar 18; as earlier mentioned, this new tempo is particularly convincing when preceded by a ritenuto to end the previous section. The role of clarinet was formerly unclear in this middle part due to inconsistent and omitted dynamic markings in the Oiseau-Lyre edition. In the published parts, clarinet is given the indication of *mezzo-piano* at rehearsal number 6, in contrast to the stronger *mezzo-forte* marking of the outer voices; additionally, oboe and bassoon are given a diminuendo at the phrase ending, a detail omitted from the clarinet part (Ex.2.27).

Example 2.27: J. Ibert: *Cinq pièces en trio*, II. Andantino, Oiseau-Lyre clarinet part, page 4

Consultation of the Ibert manuscript revealed that the clarinet dynamic should be *mezzo-forte* and consistent with the other instruments; the edited score corrects the error. While the Ibert manuscript also fails to notate a diminuendo for clarinet in bar 23, a penciled correction provides the indication. This correction was incorporated into the edited score.

Bars 24-34

A long eleven bar phrase concludes this section. The intensified espressivo of bar 24 is marked by the bassoon's rise to join the B minor (Ex. 2.28).

The musical score for Example 2.28 consists of three staves: Horn (Hrb.), Clarinet in Si b (Cl. en Si b), and Bassoon (Bsn.). The music is in 3/4 time and features a dynamic shift from mezzo-forte (mf) to piano (p) across the bars. The bassoon part is marked 'mf espress.' in bar 24. The score concludes with a fermata in bar 34.

Example 2.28: J. Ibert, *Cinq pièces en trio*, II. Andantino, bars 24-34, edited score.

This phrase provides a typical example of Ibert's manner of using both repetition and retreat as devices for controlling expressive impact. The emotional high point implied in bar 24 with the espressivo marking in bassoon is moderated by the immediate repetition of the figure by the other two instruments. Ibert further withdraws tension in the following bar by writing a sudden diminuendo to *piano*. C natural returns to the oboe and clarinet (written D natural) in bar 30, indicating a settling and return to E minor. A further diminuendo quiets the dynamic to a closing fermata.

As in Section A, few breath marks are notated in the score, obliging the performers to discover logical breaks to the phrase. The Oiseau-Lyre oboe part shows a breath mark in bar 30, a detail confirmed with the original manuscript. As this bar lies roughly in the middle of the phrase, it is also a natural breathing point for bassoon. A breath after the dotted quarter E is logical and can be handily covered by the long clarinet notated D half note. While a gradual diminuendo is the only dynamic direction notated for the entire eleven bars, the sheer length of the phrase requires the musicians to create additional nuance within the line. This is a perfect example of Ibert's compositional style for winds which gives freedom to the interpreters for shaping the phrase.

Small details of editing were needed in this section. Bar 34 in the Oiseau-Lyre oboe part presents an inconsistent dynamic marking; while clarinet and bassoon are marked *piano* to end this phrase, oboe is reduced to *pianissimo*. The Ibert manuscript confirms *piano* for all instruments (Ibert, 1935, p. 5) and the detail was corrected in the edited score.

Section A' (Bars 35-44)—Re-exposition

The movement ends as it began, in A minor and with a reduced two-instrument texture and a slightly altered return to the initial imitative theme. Two forms of variation, however, transform the opening material. By varying dynamic (*piano* changed to *pianissimo*) and instrumentation (clarinet and bassoon replacing oboe and clarinet) this re-exposition becomes more plaintive, especially with the use of the poignant timbre of high-register bassoon (Ex. 2.29).

34 [8]

Htb. *p*

Cl. en Si *b* *p* *pp*

Bsn. *p* *pp* *poco rit.*

39 *pp* *p*

Example 2.29: J. Ibert, *Cinq pièces en trio*, II. Andantino, bars 34-44, edited score.

The *pianissimo* phrase of this final canonic variation is aptly led by clarinet—the perfect instrument for creating the transparent quality needed to achieve the dynamic contrast. Oboe enters after four bars, taking over the melodic line from clarinet and resuming the theme as in its original presentation. Similarly, melody in the bassoon line passes on to clarinet in bar 39. The composer fragments this theme however, removing seven bars and jumping directly to the ending of the phrase. What has been lost in bars is compensated by temporal means: rhythmic movement is extended with an added bar of 4/4 meter, and tempo further slows and suspends through the use of *ritenuto* and through the use of a final closing fermata. In performance, the bassoon’s moving quarter notes naturally lead the *ritenuto* of the final three bars.

In the original manuscript as well as the Oiseau-Lyre edition, a comma breath mark is notated between the two oboe C’s of bars 40 and 41 (Ex. 2.30).



Example 2.30: J. Ibert: *Cinq pièces en trio*, II. Andantino, Oiseau-Lyre oboe part, page 4.

It is assumed the composer used this marking in conjunction with the slur to indicate not a break in the phrase but simply the rearticulation of the pitch C. The appearance is confusing to the modern performer, however, as current notation uses the comma breath mark to indicate a short break in time (Gould, 2011, p. 187). The edited score uses the suggested notation of a tenuto mark on the second C (Ex. 2.29) to indicate articulation without a break in the musical line.

A final dynamic ambiguity in the Oiseau-Lyre printed part occurs in the last three bars of the movement where clarinet is given a marking of crescendo and diminuendo, with *mezzo-piano* notated as a dynamic objective within the gesture (Ex. 2.31).



Example 2.31: J. Ibert: *Cinq pièces en trio*, II. Andantino, Oiseau-Lyre clarinet part, page 4

This dynamic detail does not exist in the other two instrumental parts, curious as the bassoon's quarter notes are clearly an active part of the movement of the line and would be integral to the creation of the dynamic gesture. In attempting to understand this isolated clarinet dynamic, the Ibert manuscript was consulted. The document shows only diminuendo for all three voices in the penultimate bar and, furthermore, no penciled alterations. For consistency with Ibert's manuscript, the crescendo and the *mezzo-piano* of clarinet were removed from the edited score leaving only the original diminuendo to end the movement.

N°3—Allegro assai

Ternary form (ABA') is again used for the third movement (Table 2.4). The Allegro assai, written in compound duple, returns to lively character with the introduction of a gigue-like dance. Ibert has written the main themes of this movement for clarinet and bassoon, and—with

the exception of a demanding jump to a high F in bar 22—the oboe has been given a more passive role. Although Ibert again avoids key signature, this movement is highly-tonal, and the outer sections can be clearly understood in B flat major while the inner section is centered in the dominant key of F major. Endings and beginnings of phrases overlap in his movement resulting in a more complex phrase structure of irregular lengths

Table 2.4: Form Chart, J. Ibert, *Cinq pièces en trio*, III. Allegro assai

| III. Allegro assai—Ternary Form | | | | |
|--|-----------------------|--------------|------------------------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-9 | 9 (4+5) | A | Exposition of first theme | B flat major |
| 10-28 | 19 (8+11) | B | Second theme | F major |
| 29-44 | 16 (4+12) | A' | Re-exposition of first theme | B flat major |

Section A (Bars 1-9)—Exposition of first theme

The composer begins the Allegro assai in a similar manner to the previous movement with imitative canonic movement and the reduced texture of two instruments. The opening theme is based on a bright four-bar motive in B flat which is introduced by the clarinet and imitated in oboe beginning a minor third higher (Ex. 2.32). The compound rhythm's trochaic long-short pattern of quarter note followed by eighth note provides a continual up-beat which gives the line the possibility for a natural forward impetus. The rising fourth of clarinet (G-C, sounding F-B flat) in bar 9 gives cadential closure to this first section.

Allegro assai ♩. = 116

Htb.

Cl. en Si b

f

5

f

mf

Example 2.32: J. Ibert, *Cinq pièces en trio*, III. Allegro assai, bars 1-9, edited score.

As with the first movement, successful performance of the third movement hinges upon discovering lightness and forward momentum in the musical line. To avoid an overly-fussy and weighty feel to the clarinet line, performers should avoid over-exaggerating details of articulation such as the three-note groupings in bars 4 and 5. Rhythmic motion can be achieved by releasing rather than holding the longer initial quarter note and allowing the following eighth notes to function as anacrusis to the following bar. Approached thus, the phrase lightens and movement can be felt in one rather than two stresses per bar.

Achieving this levity and motion in this movement is a feat complicated by Ibert's notated tempo. 116 beats per minute is at the slowest extreme of Allegro and far from the very quick tempo implied by the marking of Allegro assai. Taken at 116, the movement risks sounding laconic with lackluster energy. As Table 2.5 shows, very few performing groups attempt this metronome marking.

Table 2.5: Tempo variation, J. Ibert, *Cinq pièces en trio*, III. Allegro assai.

| J. Ibert, <i>Cinq pièces en trio</i> | |
|---|---------------------------------------|
| | III. Allegro assai (mm. ♩=116) |
| Trio d'anches de Paris (rec. 1937) | 140 bpm |
| Philharmonic Wind Trio (rec. 1998) | 116 bpm |
| Chicago Chamber musicians (rec. 1994) | 120 bpm |
| Saarland Radio Reed Trio (rec. 2009) | 132 bpm |
| Trio d'anches Meyer (rec. 1999) | 120 bpm |
| Arlequin Trio (rec. 2007) | 124 bpm |

Unsurprisingly, the Trio d'anches de Paris' approach to tempo in the third movement is radically fast as they push to 140 beats per minute. This brisk tempo actually works to the ensemble's advantage, masking some of the rhythmic unbalance which results from another curiosity apparent in this interpretation: disproportion of rhythm. In the opening theme, there is clear metric imbalance between long and short notes of the compound rhythmic figure. Clarinetist Pierre Lefebvre and oboist Myrtil Morel both apply agogic accent to the quarter note of the opening figure, lengthening the note, and subsequently rushing the tempo of the eighth notes to compensate the loss of tempo. While this comes across to the modern listener as basic rhythmic untidiness, Robert Philip (1992) identifies rhythmic disproportion as an interpretive trend documented in recordings of the 1930s. While the trend would disappear following the Second World War, the creation of expressive accent through distortion of rhythm was both desirable and completely in fashion in interwar recordings (p. 70).

Corrections to the Oiseau-Lyre parts in this first section of the movement were minor. An obvious wrong note (E natural written instead of E flat) was corrected in the seventh bar of the oboe part. This correction was confirmed with the manuscript (Ibert, 1935, p. 4) and with the Trio d'anches de Paris recorded interpretation (OL 5, 1046, 0:05").

Section B (Bars 10-28)—Second theme

Bars 10-17

Ibert creates a textural change in the contrasting B section through the introduction of a third instrument, the bassoon (Ex. 2.33).

Example 2.33: J. Ibert, *Cinq pièces en trio*, III. Allegro assai, bars 9-17, edited score.

It is the bassoon which leads this inner material with its new theme in sudden *forte* based on a descending minor third; the oboe echoes this “cuckoo” interval in *pianissimo* in a rather witty interplay of the two outer voices. The composer reverses the rhythmic movement of the previous section to an iambic short-long through the use of anacrusis in the bassoon figure. Although the three lines are independent in this section, deft contrapuntal writing creates a composite rhythm of constantly moving eighth notes primarily between bassoon and clarinet. To further unify this eighth note line, the composer uses the higher tessitura of the bassoon to match the range of the clarinet. The challenge to the performers here is to highlight the construction of this intertwining phrase by creating a seamless line which relentlessly maintains the constant eighth note movement. Ibert qualifies his crescendo marking with the notation of *poco* and thus conveys to the interpreter the understated dynamic direction of this B section opening.

Bars 18-28

The eight bar phrase repeats, an intensified variation implied by the addition of accents in clarinet and bassoon and a stronger dynamic (*pianissimo* to *piano*) in the clarinet part (Ex. 2.34).

Example 2.34: J. Ibert, *Cinq piéces en trio*, III. Allegro assai, bars 17-28, edited score.

In contrast to the previous phrase, Ibert creates a true high point through a dramatic rise to high F in bar 22 of oboe, a detail which interpreters can emphasize in performance. Extending this section by three bars allows the composer to stay true to his aesthetic of regaining emotional control as he reduces the dynamic tension with a decrescendo to *piano* and establishes a confirmed return to the home key of B flat major in bar 29.

Through examination of the manuscript, it was discovered that elements of variation, the clarinet accents of bars 18 and 19, were actually not written by Ibert but were a penciled addition (Ibert, 1935, p. 6-7) to the manuscript. Example 2.35 represents the original manuscript with Oubradous' alterations highlighted in red; while the accents were incorporated into the Oiseau-Lyre parts, the effective diminuendos, were left off.

10

Example 2.35: J. Ibert: *Cinq pièces en trio*, III. Allegro assai, Ibert manuscript, page 6

The editorial decision to include these penciled alterations in the corrected score was based on the need to create variation in this section. Ibert's original manuscript notates the opening four bar statements of this section in a nearly identical manner; the inclusion of the penciled-in additions here in parenthesis introduces the concept of variation which would otherwise not be obvious to interpreters.

Section A' (Bars 29-44)—Re-exposition of first theme

For the re-exposition, the clarinet returns to the first theme with *gusto*, recovering from the diminuendo which ended the previous section with a surprising *subito forte*. The character of this return material has been transformed, however, through a new three-voice texture, an active accompaniment in bassoon, and the tonal complexity added by chromatic movement in oboe.

New challenges to the performer are introduced in the re-exposition. With its persistent accented octave B flats, the bassoon provides a more agitated accompaniment to this final section (Ex. 2.36).

29 **11**

Htb. *p* *f sub.*

Cl. en Si *b* *f subito* (*mf*)

Bsn. *p*

34 **12**

39 *accel.* *p* *ossia* *p*

Example 2.36: J. Ibert, *Cinq pièces en trio*, III. Allegro assai, bars 29-44, edited score.

In the Trio d'anches de Paris interpretation (OL5, 1046, 0:24''-0:26''), Oubradous clearly exaggerates these bassoon accents. Examination of the Ibert manuscript revealed that the articulation, as suspected, was a penciled alteration made by Oubradous (Ibert, 1935, p. 7). The accents were maintained in the edited score, however, as they are crucial to defining the return to the rhythmic scheme of the A section which—in contrast to the anacrusis movement of the B section—is firmly on the downbeat. All bassoonists are aware that the lower B flat of the figure will naturally sound more resonant and can easily be misunderstood as the downbeat. In

performance, the use of these added accents remedies this problem and ensures strong placement of the upper B flat phrase on the downbeat.

Thicker texture in this re-exposition challenges performers to seek clarity through observance of dynamic. While the bassoon accompaniment does present accented notes, this detail is particularly effective if the general dynamic for the instrument is kept at an inconspicuous *piano*. A tapering of dynamic of the clarinet line allows the imitative oboe entrance in bar 32 to be clearly heard. In the similar passage in the exposition, Ibert marks a diminuendo to *mezzo-forte* in bars 4 and 5. While neither the printed Oiseau-Lyre clarinet part nor Ibert's manuscript show an indication of diminuendo in bar 32 or an adjustment of dynamic to *mezzo-forte*, Oubradous has added both details onto the manuscript in pencil (Ibert, 1935, p.7). Because these penciled alterations create consistency in the phrases and aid in balancing the upper voices, Oubradous' additions were engraved in parenthesis onto the edited score.

The third movement could effectively end in bar 39 with the arrival of clarinet on the D to establish the major third of the B flat tonic chord, but the absence of bassoon on this defining chord indicates to the listener that there is more to come. The composer extends the material five bars, allowing the bassoon to join the conclusion, approached by a rising scale. The instrument's late arrival is comically highlighted by a hurried accelerando. The accelerando is a significant feature of this movement's ending; while the composer follows his pattern of ending with diminuendo and fermata, this is the only movement of the *Cinq pièces* where the final chord is approached by accelerando rather than rallentando. Of note, the alternative ending seen in the Oiseau-Lyre bassoon part which ascends to a high D, does not appear on the Ibert original manuscript (Ibert, 1935, p.7). Additionally, in the Trio d'anches de Paris interpretation, Oubradous plays the more traditionally-heard ending which finishes on high B flat. While the origins of the alternative ending which appears in the Oiseau-Lyre parts is unknown, it has been provided as an ossia staff in the edited score (Ex. 2.36).

N°4—Andante

Due to its length, complexity and expressive character, the Andante can be seen as the center of the *Cinq pièces*. Although the sections are clearly extended and more varied in phrase length than in previous movements, ternary form (ABA') can still be identified (Table 2.6). This fourth movement is in simple triple time (3/4) and rhythmic movement is consistently kept at the

slower quarter note and eighth note level. Ibert uses the texture of three independently moving lines throughout the movement with oboe featured as the most prominent voice in the outer sections. Ibert's sensitivity to the requirements of wind players is evident in the fact that the oboe was given a lesser role in the previous movement as a brief respite before the tackling the long phrases of the Andante.

Table 2.6: Form Chart, J. Ibert, *Cinq pièces en trio*, IV. Andante.

| IV. Andante—Ternary Form | | | | |
|---------------------------------|-----------------------|--------------|------------------------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-17 | 17 (10+7) | A | Exposition of first theme | D major A major |
| 18-39 | 21 (9+13) | B | Second theme | A minor B minor |
| 40-55 | 16 (10+6) | A' | Re-exposition of first theme | D major |

Section A (Bars 1-17)—Exposition of first theme

The opening section begins with a 10-bar oboe theme accompanied by a wandering countermelody in the bassoon. Both melodic lines begin with simple stepwise movement, gradually becoming more angular as the intervals widen. By placing bassoon in its higher tenor register, Ibert creates the controlled texture of a narrow tessitura of voices. The clarinet has a more static role in this section with its sustained notes and slower rhythmic movement. The first phrase, in D major, ends on a half cadence with a slight caesura in bar 10 (Ex. 2.37).

Performance of the long phrases of the fourth movement requires creativity and planning on the part of the interpreter. The phrases of this section gives clear examples of Ibert's manner of notating little and relying on the interpreter to provide the subtle nuance needed to enliven the musical line. Supplying only the metronome mark and a crescendo and diminuendo to indicate a

phrase which must open and then close, the manner of shaping and motivating the phrase is left to the performers.

The image shows a musical score for three instruments: Horn (Htb.), Clarinet in B-flat (Cl. en Si b), and Bassoon (Bsn.). The tempo is marked 'Andante' with a metronome marking of 63. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system (bars 1-4) features the Horn and Bassoon parts. The Horn part starts with a dynamic of *mf* and has a slur over the first four bars. The Bassoon part starts with a dynamic of *mf* and has a slur over the first four bars. The second system (bars 5-10) features the Clarinet and Bassoon parts. The Clarinet part starts with a dynamic of *p* and has a slur over the first four bars. The Bassoon part starts with a dynamic of *p* and has a slur over the first four bars. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 2.37: J. Ibert, *Cinq pièces en trio*, IV. Andante, bars 1-10, edited score

Additionally, Ibert notates no direction for the second half of the phrase beginning in bar 6; although it is clear that this phrase must open once more before the diminuendo of bar 10, Ibert leaves the placement of the gesture in the hands of the interpreters.

Ibert indicates 63 beats per minute as the tempo for this Andante. Maintaining direction in the long phrase at this slow speed is not an easy task, and it is perhaps for this reason that most modern interpreters choose a tempo faster than that indicated by the composer. As Table 2.7 illustrates, tempi slower than 64 beats per minute are rarely attempted in performance.

Table 2.7: Tempo variation, J. Ibert, *Cinq pièces en trio*, IV. Andante.

| J. Ibert, <i>Cinq pièces en trio</i> | |
|---|---------------------------------|
| | IV. Andante (mm. ♩ = 63) |
| Trio d'anches de Paris (rec. 1937) | 62 bpm |
| Philharmonic Wind Trio (rec. 1998) | 74 bpm |
| Chicago Chamber musicians (rec. 1994) | 80 bpm |
| Saarland Radio Reed Trio (rec. 2009) | 66 bpm |
| Trio d'anches Meyer (rec. 1999) | 64 bpm |
| Arlequin Trio (rec. 2007) | 72 bpm |

Rhythmic features in Ibert's writing can be used to motivate these initial phrases. While the long legato oboe phrase creates a broad wandering phrase, dynamic and rhythmic direction can be created by the activating the underlying accompaniment of the bassoon. By approaching these continual eighth notes as a directed line rather than emphasizing the paired groupings, bassoon can use the figure to both urge the musical line forward and to create a relaxation of the phrase in bars 5 and 6.

As Table 2.7 illustrates, the Trio d'anches de Paris approaches the Andante at a tempo close to Ibert's indication of 63 beats per minute. Because of this slower speed, oboist Morel is forced to break the phrase for breath in bar 8 (OL 5, 1045, 0:22"). The trio is faithful to the indications of the score but adds little nuance beyond what is notated, and the resulting interpretation comes across as somewhat wooden. Oubradous' manner of adding emphasis to the first eighth note of each pairing gives the line a plodding heaviness. In this interpretation, the ensemble displays a detached manner of playing which can be identified as true to period-related aesthetics. Here the Trio d'anches de Paris applies the interwar performance approach of "just mode of interpretation" which adds nothing which is not written by the composer. This aesthetic is outlined best by pianist Claudio Arrau. As Arrau described, "a work of art should not be a pretext for the artist to expel his feelings, let's say. Neither should one try to use the work to

show oneself off; really, the interpreter has the sacred duty to render intact the thinking of the composer whose work he interprets” (Horowitz, 1982, p. 112).

Most of the problematic notation for the Andante in the Oiseau-Lyre edition was found in the bassoon part. Both the Ibert original manuscript and the Trio d’anches de Paris recording clarified the articulation groupings in the bassoon accompaniment of the first theme. The marking of the fourth bar was questioned not only for its ambiguous presentation of a repeated legato on the second beat but also for the carried-over slur between the third and fourth bars (Ex. 2.38) which is inconsistent with the parallel phrases of the re-exposition (Ex. 2.39). These inconsistencies have been highlighted in red.

Andante ♩ = 63

Bsn

mf

7

13

p

Example 2.38: J. Ibert: *Cinq pièces en trio*, IV. Andante, Oiseau-Lyre bassoon part, page 5

17 a Tempo

Bsn

pp

Example 2.39: J. Ibert: *Cinq pièces en trio*, IV. Andante, Oiseau-Lyre bassoon part, page 5

Ibert’s original manuscript shows a completely different articulation pattern for these opening bars, where bassoon clearly articulates the downbeat of the fourth bar. This notation is also consistent with the re-exposition (Ex. 2.40).

Andante ♩ = 63

Example 2.40: J. Ibert: *Cinq pièces en trio*, IV. Andante, Ibert manuscript, page 7

In the recorded interpretation of OL5, Oubradous does articulate the initial B of the fourth bar, and can be heard separating the eighth note groupings of the following bar (OL 5, 1045, 0.09”). Considering these factors, the edited score corrects the Oiseau-Lyre notation to reflect the articulation of Ibert’s manuscript.

After a comma breath mark at rehearsal mark 13, the opening bars repeat in variation in bar 11, with both oboe and bassoon continuing the musical idea lowered a third. The introduction of G sharp in bar 14 indicates a modulation to A major, the dominant key, in bar 14. The section settles and quiets with diminuendo ending conclusively with a perfect cadence.

The caesura between bars 10 and 11 is ambiguously notated in the Oiseau-Lyre instrumental parts. At this moment, all three instruments are marked in a different manner: the oboe line is clearly divided through the use of a breath mark; the clarinet has a cryptic breath mark appearing in the middle of its long legato phrase; and the bassoon is given no indication of any break (Exs. 2.41-2.43).

Example 2.41: J. Ibert: *Cinq pièces en trio*, IV. Andante, Oiseau-Lyre oboe part, page 5



Example 2.42: J. Ibert: *Cinq pièces en trio*, IV. Andante, Oiseau-Lyre clarinet part, page 5



Example 2.43: J. Ibert: *Cinq pièces en trio*, IV. Andante, Oiseau-Lyre bassoon part, page 5

It is significant to note that no such ambiguity appears in Ibert's original manuscript where the caesura is clearly marked with a breath mark for all three instruments, and the long slur is divided at rehearsal mark 13 for clarinet. The edited score has been corrected to clarify this moment.

The performance of this comma breath mark on the Trio d'anches recording (OL 5, 1045, 0:00"-2:52") surprises the modern listener with a moment which sound like basic carelessness in the ensemble. At this moment, oboist Morel and clarinetist Lefebvre do not coordinate the continuation of the line after the break, but each musician carries on with independent onset and independent tempo. Sonic Visualiser spectrogram imaging (Fig. 2.2) illustrates this irregular entrance to the eleventh bar. In this image, where white vertical lines represent the barlines and onsets of individual notes are captured as horizontal yellow dashes, clarinetist Lefebvre can be seen to enter well before oboist Morel at bar 11. At 2:30," a similar awkward moment occurs after a similar caesura in the re-exposition as Lefebvre carries on in the previous tempo while Morel accelerates at a faster retaken tempo (OL 5, 1045, 2:30"). The fact that this incongruity of tempo occurs twice in the movement and was allowed to be part of the selected take for the disc indicates that exact coordination of this detail was not considered as a priority of performance.

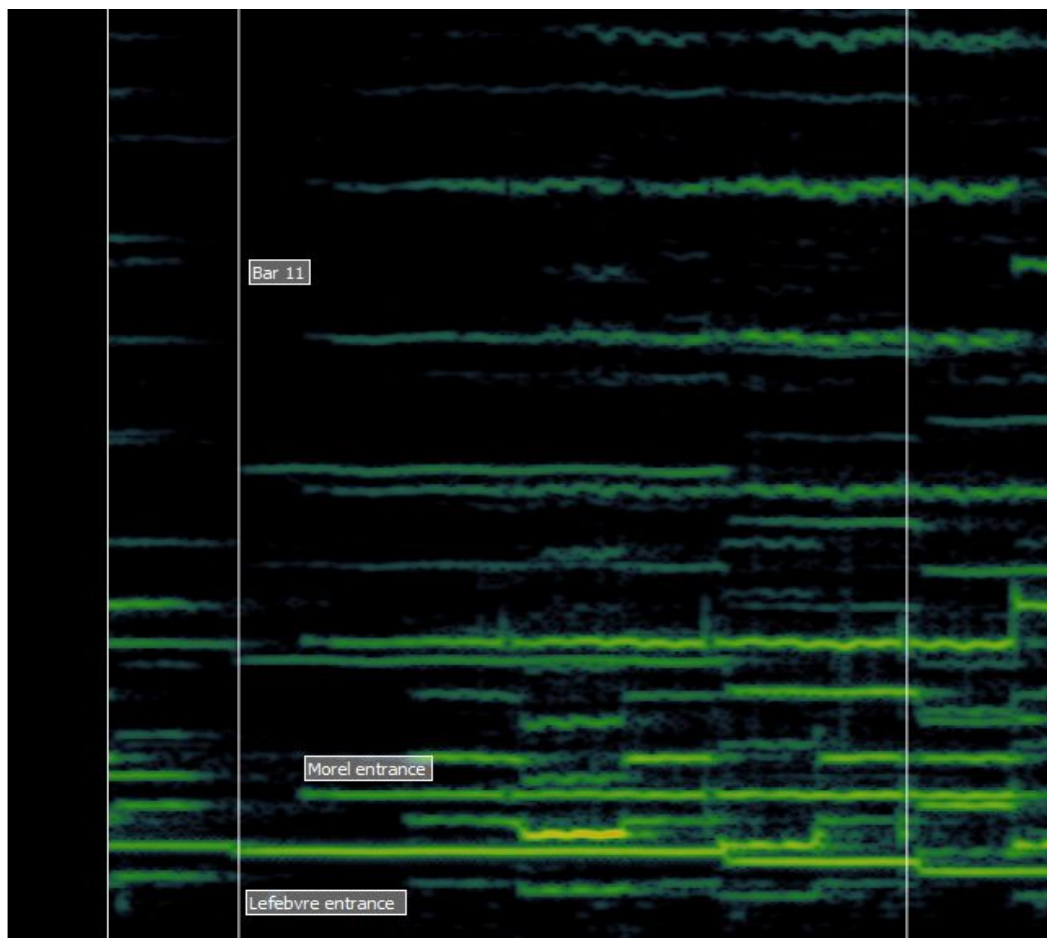


Figure 2.2: Sonic Visualiser graphing of note onset, J. Ibert, *Cinq pièces en trio*, IV. Andante, bar 11, OL 5, 1045, 0:30"-0:31"

Again, period trends can be identified here. In describing coordination of tempo in chamber music performance, Robert Philip has written (2004) that rhythmic dislocation could often be heard in recordings made by ensembles during the late 1930s. As Philip described, accompanying lines were obliged to adhere to rhythmic movement strictly, but a certain freedom from constraints of time could be ascribed to the melodic line (p. 111). The independent use of time heard by Lefebvre and Morel in the fourth movement may result from this divided approach to rhythm between accompanist and soloist

Section B (Bars 18-39)—Second theme

Bars 18-26

Clarinet is given the solo line in this middle section with a melody which begins in A minor, the parallel minor of the dominant A major which concluded the previous section (Ex. 2.44). Ibert constructs this theme from the simple quarter note movement used for clarinet in the opening section. The bassoon countermelody continues the rhythmic pattern of the first theme, and—while this lower voice is marked *piano*, a lesser dynamic than the clarinet's *mezzo-piano*—an indication of *espressivo* emphasizes the importance of this lower voice.

Example 2.44: J. Ibert, *Cinq piéces en trio*, IV. Andante, bars 17-26, edited score.

Oboe introduces a new textural element to this section with a staccato eighth note figure. These staccato notes provide a regular ticking pulse and reminder of moving time within the extended line. Interestingly, Ibert recycles this oboe motive to create his fifth movement theme. This oboe line is constructed over a four-beat phrase and provides another example of Ibert's manner of evading metric restrictions as he imposes a line in 4/4 within a 3/4 structure. The appearance of G sharp (sounding F sharp) in clarinet and a pedal D in bassoon in bar 24 indicate D, the dominant of G major.

Minor mode and the use of lower instrumental tessitura give this middle section a darker quality, inviting performance to alter tone color. Clarinet is required to sustain two very long phrases without opportunity for breath, and because of this difficulty, there is a need for this section to push forward in tempo. The challenge to performers here is achieving a delicate and necessary balance of voices. Each independent line has its own particular function in the phrase: clarinet carries the extensive but rhythmically simple melodic line; bassoon, marked *espressivo*, continues the pathos of the opening theme; oboe regulates rhythmic movement of the phrase through its steady staccato pulse. Both the stronger *mezzo-piano* dynamic and the marking of solo encourages the clarinet to assume the leading role in this section; yet because Ibert uses of the bassoon's resonant low register and gives the marking of *espressivo* on this more active line, the lower instrument has a tendency to overtake dynamically here. Part of the inherent tension of this section is the juxtaposition of the sustained and timeless clarinet line with the constant rhythmic reminder of the oboe eighth notes, and these two upper lines must be heard. A sublime texture can be achieved by finding the correct *piano* dynamic in the bassoon voice and using the instrument to provide only a distant reminder of the previous material.

Bars 27-39

The nine-bar phrase repeats in bar 27, intensified by the stronger dynamic of *mezzo-forte* and the whole step rise in pitch to B minor (Ex. 2.45). The composer also modifies instrument color, using the more poignant sound of the oboe to continue the melodic line and placing the accompanying staccato figure in clarinet. As in the previous section, the composer modulates to the major mode, the G sharp in oboe and pedal E in bassoon indicating E, the dominant of A major in bar 33. At bar 36, after an arrival to F sharp minor, the phrase is extended four bars to transition back to the D major of the re-exposition. In this transitional section, oboe brings back familiar material using the falling minor third motive seen in the B section of the previous third movement.

26

Htb.

Cl. en Si b

Bsn.

mf

p subito

pp *mp espress.*

15

31

16

36

poco rit.

mf

p

Example 2.45: J. Ibert, *Cinq pièces en trio*, IV. Andante, bars 27-39, edited score.

Bar 26 functions as a transition to the B minor variation of the second theme. Clarinet can effectively use the crescendo of its rising figure to deliver the melodic line into the oboe and then disappear with the *piano subito* of bar 27. Dynamic of the middle section can be allowed to gradually decay with the decrescendo of bar 36. A notated *poco ritenuto* of bar 39 allows performers an opportunity to take time with the eighth notes and thoroughly indulge in the transformative transition to the re-exposition.

While no notational errors were found in the Oiseau-Lyre parts of this section, Ibert's original manuscript are filled with pencil markings from Oubradous. A penciled-in plus allant on the initial bar of this section possibly indicates a moving forward in tempo (Ibert, 1935, p. 6); while the marking is appropriate, the Trio d'anches de Paris curiously does not incorporate it into

their performance, and the group can be heard on OL5 maintaining the same 63 bpm at the outset of this section (OL 5, 1045, 0:51”). Oubradous also struck out the crescendo of bar 26, and adjusted the bassoon dynamic of bar 27 from *mezzo-piano* to *piano*. It is clear that Oubradous was aware of some of the problems of equilibrium in this section and strove to correct the balance of the ensemble by crossing out Ibert’s original dynamics and substituting others. As sensitivity to the issue on the part of the performers may be sufficient to correct the balance problem here, Ibert’s original dynamics were maintained and none of Oubradous’ rewriting was incorporated into the edited score.

Section A’ (Bars 40-55)—Re-exposition of first theme

Again in D major, oboe returns to the principal theme for a re-exposition transformed by dynamic and rhythmic variation. In its new *pianissimo* presentation, the opening theme has become more reflective and intimate (Ex. 2.46). Ibert also changes rhythmic movement through the introduction of syncopation in the oboe line. Accompanying roles seen in the exposition have been exchanged as clarinet takes the more active line while bassoon is given a staid pedal D. As previously seen at the end of the first movement, Ibert provides a constant eighth note movement through the creation of a composite rhythm between the on- and off-beat quarter notes of oboe and clarinet. The phrase arrives to a dominant seventh in bar 49, however, here clarinet suspends the A (sounding G) over the barline, resolving to D major on the second beat of bar 50.. The second half of the re-exposition avoids modulation and instead settles with a cadence and suspended D major chord in the final bar.

Again, providing little guidance through notation, Ibert leaves the shaping of the final section in the hands of the interpreters. Ibert notates a *pianissimo* to begin the section but afterwards only writes a final decrescendo to indicate dynamic decay at the end of the movement. The composer’s dynamic indications in this re-exposition invite a most delicate sound quality from oboe in this re-exposition, creating an atmosphere that is both tender and intimate. The repeated rising sequence in oboe in bars 43 and 44 and the urging figure of bassoon eighth notes seen in the same bars encourage an opening of the line at this point. Dynamic intensity is also implied in bars 51 to 53 with the dramatic oboe rise of an eleventh and the ascending line of bassoon and clarinet.

17 A tempo

40

Htb.

Cl. en Sib

Bsn

46

18

51

rall.

Example 2.46: J. Ibert, *Cinq pièces en trio*, IV. Andante, bars 40-55, edited score.

An interruption of the musical line, similar to the exposition, is seen between bars 49 and 50, however in this instance, the break is accompanied by a sustained note in the clarinet. Here again the Oiseau-Lyre parts notate the gesture in a confusing manner with the use of a written fermata over the barline for oboe and bassoon. Clarinet is given a long written A which is tied over the barline and also marked with fermata. Significantly, Ibert does not use this notation in his manuscript. In the original, oboe and bassoon are both given comma breath marks to indicate a clear break to the phrase; only clarinet is marked with fermata to indicate the sustaining of the note (Ibert, 1935, p. 9). To communicate the need for breaking the line as well as suspended

time, the edited score uses notation suggested by modern editing practice which combines the comma breath mark with the fermata in the oboe and bassoon parts (Gould, 2011, p. 189).

Bar 55 presents yet another incident of an ending note which is notated with articulation for oboe and slurred approach for the other instruments. While Ibert's manuscript does show an articulation for the final D of oboe in this bar, the Trio d'anches de Paris can be heard approaching the note in a consistent legato manner in all voices (OL5, 1045, 2:47"-2:48"). Following the more logical and consistent interpretation heard by the Trio d'anches de Paris, the legato articulation was applied to all instruments in the corrected score.

N°5—Allegro quasi marziale

Allegro quasi marziale is a curious, perhaps ironic title. While this final movement is in simple duple, it defies the strong steady downbeats expected of the military march and presents instead a jovial opening theme in oboe based on an eighth note anacrusis figure and decorated with florid patterns of legato sixteenth notes. As has been established as a pattern in the whole suite, the Allegro quasi marziale is in simple ternary form (ABA') (Table 2.8).

Table 2.8: Form Chart, J. Ibert, *Cinq pièces en trio*, V. Allegro quasi marziale.

| V. Allegro quasi marziale—Ternary Form | | | | |
|---|-----------------------|--------------|------------------------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-24 | 24 (12 + 12) | A | Exposition of first theme | G major |
| 25-45 | 20 (8 + 12) | B | Second theme | E minor |
| 45-68 | 24 (12 + 12) | A' | Re-exposition of first theme | G major |

Parallels can be drawn between this final movement and the opening Allegro vivo as both movements are in 2/4 and use G as the tonal center.

Section A (Bars 1-24)—Exposition of first theme

Bars 1-13

While bassoon begins the movement solidly on the downbeat with a *forte* pedal G, the principal oboe theme is more coy, beginning off the beat with a three-note pick-up to the second bar (Ex. 2.47).

Allegro quasi marziale ♩ = 116

The musical score consists of three systems of staves. The first system shows the initial bars (1-5) with dynamics *ff* for the oboe and *f* for the bassoon. The second system (bars 6-9) and third system (bars 10-13) continue the exposition of the first theme, featuring complex rhythmic patterns and phrasing across the woodwind parts.

Example 2.47: J. Ibert, *Cinq pièces en trio*, V. *Allegro quasi marziale*, bars 1-13, edited score.

Origins of this opening theme can be seen in the staccato eighth note figure introduced in oboe in the B section of the fourth movement. Throughout the *Allegro quasi marziale*, Ibert varies this anacrusis bar for oboe by fusing it to the ending figures of preceding phrases; the regular



Example 2.50: J. Ibert: *Cinq pièces en trio*, V. *Allegro quasi marziale*, Oiseau-Lyre oboe part, page 6

It was first assumed that this staccato marking was being deliberately omitted to create variation to the repeated theme; Ibert's manuscript shows the sporadic use of the staccato articulation as well. But in their recorded interpretation on the Pathé label, the Trio d'anches de Paris make no audible form of varied articulation in the repeated statements of the motive. Additionally no logical pattern could be found for the inclusion or omission of the staccato; parallel phrases in the exposition and re-exposition use the marking in differing places (Exs. 2.48-2.50). By contrast, the clarinet and bassoon voice have staccato indications on eighth notes throughout the movement. For the sake of consistency, the edited score corrects every appearance of the oboe theme with staccato on the eighth notes. Other errata were discovered in the clarinet part. A wrong note in bar 6, C natural (sounding B flat), was corrected to C sharp (sounding B natural). Additionally a missing diminuendo was added to bar 9 for consistency with the other voices, and an illogical slur was removed from bar 13.

Bars 13-24

Ibert repeats the first theme in bar 13 and adds variation through rhythmic ornamentation of the clarinet accompaniment (Ex. 2.51).

The image displays three systems of musical notation for a woodwind trio. The first system (bars 13-16) includes a measure rest in bar 19. The second system (bars 17-20) continues the melodic and harmonic development. The third system (bars 21-24) begins with a piano (*p*) dynamic marking and concludes the section in bar 24 with a perfect authentic cadence.

Example 2.51: J. Ibert, *Cinq pièces en trio*, V. Allegro quasi marziale, bars 13-24, edited score.

The Ibert manuscript revealed a further variation in this line with the use of accents on the first sixteenth note of each grouping; this marking, although typical of Oubradous' additions, is written in the black ink of the rest of the manuscript and appears to have been provided by the composer. The detail was left out of the Oiseau-Lyre clarinet part, but as it adds to the rhythmic interest of the variation, it was engraved onto the edited score (Ex. 2.51). Apart from this more active clarinet line, the two opening phrases are near identical. The section closes completely in bar 24 with a perfect authentic cadence.

Section B (Bars 25-45)—Second theme

Bars 25-33

Bassoon leads the middle section, accompanied first only by oboe, with a contrasting legato theme beginning in E minor (Ex. 2.52).

The musical score for Example 2.52 consists of three staves: Horn (Htb.), Clarinet in B-flat (Cl. en Si b), and Bassoon (Bsn.). The key signature is E minor and the time signature is 3/4. The score is divided into two systems. The first system covers bars 25 to 33. The bassoon part begins in bar 25 with a mezzo-forte (mf) dynamic and a 'SOLO' marking. The oboe part enters in bar 29 with a piano (p) dynamic. The clarinet part has a complex rhythmic pattern of sixteenth notes in bar 29. The score ends in bar 33 with a decrescendo to piano (p). The second system covers bars 30 to 33. The bassoon part continues with a mezzo-forte (mf) dynamic and a 'SOLO' marking. The oboe part has a decrescendo to piano (pp) dynamic. The clarinet part has a decrescendo to mezzo-forte (mf) dynamic. The score ends in bar 33 with a mezzo-forte (mf) dynamic.

Example 2.52: J. Ibert, *Cinq piéces en trio*, V. Allegro quasi marziale, bars 25-33, edited score.

In bar 29, Ibert writes an intricate composite rhythmic pattern of continual sixteenth note movement between clarinet and oboe. An effective performance of this figure challenges coordination between players and demands the exact placement of the sixteenth notes. In order to create the decrescendo of the phrase, bassoon must enter with a full *mezzo-forte*, remaining present until the marked *piano* of bar 29.

An inconsistent marking in the Oiseau-Lyre parts confuses the phrase ending of bar 33. In the clarinet part, the phrase ends with an articulated quarter note (marked with tenuto); this same quarter note is approached by slur in the oboe part and the tenuto mark has been omitted. Consultation of the manuscript confirmed that this phrase should end identically for both

instruments, consistent with the clarinet notation (Ibert, 1935, p.8). The edited score removes the oboe's slur over the barline and adds a tenuto marking to the final articulated note.

Bars 33-45

This eight-bar phrase repeats with rhythmic variation to the bassoon in bar 33. In this restatement, D sharps (sounding C sharp) appear in the clarinet in bars 38 and 39, the raised sixth degree creating a brief moment of modality with its suggestion of the Dorian mode; Ibert uses this altered note to move to a transitional phrase first in B minor (Ex. 2.53).

The second phrase of the B section is full of notated variation, details which when exaggerated can add interest to performance. The second phrase for bassoon contains both rhythmic ornamentation as well as a transformation of the phrase created by the addition of a longer legato marking. Variation of articulation is also seen in oboe in bar 36 where the pattern features tongued eighth notes rather than slurred as seen in the first phrase. While all of these altered details were initially suspected as editing errors in the Oiseau-Lyre parts, the Ibert original manuscript confirms the deliberate changes notated to create variation (Ibert, 1935, p. 10); no changes were therefore made in the edited score.

The transitional bars from bars 41 to 45 demand dynamic flexibility from the ensemble. The surges of sound created by the crescendo-decrescendo figures in bar 41 and 42 are an interesting detail of the line which should be brought out. Clarinet, with its active sixteenth note phrase best leads the dynamic rise needed to create the return of *fortissimo* for the re-exposition. A correction to rehearsal marks was made in this section.

33 **21**

Htb.

Cl. en Si b

Bsn.

p

mf

p

SOLO

38

42

ff

ff

p

f sub.

Example 2.53: J. Ibert, *Cinq pièces en trio*, V. *Allegro quasi marziale*, bars 33-45, edited score.

Rehearsal mark 22 appears between bars 41 and 42 in the Oiseau-Lyre parts, an illogical placement as it does not follow phrase structure. Ibert's manuscript places the rehearsal mark between bars 45 and 46 to mark the beginning of the re-exposition; this position, more practical for the purpose of rehearsal, was adopted in the edited score.

Section A' (Bars 45-68)—Re-exposition of first theme

Bars 45-56

The re-exposition presents a nearly identical return of the exposition material, however here the bassoon figure has been rhythmically compressed to one beat (Ex. 2.54)

The musical score is presented in three systems, each with three staves: Horn (Htb.), Clarinet in B-flat (Cl. en Sib.), and Bassoon (Bsn.).

- System 1 (Bars 45-48):**
 - Bar 45: Horn and Clarinet enter with a melody marked *ff*. Bassoon has a rest.
 - Bar 46: Horn and Clarinet continue. Bassoon enters with a single eighth note marked *f sub.* and a dynamic hairpin.
 - Bar 47: Horn and Clarinet continue. Bassoon continues with a single eighth note.
 - Bar 48: Horn and Clarinet continue. Bassoon continues with a single eighth note.
- System 2 (Bars 49-52):**
 - Bar 49: Horn and Clarinet continue. Bassoon continues with a single eighth note.
 - Bar 50: Horn and Clarinet continue. Bassoon continues with a single eighth note.
 - Bar 51: Horn and Clarinet continue. Bassoon continues with a single eighth note.
 - Bar 52: Horn and Clarinet continue. Bassoon continues with a single eighth note.
- System 3 (Bars 53-56):**
 - Bar 53: Horn and Clarinet continue. Bassoon continues with a single eighth note.
 - Bar 54: Horn and Clarinet continue. Bassoon continues with a single eighth note.
 - Bar 55: Horn and Clarinet continue. Bassoon continues with a single eighth note.
 - Bar 56: Horn and Clarinet continue. Bassoon continues with a single eighth note.

Example 2.54: J. Ibert, *Cinq pièces en trio*, V. Allegro quasi marziale, bars 45-56, edited score.

An incorrect note, C sharp was found on the first eighth note of the 46th bar for clarinet; the note was corrected to D to correspond with the parallel phrase in the exposition. Beaming of eighth notes was also altered to match patterns established in the exposition.

Bars 57-68

A final variation of the theme begins in bar 57 but Ibert applies an unexpected alteration to create an end to the work (Ex. 2.55).

The musical score consists of three systems of staves. The first system (bars 57-60) features Horn (Htb.), Clarinet in Si b (Cl. en Si b), and Bassoon (Bsn.). The Horn and Clarinet parts are marked with a forte (*f*) dynamic. A box containing the number 23 is positioned above the first measure of the Horn staff. The second system (bars 61-64) continues the Horn and Clarinet parts, with the Horn part marked with a piano (*p*) dynamic. The third system (bars 65-68) features the Horn and Clarinet parts marked with mezzo-forte (*mf*) dynamics, and the Bassoon part marked with piano-piano (*pp*) and fortissimo (*ff*) dynamics. The score concludes with a double bar line and repeat dots.

Example 2.55: J. Ibert, *Cinq pièces en trio*, V. Allegro quasi marziale, bars 57-68, edited score.

The composer extends the decrescendo down to *pianissimo* in bar 66 before ending abruptly with a sudden caesura in bar 67. After this comical pause, a sudden return to *fortissimo* in all voices ends the piece with a satisfying perfect authentic cadence.

One difficulty of this movement is the performance of the final gesture of the work: oboe is given three articulated eighth notes which must coordinate with a figure of legato sixteenth notes in clarinet and bassoon (Ex. 2.55). A commonly-heard manner of interpreting these final bars is to have oboe's cadential figure lead a *rallentando* which gives increasing weight to each articulated eighth note; many groups change the articulation of the phrase to coordinate the gesture, in fact this manner of interpreting has become so standard that Jane Taylor, editor of the TrevCo edition of the work rewrote the phrase to reflect the articulation (Ex. 2.56).

The image shows a musical score for three instruments: Oboe (Htb.), Clarinet in B-flat (Cl. en Si b), and Bassoon (Bsn.). The score is in 3/4 time and features dynamic markings of *pp*, *ff*, and *sf*. The Oboe part has three articulated eighth notes. The Clarinet and Bassoon parts have legato sixteenth notes. The score is divided into two measures, with a caesura in the first measure.

Example 2.56: J. Ibert: *Cinq pièces en trio*, V. Allegro quasi marziale, TrevCo edition, page 8, bars 67-68.

While the TrevCo alteration is much easier to perform, it not only discards Ibert's original phrasing but also limits the interpretive choices of performers. It is also of note that Oubradous has penciled "Tempo" above this final gesture. The Trio d'anches de Paris recording of this movement on the Pathé label was consulted in order to understand the original group's approach to this problematic ending (PG 90, CPT3142, 2:56"-2:57"). The Trio d'anches de Paris' final bars differ significantly from the heavier modern approach and create a whimsical ending through light-hearted understatement. Rather than creating a dramatic ending with *rallentando*, the group looks to the element of humor inherent in the final gesture. The group creates a significant dynamic retreat to arrive at the *pianissimo* of the penultimate bar, clips the final staccato note of the phrase, and then stops completely, exaggerating the suspended time created by the rests by adding a full fermata. The gesture to the final bar is then performed in sudden *fortissimo*, led not by oboe but by the bassoon's sixteenth note scale which is kept light

and avoids any slowing. The weighty articulation is left out of the line until the final chord of the piece, thus the articulated oboe notes become merely a texture in the sixteenth note line. To maintain open possibilities for interpretation, the edited score maintains the phrasing of Ibert's original manuscript.

Conclusions

Despite its brevity, the *Cinq pièces en trio* has a significant place in the reed trio repertoire. The work's winning combination of upbeat energy and expressive melody gives it instant audience appeal. The *Cinq pièces* is also easily approached by chamber music students and serves as an enjoyable introduction to the reed trio genre. Considering the popularity of the piece, there has been a crucial need for a reliable edited score. Investigation into both the historical context of the work and style of the composer were found to be vital for understanding the piece as well as for constructing this edited score. The availability of a manuscript for the *Cinq pièces* provided necessary evidence for the fundamental theory that many of the markings seen in the trios of the Oiseau-Lyre collection originate from penciled-in additions from the original performers and not from the composer's own pen. The corrected score accompanying this study not only questions the notation of the Oiseau-Lyre parts based on consultation of the composer's manuscript but also incorporates evidence gathered through examination of another primary reference source, namely the historical recording OL 5 made by the Trio d'anches de Paris. Above all, this edited score aims to provide a reliable guide for a more informed and gratifying performance of the work.

Edited Score—J. Ibert, *Cinq pièces en trio* (1935)

Dédié à Fernand OUBRADOUS
au Trio d'anches de Paris

CINQ PIÈCES EN TRIO

pour Hautbois, Clarinette et Basson

N°. I

JACQUES IBERT
(edited Catherine Stockwell)

Allegro vivo ♩ = 138

Hautbois
 Clarinette en Si b
 Basson

f
f
mf

p
p
mf

pp
mf espr.
p

25 **2**

pp *mp* *pp* *mf* *pp* (*mp*)

35 **3** *rall.* **a Tempo**

pp *f* *pp* *f* *pp* *f* *pp* *f*

43 **4**

pp *f* *pp* *f* *pp* *f* *pp* *f*

50

p *pp* *pp*

N°. 2

Andantino ♩ = 72

Hautbois *p*

Clarinete en Si^b *p*

Basson

8

5

p

p

p

18

6

7

mf

mf

mf

mf

mf

mf *espress.*

25

mf

p

p

p

4

33 8

p *pp* *p* *pp*

Detailed description: This system contains measures 33 through 38. It features three staves: Treble, Middle, and Bass. Measure 33 has a dynamic of *p*. Measures 34-35 have a dynamic of *pp*. Measures 36-38 have a dynamic of *p*. A circled number '8' is placed above measure 34. The music consists of flowing eighth and sixteenth notes with various accidentals.

39 *poco rit.*

pp *p*

Detailed description: This system contains measures 39 through 44. It features three staves: Treble, Middle, and Bass. Measure 39 has a dynamic of *pp*. Measure 40 has a circled minus sign '(-)' above it. Measure 41 has a dynamic of *p*. A 'poco rit.' marking is placed above measure 42. The music continues with eighth and sixteenth notes.

N°.3

Allegro assai $\text{♩} = 116$

Hautbois

Clarinete en Si^b

Basson

f *f* *mf*

Detailed description: This system shows the woodwind parts for Hautbois, Clarinete en Si^b, and Basson. The tempo is marked 'Allegro assai' with a quarter note equal to 116 beats per minute. The Hautbois part is mostly rests. The Clarinete en Si^b part starts with a dynamic of *f* and ends with *mf*. The Basson part is mostly rests.

7 9

pp *pp* *f*

Detailed description: This system contains measures 7 through 12. It features three staves: Treble, Middle, and Bass. Measures 7-8 have a dynamic of *pp*. Measures 9-10 have a dynamic of *pp*. Measures 11-12 have a dynamic of *f*. A circled number '9' is placed above measure 8. The music consists of eighth and sixteenth notes.

14 10

poco *pp* (*>*) (*>*) *p* (*>*) *p* (*>*)

poco *f*

poco

Detailed description: This system contains measures 14 through 21. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in a 4/4 time signature. Measure 14 starts with a *poco* dynamic. Measure 15 has a *pp* dynamic. Measures 16 and 17 have accents (*>*) and a *p* dynamic. Measures 18 and 19 have accents (*>*) and a *p* dynamic. Measure 20 has a *f* dynamic. Measure 21 has a *poco* dynamic. A box containing the number 10 is positioned above the first staff in measure 15.

22

mf *p* *mf* *p* *mf* *pp*

Detailed description: This system contains measures 22 through 28. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in a 4/4 time signature. Measure 22 has a *mf* dynamic. Measure 23 has a *p* dynamic. Measure 24 has a *mf* dynamic. Measure 25 has a *p* dynamic. Measure 26 has a *mf* dynamic. Measure 27 has a *pp* dynamic. Measure 28 has a *pp* dynamic.

29 11

p *f sub.* (*mf*) *f subito*

p *mf*

Detailed description: This system contains measures 29 through 36. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in a 4/4 time signature. Measure 29 has a *p* dynamic. Measure 30 has a *f sub.* dynamic. Measure 31 has a *mf* dynamic. Measure 32 has a *f subito* dynamic. Measure 33 has a *mf* dynamic. Measure 34 has a *mf* dynamic. Measure 35 has a *mf* dynamic. Measure 36 has a *mf* dynamic.

37 12 *accel.*

mp *p* *p* *p* *p* *p* *ossia* *mp* *p*

Detailed description: This system contains measures 37 through 44. It features three staves: a top staff with a treble clef, a middle staff with a treble clef, and a bottom staff with a bass clef. The music is in a 4/4 time signature. Measure 37 has an *mp* dynamic. Measure 38 has a *p* dynamic. Measure 39 has a *p* dynamic. Measure 40 has a *p* dynamic. Measure 41 has a *p* dynamic. Measure 42 has a *p* dynamic. Measure 43 has a *p* dynamic. Measure 44 has a *p* dynamic. The word *ossia* is written above the bottom staff in measure 43. The word *accel.* is written above the top staff in measure 37.

N° 4

Andante ♩ = 63

Hautbois *mf*

Clarinete en Si b *p*

Basson *mf*

6 13

13 14

Solo *mp*

p subito *pp* *p espress.*

20 15

mp *mf*

p subito *pp* *mp espress.*

28

35 **16** poco rit.

40 **17** a Tempo

48 **18** rall.

No. 5

Allegro quasi marziale ♩ = 116

Hautbois *ff*

Clarinete en Si^b *ff*

Basson *f*

13 19

19

p

p

25 **20**

p

p

Solo
mf *p*

31 **21**

p

p

pp Solo *mf* *p*

38

43 **22**

ff

ff

p *f sub.*

10

48

48

p

This system contains measures 48 through 52. It features three staves: a treble clef staff at the top, a middle treble clef staff, and a bass clef staff at the bottom. The music is written in a key with one sharp (F#) and a 3/4 time signature. Measure 48 starts with a treble clef and a key signature change to one sharp. Dynamics include a piano (*p*) marking in measure 50. The piece concludes with a double bar line and repeat signs.

53

53

p *f*

p *f*

p

This system contains measures 53 through 57. It features three staves: a treble clef staff at the top, a middle treble clef staff, and a bass clef staff at the bottom. Dynamics include piano (*p*) markings in measures 53, 54, and 57, and forte (*f*) markings in measures 55 and 56. The piece concludes with a double bar line and repeat signs.

58 [23]

58 [23]

f

This system contains measures 58 through 62. It features three staves: a treble clef staff at the top, a middle treble clef staff, and a bass clef staff at the bottom. A first ending bracket labeled [23] spans measures 58 to 61. A forte (*f*) dynamic marking is present in measure 58. The piece concludes with a double bar line and repeat signs.

63

63

p *mf* *pp* *ff*

pp *ff*

pp *ff*

This system contains measures 63 through 67. It features three staves: a treble clef staff at the top, a middle treble clef staff, and a bass clef staff at the bottom. Dynamics include piano (*p*) in measure 63, mezzo-forte (*mf*) in measure 64, pianissimo (*pp*) in measure 65, and fortissimo (*ff*) in measure 66. The piece concludes with a double bar line and repeat signs.

Compiled errata and suggested corrections—J. Ibert, *Cinq pièces en trio* (1935)

| J. Ibert <i>Cinq pièces en trio</i>, I. Allegro vivo | | | | | |
|---|----------------|--|--------------------|--------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 | reference 3 |
| 5-6 | ob | slur into bar 6 | bar 14 ob | OL5,1046, 0:46" | manuscript p. 3 |
| 6 | cl | addition of staccato to first eighth | bar 6 ob | | |
| 7 | cl, bn | alteration of beaming pattern | bar 7 ob | | manuscript p. 3 |
| 12 | ob | addition of staccato and tenuto | bars 2,4, 10 ob | OL5,1046, 0:52" | |
| 14 | cl | addition of staccato | bar 14 ob | | |
| 16 | ob | quarter note changed to eighth | bar 16 cl | OL5,1046, 0:55" | |
| 17, 19, 25, 27, | cl | removal of slur within slur | | | |
| 19 | bn | removal of pp | | | manuscript p. 3 |
| 24 | bn | addition of diminuendo | | | manuscript p. 3 |
| 25 | bn | removal of tenor clef | | | |
| 25 | bn | addition of pp | | | manuscript p. 3 |
| 26 | ob | splitting of slur | bar 28 ob | OL5,1046, 1:04" | manuscript p. 3 |
| 27 | ob, cl, bn | shifting of rehearsal mark 2 to bar 25 | | | |
| 27 | bn | removal of pp | | | manuscript p. 3 |
| 29 | cl | addition of mf dynamic | | | manuscript p. 3 |

| I. Allegro vivo (cont'd) | | | | | |
|---------------------------------|----------------|---|--------------------|--------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 | reference 3 |
| 31 | cl | alteration of beaming pattern | bar 23 cl | | |
| 35-36 | cl | addition of diminuendo | bars 35-36 ob | | |
| 35-36 | bn | change of terminology, "rit." to "rall." | bar 35-36 ob, cl | | |
| 36-37 | ob | alteration of beaming pattern | | | manuscript p. 3 |
| 38-40 | cl | addition of staccato | bars 2-4 cl | | |
| 39-40 | ob | extension of crescendo | bars 39-40 cl, bn | | |
| 39 | ob, cl, bn | shifting of rehearsal mark 3 to bar 37 | | | |
| 42 | cl | alteration of beaming pattern | bar 6 cl | | |
| 44 | ob | tenuto marking on D | bar 8 ob | | |
| 49-50 | ob | slur over bar; addition of staccato to first eighth | bar 14 ob | | |
| 56 | ob | removal of slur into final G | bar 56 cl, bn | OL5,1046, 1:30" | manuscript p. 4 |

| II. Andantino | | | | | |
|----------------------|----------------|---|--------------------|---------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 | reference 3 |
| 2-3 | cl | removal of slur over barline | bar 1 ob | PG90, CPT3142,0:03” | |
| 4 | cl | removal of comma breath mark | | | manuscript p. 4 |
| 11 | ob | removal of <i>f</i> | | | manuscript p. 5 |
| 11 | ob | addition of comma breath mark | | | manuscript p. 5 |
| 14-16 | ob | extension of diminuendo to arrive at <i>p</i> dynamic | bars 14-16 cl | | |
| 17 | cl | change <i>pp</i> to <i>p</i> | bar 17 ob | | manuscript p. 5 |
| 18 | cl | change <i>mp</i> to <i>mf</i> | bar 18 bn | | manuscript p. 5 |
| 23 | cl | addition of diminuendo | bar 23 ob, bn | | |
| 25 | cl | addition of diminuendo | bar 25 ob, bn | | manuscript p. 5 |
| 26 | cl | addition of <i>p</i> | bar 26 ob, bn | | manuscript p. 5 |
| 30 | ob | phrase separated at comma breath mark | | | |
| 33-34 | ob | slur extended over barline | bars 33-34 cl, bn | | |
| 34 | ob | <i>pp</i> altered to <i>p</i> | bar 34 cl, bn | | |
| 41 | ob | comma breath mark replaced by tenuto to | | | |
| 42 | cl | removal of crescendo | bar 42 bn | | manuscript p. 6 |
| 43 | bn | addition of diminuendo | bar 43 ob, cl | | manuscript p. 6 |
| 43 | cl | removal of <i>mp</i> marking | bar 43 ob, bn | | manuscript p. 6 |

| III. Allegro assai | | | | | |
|---------------------------|----------------|---|--------------------|--------------------|----------------------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 | reference 3 |
| 7 | ob | correction of E to E flat | | OL5, 1046, 0:05" | manuscript p. 6 |
| 9 | ob, cl, bn | shift of rehearsal mark 9 to bar 10 | | | |
| 18-19 | cl | addition of diminuendo | | | manuscript p. 6 (pencil marking) |
| 36 | bn | addition of tenuto to E flat | | | manuscript p. 7 |
| 32-33 | cl | diminuendo to <i>mf</i> | bars 4-5, cl | | manuscript p. 7 (pencil marking) |
| 44 | cl | removal of <i>p</i> | bar 44 ob, bn | | |
| IV. Andante | | | | | |
| Bar no. | OL part | correction | reference 1 | reference 2 | reference 3 |
| 3 | bn | elimination of slur over barline | bar 42 bn | OL5, 1045, 0:09" | manuscript p. 7 |
| 4 | bn | elimination of larger slur | bar 42 bn | OL5, 1045, 0:09" | manuscript p. 7 |
| 5 | bn | elimination of tenor clef | | | |
| 10 | cl | break of large slur for comma breath mark | bar 10 ob, bn | OL 5, 1045, 0:30 | |
| 10 | bn | accent changed to tenuto | bar 49 bn | | |

| IV. Andante (cont'd) | | | | | |
|-----------------------------|----------------|--|--------------------|--------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 | reference 3 |
| 10 | bn | addition of breath mark | bar 10 ob, cl | OL5, 1045, 0:30'' | manuscript p. 8 |
| 25 | ob, cl, bn | shifting of rehearsal mark 15 to bar 27 | | | |
| 49 | ob, bn | addition of comma breath mark to fermata | | | |

| V. Allegro quasi marziale | | | | |
|----------------------------------|----------------|---|-------------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 1,3,5, 15, 49, 59, 61 | ob | addition of staccato on eighths | | |
| 2 | bn | addition of staccato on first eighth | bar 14 bn | |
| 3 | bn | removal of accent | bar 15 bn | |
| 4 | cl | addition of staccato to first eighth note | bar 4 bn | |
| 5, 17, 30, 49, 61 | bn | removal of tenor clef | | |
| 6 | cl | C natural changed to C# | bar 18 cl | manuscript p.9 |
| 7, 19, | cl | alteration of beaming pattern | bar 7 bn | manuscript p. 9 |
| 9, 21, 65 | ob | alteration of beaming pattern | bar 10 cl | |
| 9 | cl | addition of dimenuendo | bar 9 ob, bn/ bar 21 cl | |
| 12 | bn | substitution of tenuto for accent | bar 56 bn | |
| 13 | cl | removal of slur | bar 57 cl | manuscript p.9 |

| V. Allegro quasi marziale (cont'd) | | | | |
|---|----------------|--|-------------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 14-15 | cl | addition of accent | | manuscript p.9 |
| 15 | bn | addition of staccato on eighths | | |
| 16 | cl | addition of staccato markings on eighths | bar 4 cl, bn | manuscript p.9 |
| 22 | ob | addition of <i>piano</i> | bar 22 cl, bn/bar 54 ob | |
| 27-28 | ob | removal of crescendo | | manuscript. p. 10 |
| 28 | cl | addition of slur to eighth notes | bar 35 cl | |
| 29 | ob | addition of staccato to first eighth note | bar 37 ob | |
| 29 | ob | removal of <i>piano</i> indication | | |
| 33 | ob | removal of slur over barline | bar 33 cl | manuscript p. 10 |
| 36 | ob | slur over eighths | bar 28 ob | manuscript p. 10 |
| 41 | ob, cl, bn | shift of rehearsal mark 22 to bar 43 | | |
| 41 | bn | removal of staccato on second beat eighth note | bar 41 ob, cl | manuscript p.10 |
| 45 | cl | shift of slur | bar 45 ob | manuscript p.10 |
| 45 | cl | addition of staccato to first eighth note | bar 45 ob | manuscript p.10 |
| 45-46 | bn | extension of slur to first eighth note of bar 46 | bar 1-2 bn | |
| 46 | cl | first C sharp corrected to D | bar 2 cl | |

| V. Allegro quasi marziale (cont'd) | | | | |
|---|----------------|--|------------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 46 | cl, bn | beaming of eighth notes | bar 2 cl,bn | |
| 47 | cl | addition of staccato markings on eighths | bar 47 bn | |
| 48 | cl | slur into first staccato eighth note | bar 4 cl, bn | manuscript p.10 |
| 54 | cl, bn | addition of <i>p</i> | bar 22 cl,bn/bar 54 ob | |
| 54 | cl | addition of slur to 2nd beat | bar 10 cl | |
| 57 | cl | addition of staccato markings | bar 1 cl | |
| 57 | cl | addition of <i>f</i> | bar 57 ob,bn | |
| 62, 63 | cl, bn | alteration of beaming pattern | bar 6, 7 cl, bn | |
| 67 | bn | change <i>p</i> to <i>pp</i> | bar 67 ob, cl | |
| 68 | ob | removal of <i>sf</i> | bar 68 cl, bn | |

Chapter 3 —H. Barraud, *Trio pour hautbois, clarinette et basson* (1935)

Introduction

Henry Barraud's *Trio pour hautbois, clarinette et basson* is one of the lesser known works of the Oiseau-Lyre collection. It is hoped that interest in Henry Barraud's composition may be revived with the recent publication of *Un compositeur aux commandes de la Radio* (Barraud, 2010) which combines scholarly research on the composer with a compilation of autobiographical writings by Barraud himself. This chapter is structured as a three-part study of the Trio, beginning with a brief biographical sketch of the composer's life with special emphasis given to the interwar years. A following section will outline stylistic features of Henry Barraud's composition with focus on earlier works; this section additionally will show influences of Pierre-Octave Ferroud's *Trio en mi* (1933) on Barraud's composition for the reed trio formation. The chapter continues with a section of analysis, presenting both the structure of the work and performance suggestions for the Barraud *Trio*. This section of analysis will also present the recorded interpretation of the Trio by the Trio d'anches de Paris which was released by Oiseau-Lyre in 1938 to accompany the printed parts. Notational problems of these instrumental parts will be revealed as well as solutions which can be proposed through reference to OL 6/7, the original recording of the work. A complete edited score of the *Trio* as well as the compiled errata will be presented at the end of the chapter.

Part 1: Biographical notes—Henry Barraud (1900-1997)

Henry Barraud was born in Bordeaux in 1900, the second son of a well-off family. A successful wine business, handed down over generations, allowed the Barraud family to prosper. As a member of this privileged upper class, young Barraud was given the best in education. His mother was a highly-trained pianist and encouraged him to study the cello. As he grew older and more skilled on the instrument, he delighted in spending hours playing piano trios with his mother and oldest brother, an accomplished violinist. According to Barraud, this early obsession with the trios of Haydn, Schubert, and Ravel ignited his fascination with music (Barraud, 2010, p. 98). Cello studies at the Conservatoire of Bordeaux led to interest in composition, and Barraud began studying with Fernand Vaubourgoin. With his father and later his brother deployed during the First World War, Barraud was obliged to stay in Bordeaux and help with the

family business, but interest in composing persisted. In 1919, the 19-year-old Barraud sent his work *Les Nuages* to Vincent D'Indy of the Schola Cantorum soliciting the famed composer's opinion on his possible future as a composer. While D'Indy was forthcoming in pointing out the young composer's technical flaws, he did extend an invitation to study at the Schola (Barraud, 2010, pp. 5-6). Barraud combined his years of military service with study of English and literature at the Faculté des lettres de Bordeaux, continuing to compose all the while. In 1923, having completed his military service, he worked for three years in the wine trade, years which he later considered as lost as he watched his family's business die out with the decline of the Bordeaux wine industry in the early part of the decade.

1926-1929—Conservatoire, SACEM and early years in Paris

At the age of 26, Barraud made the decision to leave Bordeaux for Paris and dedicate his career to composition. Lacking basic courses such as harmony and fugue, he was not given a place in the Conservatoire and was forced to seek tuition outside. He enrolled as an auditor and attended classes with Georges Caussade for fugue and with Charles-Marie Widor for composition. He also followed composition and analysis with Paul Dukas at the École normale de musique. Competing for a place in the Conservatoire the following year, the jury was scandalized by his string quartet which showed influence of Stravinsky and overtly modern use of harmonic language. He was brashly turned away, his work considered full of “harmonic audacity”²⁹ (Barraud, 2010, p. 159). Barraud had no Prix and no formal training but doggedly remained in Paris and persisted in his efforts to compose. He also lacked financial means to continue paying for private tuition. Florent Schmitt to whom Barraud had been introduced through a mutual friend from Bordeaux encouraged the young composer to contact Louis Aubert, a member of the programming committee from the Société des Auteurs, compositeurs et éditeurs de musique (SACEM). Aubert, a former student of Fauré, became an immediate mentor for the young composer, giving him the necessary grounding in analysis and orchestration as well as overseeing Barraud's composition. In exchange, Barraud aided Aubert in writing his music column for *Le Journal*. According to Barraud, “he [Aubert] was incapable of putting together a

²⁹ audaces harmoniques

ten-line text³⁰” (Barraud, 2010, p. 161). Aubert was also able to acquire for Barraud a post as a music inspector for SACEM. As an inspector, Barraud was required to go to the night clubs and music halls of Paris and register what was being performed, taking dictation of themes and checking them with the vast rhythmic and melodic dictionaries of the SACEM to verify that no copyrights were being violated. Barraud became particularly adept at hiding out at the bars of these various establishments, surreptitiously transcribing the themes he heard in the margins of a newspaper (Barraud, 2010, p. 164).

1929-1934—Establishing a reputation

While living in Paris, Barraud used acquaintances with other bordelaise in the city to make connections within the music world. Through childhood friends he arranged an introduction to conductor/composer Roger Désormière, music director of the Ballet Suédois and Ballets Russes. Having grown up in wealthy society, he was comfortable in the elite atmosphere of the Parisian salons and began acquiring more and more invitations, an important achievement for, as Barraud (2010) stresses in his autobiography, during the 1920s the salons played a crucial part in the creation and exposure of new music (p. 178). His circle of acquaintances soon came to include Honegger and Pierre-Octave Ferroud, the latter his exact contemporary and a figure who would later become an important accomplice after the formation of the composer society, Triton. Through the influence of Louis Aubert and Florent Schmitt, Barraud’s *Sonate for piano* was given a premiere performance at the Société musicale indépendante (SMI) in 1929. The inclusion of the work on a program with melodies of Ravel insured a critical review of Barraud’s piece. But it was the performance of his *Finale en mode rustique* by the Orchestre symphonique de Paris under the baton of Pierre Monteux which brought Barraud the first critical fame. The *Finale* was praised by critic/composer Robert Brussel (1931) who lauded the work’s intelligent construction its fine use of instrumentation (p. 5). Equal praise was brought upon Barraud’s *Poème* of 1934, also performed with Monteux and the Orchestre symphonique. It was at this time that Louis Aubert encouraged the young composer with his growing reputation, to alter the spelling of his name from “Henri” to “Henry” to avoid confusion with Henri Rabaud, composer

³⁰ incapable de faire un texte de dix lignes

and director of the Conservatoire (Barraud, 2010, p. 10). It is for this reason that earlier works by Barraud are identified with the earlier spelling of his first name.

1934-1939—Triton and the International Exposition of 1937

In 1934, Henry Barraud was invited to join the composer society Triton which Pierre-Octave Ferroud had begun in 1932 as an alternative to rival composer society, La Sérénade. Ferroud had recognized the need for a well-organized society which was open to international exchange and to the exploration and promotion of true innovation in composition (Duchesneau, 1997, p. 174). It was Henry Barraud's growing reputation, launched by the success of his symphonic works, which prompted Ferroud to invite him to become part of the active committee of composers. Triton became the venue for first performances of many of Barraud's chamber works. His *Trois poèmes de Pierre Reverdy* of 1934, the *Prélude et fugue* of 1935, and his *Trio pour hautbois, clarinette et basson* of 1935 were all given premiere performances with the Triton society (Duchesneau, 1997, pp. 332-334). After the sudden tragic death of Ferroud in 1936, Barraud was named, along with Jean Rivier and Emmanuel Bondeville, as a possible replacement to head the society. In the end, Barraud was put in charge of the organization of concerts and the promotion of international exchange. Obtaining this important responsibility of programming coordinator for the society conveys the position of respect which Barraud had achieved among his peers.

In 1934, Barraud also became acquainted with Robert Brussel, the music critic of *Le Figaro* who had earlier praised the first performance of the *Finale*. It was Robert Brussel who introduced Barraud to his future wife Denise Parly. Brussel offered Barraud the honor of organizing a Paris convention of the Fédération internationale des concerts, an international meeting of composers (Barraud, 2010, pp. 205-207). Following the success of this event, Barraud was proposed as head of programming for the Association française d'action artistique (AFAA) and appointed to the general direction of the Beaux-Arts. Barraud's talent for organization and administration as well as his programming success with Triton, made him a natural candidate for appointment as music director of the International Exposition of 1937.

In addition to these new responsibilities, Barraud continued to compose. *Le Feu*, a cantata for choir and orchestra was his contribution to the *Fêtes de la Lumière* for the International Exposition of 1937. His one-act opera, *La Farce de Maître Pathelin* followed—a work performed at the Opéra-Comique in 1938. In 1938, his responsibilities for the Exposition completed, Barraud was offered his first appointment for the radio as a *musicien mélangeur*,³¹ a position awarded to an esteemed musician giving the responsibility of choosing repertoire for presentation in on-air concerts (Barraud, 2010, p. 262).

1939-1944—Second World War

Upon the outbreak of war with Germany, Barraud was mobilized as an infantry lieutenant and stationed on the Alsatian front. Throughout the cruel winter of 1939, he found time to compose while serving, working on both a new string quartet and a *Fantasie* for piano and orchestra. Following his demobilization in 1940, Barraud resumed work for radio, broadcasting for the French Resistance, first in Toulouse and later in Montpellier and Marseille. In 1943, Barraud was able to return to Paris and began composition of his *Six impromptus pour piano*, a sonatina for violin and piano and his very moving orchestral work *Offrande à une ombre*. This latter work, dedicated to composer-friend Maurice Jaubert who was killed in military service, was praised by Claude Rostand as being one of his most expressive works (Rostand, 1957, p. 34).

1944-1965—Music Director for the RDF

In 1944, Barraud was offered the position of music director for the French Radio (RDF), a job which he cherished; he remained in service for the RDF for 20 years. As head of the cultural network on radio, Barraud embraced the didactic role of radio as a medium for mass education and created programs designed to foster good musical taste in his listeners (Barraud interview, 1960, 26:14”-26:30”). Part of his mission as music director was not only to present recognized great works but also to educate his audience on the techniques and writings of modern composers (Barraud interview, 1960, 27:22”-27:24”).

³¹ Literally a “music mixer,” the *musicien mélangeur* was responsible for programming.

Barraud used printed publications for educating his public as well. One of his early works was a small collection of pieces for piano, entitled *Premiers pas* (1933) written to explain basic musical form to children. In 1955, Henry Barraud wrote and published an acclaimed biography of composer Hector Berlioz. Other instructive writings geared towards broad audience included his *La France et la musique occidentale* (1956), an overview of western music which was included in the series “Pour la Musique,” overseen by composer Roland-Manuel.

Barraud’s responsibility with the radio forced composition to be relegated to the weekends (Barraud interview, 1960, 25:25”-25:39”), but through disciplined scheduling, he succeeded in writing several important works. Works for the stage were always of interest to Barraud. Before the outbreak of the war, Barraud became interested in the Miguel de Cervantes’ play, *El cerco de Numancia* a work which he imagined as the source of a possible opera. Barraud was attracted by the simple but highly dramatic conflict at the core of the play, seeing in the work parallels to the political tension brewing in France at the end of the 1930s. The opera, *Numance*, took several years to be conceived, and it was not given its premiere performance until 1955 at the Opéra de Paris; in a 1960 interview with American radio personality, Studs Terkel, Barraud would comment on *Numance* as being his most significant work to date (Barraud, 1960, 2:24”-9:39”). Other works for theater included the 3-act operetta *Lavinia* (1959), an opéra buffe set in Naples, *Le Roi Gordogane*, a chamber opera of 1974, and Barraud’s final composition, his lyric tragedy *Tête d’or* (1980), based on a libretto by Paul Claudel.

A devout Catholic, Barraud’s sacred works include his oratorio *Le Mystère des Saints Innocents* (1947), first performed at the Théâtre des Champs-Élysées and dedicated to the memory of Jean Barraud, the composer’s brother. Claude Rostand (1957) praised the high level of emotion which Barraud achieved in this work (p. 34). The work was later performed in the United States with the Boston Symphony in 1950. In 1955, Barraud published another religious work, his *Te Deum*, dedicated to the Boston Symphony and written in memory of composer/conductor Serge Koussevitzky.

1965-1997—Retirement and later composition

Barraud retired from radio in 1965 and began composing full time. Some of his finest works are thought to have been created in these post-retirement years (Griffin & Smith, 2014). One of these works, praised for its profundity of emotion, is Barraud's large orchestra work, *Une saison en enfer*, based on four poems of Rimbaud. Barraud was open to new compositional techniques throughout his life and after his retirement, he took two years to study the latest trends in music writing. His book, *Pour comprendre la musique d'aujourd'hui* (1968), was written to enlighten readers on new developments in music by way of a multi-media publication accompanied by a vinyl disc of recorded examples. In the late 1960s, Barraud himself began experimenting to extend his habitual tonal and rhythmic language. One of his later avant-garde works is his *Variations à treize* (1969) which makes use of extended techniques of wind instruments and tuned percussion. 1969 was also the year in which the composer was awarded the Grand prix national de la musique.

Henry Barraud died in 1997, three years shy of his 100th birthday.

Part 2: Stylistic traits in the early works of Henry Barraud

Despite the volume of work which Henry Barraud created through a lifetime of composition, his music is virtually unknown outside of France. A thorough understanding of Barraud's compositional style is complicated by the fact that many of his works were never published and others are currently out of print rendering them unavailable for examination. In addition, Barraud's approach to composition evolved throughout his lifetime; later works show a completely different approach to harmony, rhythm and instrumentation (Griffin & Smith, 2014). This section will introduce some of the compositional traits visible in the earlier works of Henry Barraud, in particular works written in the mid- to late 1930s. Identification of these compositional techniques assists in the understanding of the *Trio pour hautbois, clarinette et basson* of 1935. In this section as well, the influences of Pierre-Octave Ferroud's *Trio en mi* (1933) on Barraud's work for the ensemble will be outlined. As previously discussed, many Triton society members, including Barraud were undoubtedly inspired to write for the reed trio genre following the lead of Ferroud, the society founder.

Claude Rostand's article "Tendencies and Contrasts in the Music of Henry Barraud" presents a useful starting point for outlining some of the characteristics of Barraud's compositions. Although the article was written in 1957, Rostand (1957) recognizes and praises the earlier 1935 *Trio pour hautbois, clarinette et basson* as one of the composer's most delightful and successful works (p. 33-34). The article identifies several features of Barraud's writing including the highly chromatic nature of the composer's tonal palette. Rostand articulates Barraud's fondness for the augmented fourth or tritone; it will be shown that even in his simplest of works, the composer used the tritone to add tonal complexity and heighten moments of expression. Rostand's article also addresses Barraud's undeserved reputation for being over-intellectual and over-controlling, the accusation stemming from the composer's tendency to backing away from rather than fully exploit moments of musical climax (Rostand, 1957, p. 32). Barraud's manner of ending movements, and in fact, entire works by dying away is a prominent feature of the *Trio*, and can also be seen in another work of the era, the *Quatuor à cordes* of 1939. Not mentioned by Rostand but clearly visible in Barraud's early compositions is the use

of the ostinato bass to create rhythmic motives, particularly in faster dance-like movements; not only the *Trio* for reeds but also works for string ensemble show the use of this ostinato device.

Tritone

Barraud's frequent use of the augmented fourth, the interval which shall be referred to as a tritone, may have been inspired by the composer's association with the Triton society. Ferroud chose the name "Triton" for his society to symbolize a modern approach to composition which embraced the "devil in music." As René Dumesnil wrote, to the composers of the Triton society, the tritone was the "tamed devil"³² (p. 70). It is curious to see that even in an early work for children, his *Premiers pas* (1933) for beginning pianists, Barraud teaches a fearless approach to the interval, using it in bar 10 between the C and F sharp to add to the expression of the dynamic intensification of bar 9 (Ex.3.1).

I
Chanson

Alerte

Pno. *mf*

9 *cresc.*

15 *mf* *mp* *p*

Example 3.1: H. Barraud: *Premiers pas*, 1935, I. "Chanson," bars 1-20.

³² diable apprivoisé

In his tumultuous *Quatuor à cordes* (1940) Barraud opens the work boldly, evoking dramatic tension through the dissonance of the opening chord. Initially the composer uses the tritone vertically, repeating its unsettling effect in cello through insisted *forte* chords. The tritone also appears horizontally—first in bar 6 and then repeated for effect in bar 7—as Barraud uses the interval to create his opening theme (Ex. 3.2).

Allegro ♩ = 120

Vln. I

Vln. II

Vla.

Vc.

5

Example 3.2: H. Barraud: *Quatuor à cordes*, 1947, I. Allegro, bars 1-8.

Attenuation

As Rostand has written, for years Henry Barraud was criticized for the “attenuation” present in his work. Rostand’s use of this term is believed to carry the third definition given by the Oxford English Dictionary: “a diminution of force” (Oxford, 1987, p. 550). In reference to the work of Barraud, Rostand is believed to be describing the composer’s tendency of following moments of full dramatic climax with dynamic and rhythmic retreat. Barraud illustrates this attenuation in his manner of concluding the first movement of his *Quatuor à cordes* (1940). The

turmoil which begins the work (Ex. 3.2) completely dissipates in the final bars as the composer uses *allargando* to lead to a *Largo* section, this rhythmic slowing underscored by a gradual petering away as dynamic is reduced to *piano*. According to Rostand, critics equated this manner of pulling away from pinnacle moments with a dry and over-controlled compositional style. Rostand, however, defends Barraud's writing by pointing out the deliberate expressive qualities which the composer achieved through embracing subtlety and objectivity: "if there is attenuation in it [Barraud's art], such as has been claimed, it is not just attenuation for its own sake but attenuation as a facet of expression" (Rostand, 1957, p. 33). In his own writings, Barraud (1956) embraced restraint as a stronghold of the French approach to composition as opposed to "the great sentimental outpourings...in which German music excels³³" (p. 185). Continuing, he wrote, "For the art of our greatest musicians is an art of suggestion³⁴" (p. 186). In the reed trio of 1935, it will be shown how Barraud ends each movement with a retraction of intensity, using *diminuendo* and *ritenuto* to calm the emotional heights achieved in earlier bars. This manner of pulling away rather than providing a convicted conclusion adds subtlety and emotional complexity to the Trio.

Ostinato bass line

In his *Préludes pour cordes* (1937), Barraud bases his final Scherzo movement on a rhythmic motive in cello which repeats itself endlessly until the final bar line. As Richard DeLone (1975) has written, "the appeal of the ostinato technique to twentieth-century composers...lies in part in the need for unity created by the virtual abandonment of functional chord progressions to shape phrases and define tonality" (p. 123). As will be shown, Barraud uses the bassoon to create the ostinato device in his *Trio* for reeds to give a tonal center to the recurring rondo refrain. This use of ostinato bass line can also be seen in the *Quatuor à cordes* where the ultimate "Final" begins with a cello motive which spreads imitatively throughout the ensemble (Ex. 3.3).

³³ longs épanchements sentimentaux...où excelle la musique allemande

³⁴ Car l'art de nos plus grands musiciens est un art de suggestion

Final ♩ = 108

The musical score is for a string quartet and includes the following details:

- Tempo:** Final, ♩ = 108
- Instrumentation:** Vln. I, Vln. II, Vla., Vc.
- System 1 (Bars 1-4):**
 - Vc. starts with *mp* and *marcato*.
 - Vla. enters in bar 3 with *mp* and *marcato*, followed by *cresc.*
- System 2 (Bars 5-8):**
 - Vln. II enters in bar 5 with *f* and *marcato*.
 - Vla. continues with *mp* and *marcato*.

Example 3.3: H. Barraud: *Quatuor à cordes*, 1947, IV. “Final,” bars 1-10.

Influences of Pierre-Octave Ferroud’s Trio en mi 1933

As earlier discussed, no fewer than nine works for reed trio were debuted at Triton concerts; this large number not only reflects the society’s openness to non-traditional genres of chamber music, but also, as Duchesneau (1997) has written, shows the society’s acceptance for chamber music written for winds (p. 140). Ferroud’s embracing of the Trio d’anches de Paris in the early years of Triton’s programming may have established the group’s reputation among society composers. As Ferroud wrote, his *Trio en mi* was intended to be a light, divertimento-like work which showcased the Trio d’anches de Paris—both their tight ensemble skills as well as their individual virtuosity on their instruments (Melkis-Bihler, 1995, p. 466). Light character comes from the dance-like rhythms used throughout the piece: the first movement features polka-like vertical leaps; the third movement has the compelling 6/8 drive of the gigue.

While the individual parts of Ferroud's *Trio* are more technically challenging than those of Barraud, the former work presents fewer difficulties of ensemble coordination. Ferroud's *Trio* is more tonal and immediately accessible, avoiding as it does some of the dissonance, dense counterpoint and rhythmic complexity of Barraud's *Trio*. But both works explore the articulated rhythmic potential of the ensemble as well as its capacity for lyrical presentation of simple, folk-like melodies. Both composers also explore the textural possibilities of the reed trio genre, varying polyphonic complexity with the strengthened unity of homorhythmic writing. Ferroud's *Trio* generally avoids three-part counterpoint, favoring the clearer sound of two instruments paired against a third voice with a more rhythmical role. Both composers also approach the construction of their first movements in a similar manner through the introduction of an opening motive which recurs throughout the movement transformed by tempo and dynamic.

Ferroud begins his *Trio* with a vertical approach, using the three instruments together in a homorhythmic texture to present the initial motive. As will be later shown, Barraud uses an identical texture for his opening motive (Ex. 3.4).

Allegro moderato

The image shows a musical score for three instruments: Horn (Htb.), Clarinet in La (Cl. en La), and Bassoon (Bsn.). The score is for the first movement of P.-O. Ferroud's *Trio en mi*, 1934, marked *Allegro moderato*. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The dynamics are *f ma leggiero e sempre espressivo*. The music shows a homorhythmic texture with a triplet in the final measure of the first system.

Example 3.4: P.-O. Ferroud: *Trio en mi*, 1934, I. *Allegro moderato*, p. 1.

In this first presentation, the motive evokes forward motion; the anacrusis—particularly when transformed to triplets—urges onward. Of interest here is Ferroud's use of close instrument tessitura; curiously, on the downbeat of the first full bar, it is actually the oboe which plays the lowest sounding pitch. By using the upper flute-like register of the bassoon, the composer enhances the desired light and expressive character.

6 **Meno mosso**

The image shows a musical score for three instruments: Horn in B-flat (Htb.), Clarinet in E-flat (Cl. en la), and Bassoon (Bsn.). The score is in 3/4 time and B minor. It begins at rehearsal mark 6 with the tempo marking 'Meno mosso' and a dynamic of 'mp'. The music features a melodic line in the upper instruments and a rhythmic pattern in the bassoon. At rehearsal mark 5, there is a 'rit.' (ritardando) marking, followed by a double bar line and the tempo change to 'a Tempo 1°'. The bassoon part continues with a repeated rhythmic pattern, marked with '<sf p' (sforzando piano).

Example 3.5: P.-O. Ferroud: *Trio en mi*, 1934, I. Allegro moderato, p. 6.

At rehearsal mark 6, page 6, the composer changes the meaning of the principal motive by varying its movement in time. Multiple factors—longer rhythmic values spread over triple rather than duple meter, the *meno mosso* tempo, and the slowing and final suspense of motion through *ritenuto* and *fermata*—give the motive a new laconic timelessness (Ex.3.5). The melancholy of B minor is firmly established through four repeated approaches to the chord. Following the *fermata*, Ferroud again uses repetition with the insistent D's in bassoon to reestablish rhythmic movement and to center the new tonality. This use of repeated pitches and repeated intervals to establish new tonal centers is a device which will also be seen in Barraud.

On page 7, following the *Tempo 1°*, Ferroud brings back his base motive to create a new theme in the development section, changing texture as the two upper instruments present a melodic figure over a repeated rhythm in bassoon (Ex. 3.6)

Musical score for Example 3.6, showing three staves: Htb. (Horn in B-flat), Cl. en la (Clarinet in A), and Bsn. (Bassoon). The music is in 3/4 time and features a complex rhythmic pattern with frequent eighth and sixteenth notes. The bassoon part includes several triplet markings (3) over groups of notes.

Example 3.6: P.-O. Ferroud: *Trio en mi*, 1934, I. Allegro moderato, p. 7.

To conclude the first movement, Ferroud uses large leaping intervals in bassoon to create momentum and rhythmic intensity with the upper voices joining to strengthen the off-beats. To solidify the final bars, the composer returns to the strength of the homorhythmic texture. Barraud, at the climatic B section of his third movement will be shown to use the same leaping device for activating rhythmic drive and the same use of homorhythmic texture for creating a forceful statement.

Musical score for Example 3.7, showing three staves: Htb. (Horn in B-flat), Cl. in la (Clarinet in A), and Bsn. (Bassoon). The music is in 2/4 time and features a complex rhythmic pattern with frequent eighth and sixteenth notes. The score includes dynamic markings such as *ff*, *sf*, *poco*, *a*, and *cresc.* (crescendo). A box with the number 15 is placed above the first measure of the Htb. staff.

Example 3.7: P.-O. Ferroud: *Trio en mi*, 1934, I. Allegro moderato, p. 15.

Where Barraud and Ferroud differ radically is in their approach to ending. While Ferroud finishes his first movement with the excitement and conviction of a triple *forte*, Barraud—showing his proclivity for restraint—always opts for the more subtle conclusion.

For his second movement, Ferroud uses a melancholy oboe melody; C sharp, the raised sixth, elicits the folk music sound of the Dorian mode (Ex. 3.8). Acciaccatura ornament on the C sharp further adds to the rustic pipe music sound of this theme. Through a similar use of modality and ornamentation, Barraud achieves this same folk music ambience for his second movement oboe melody. Comparing the two trios, the textural use of this oboe line is vastly different. While Ferroud accompanies the oboe with soothing oscillating figures in clarinet and bassoon, Barraud's second movement opens with the barren texture of a solo voice.

Allegretto grazioso (♩ = 60-63)

Htb. *mf legato assai*

Cl. en la *mf legato assai*

Bsn. *mf legato assai*

Example 3.8: P.-O. Ferroud: *Trio en mi*, 1934, II. *Allegretto grazioso*, p. 16.

At rehearsal mark 17, parallel rhythms in clarinet and bassoon create a melodic theme which is accompanied by a wandering countermelody in oboe (Ex. 3.9). While oboe is clearly the more active line, the act of joining the two lower voices draws more attention to the simpler movement. A similar type of texture will be later explored in the lyrical development section of Barraud's first movement. An interesting feature of Ferroud's counterpoint is his commitment to simplicity. The moving eighth note is never doubled; eighth notes in clarinet are always balanced by quarter note movement in oboe.

17

Htb.

Cl. in la

Bsn.

5

Example 3.9: P.-O. Ferroud, *Trio en mi*, 1934, II. Allegretto grazioso, p. 17.

A final texture seen again in the second movement is the use of the instruments is antiphony, seen here at rehearsal mark 20 as clarinet echoes fragments of the double reed statement (Ex. 3.10). Barraud also makes use of this texture in the ending section of his second movement where he isolates the oboe, and uses the instrument to provoke responses from the two lower voices.

20

Htb.

Cl. en la

Bsn.

Example 3.10: P.-O. Ferroud, *Trio en mi*, 1934, II. Allegretto grazioso, p. 18.

Part 3: Analysis of H. Barraud *Trio pour hautbois, clarinette et basson* (1935)

Introduction

The *Trio pour hautbois, clarinette et basson* of 1935 is a relatively early work in Henry Barraud's compositional canon and his first work for wind instruments (Barraud, 2010, p. 1063). Dedicated to and premiered by the Trio d'anches de Paris, the work was first performed on April 29, 1936 at a concert for the Triton society at the École Normale de Musique (Duchesneau, 1997, p. 334). In a review of this event, André George (1936), music critic of *Les Nouvelles littéraires* praised Barraud's clear writing and spirited rhythmic effects, and referred to the Trio as the highlight of the evening's concert (p. 8).

Louise Hanson-Dyer published the work in 1938 in the form of three instrumental parts along with two discs OL 6 and 7, a recorded interpretation performed by the Trio d'anches de Paris. According to Davidson (1997), Louise Hanson-Dyer's refusal to publish a general score was disturbing to Barraud as he felt it limited critical attention to the work (p. 315). Indeed the *Trio*, like much of Barraud's composition has been overlooked in recent times. No commercial recordings of the Barraud *Trio* have been discovered, and the piece is rarely seen in present day performances. Additionally, the location of Barraud's original manuscript has not been discovered. Neglect of Barraud's *Trio* could be partially due to the work's complexity and the daunting task of approaching the piece without a general score to aid in the understanding of the overall construction or to assist in ensemble coordination. Additionally the published instrumental parts are full of omitted and inconsistent details which may frustrate attempts to perform the work.

This section approaches the Barraud *Trio* by examining the work as Louise Hanson-Dyer presented it: in the form of three instrumental parts and a sound recording. The *Trio* is in three movements, Allegro, Andante, and Rondo, and the two faster movements classically frame the slower more lyrical movement. Examination of the work has revealed that it is intelligently constructed, basically monothematic, and shows several features of Barraud's first compositional style including frequent use of the tritone interval, the use of ostinato rhythmic figures, and the characteristic tendency of balancing moments of heightened expression with a period of calmed

settling or, by Claude Rostand's definition, attenuation. As introduced in the previous pages, influences of Ferroud's *Trio* can be seen in Barraud's first movement structure. Barraud follows Ferroud's model of varying textures and exploring both the articulate rhythmic and lyrical expressive possibilities of the reed trio sound. It will be shown how a core concept of intervals, namely the fifth and the second, is used to form motives and structure sections of the work. Throughout the work Barraud avoids clear moments of closure; sections are often defined not by a conclusive harmonic event but by retreat, that is, through the slowing of movement with *rallentando* often followed by the suspense of time with *fermata*.

In this section, challenges to interpretation of the work will be identified, particularly when these difficulties arise from ambiguities in the printed parts. As was discussed in the previous chapter, examination of the Ibert manuscript owned by Fernand Oubradous gave evidence of an abundance of interpretive markings penciled onto the original, particularly onto the bassoon line. Considering how many of these pencil marks were incorporated into the Oiseau-Lyre publication of the Ibert trio, it can be likewise hypothesized that many of the inconsistent articulation and dynamic markings seen in the Barraud instrumental parts were Oubradous' interpretive markings and not necessarily part of the composer's original manuscript. The extra indications often clarify rhythmic movement and heighten interpretive gestures and for this reason were at times incorporated into the edited score and applied to other instruments. This section will also examine OL 6/7, the recorded interpretation of the work by the Trio d'anches de Paris, and will outline the possibilities and limitations of using this recording as a reference for understanding the work. It will also be shown how OL 6/7 was used to resolve doubts of tempo, articulation, phrasing, and dynamic.

I. Allegro

The first movement of the Henry Barraud Trio, in simple duple time, shows ternary (ABA') form (Table 3.1) and is based on the presentation, development and restatement of two main themes. These themes are unified as the secondary theme originates from intervals (the second and the fifth) used in the opening material. Barraud highlights the direct articulated sound of the reed trio in this first movement through accented and highly rhythmic sections

while the folk song-like secondary theme showcases the more cantabile qualities of the ensemble.

Table 3.1: Form Chart, H. Barraud, *Trio*, I. Allegro

| I. Allegro—Ternary Form | | | | |
|--------------------------------|-----------------------|--------------|--|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-68 | 68 (15+23+30) | A | Exposition of first and second theme | E, B |
| 69-140 | 72 (4+15+17+23+13) | B | Development of first and secondary theme | E, G |
| 140-186 | 47 (10+37) | A' | Re-Exposition | E, B |

Section A (Bars 1-68): Exposition of first and second themes

First theme (a) (Bars 1-15)

As in his string quartet, Barraud begins his *Trio* for reeds with conviction, creating an immediate tension through the interplay of two contrasting motives. The first motive features the homorhythmic texture of three voices moving in ascending triads to outline E major, A major, and E major (Ex. 3.11). The presentation of an opening musical idea in this type of texture is identical to Ferroud's textural use of the ensemble in his earlier *Trio en mi*.

Allegro ♩ = 92

Tutti *Tutti*

Htb. *ff* *Tutti* *Récit* *Tutti* *Récit*

Cl. en la *ff* *Tutti* *Récit* *mf* *Tutti* *ff* *Récit*

Bsn. *ff* *Tutti* *Récit* *mf* *Tutti* *ff* *Récit*

7

1 **Lent** *pp* *express.* *rit.*

p *express.* *pp*

p *express.* *pp*

Example 3.11: H. Barraud, *Trio*, I. Allegro, bars 1-15, edited score

Barraud's opening motive is resolute in character—insistent, accented and *fortissimo*. His second motive is more evasive with its syncopated use of descending scalar movement which predicts but avoids conclusion on A. Using the theatric “rule of three,” Barraud repeats this two-part musical idea three times, each time with a variation to intensify the interaction between the two motives. In bar 5, the composer varies dynamic and timing as the second motive answers in *fortissimo* only to be suddenly interrupted by the first motive in bar 6. In bar 7, the composer varies register and timbre as the second motive rises up an octave, fortified by the addition of oboe; this final variation of the second motive becomes extended, enlarging and intensifying in crescendo to an unexpected suspended F natural. This rise from B to F natural in bar 9 shows the first appearance of the tritone, Barraud's signature interval which he utilizes continually at moments of higher tension in the work.

In bar 10, Barraud suddenly withdraws, dissolving the intensity by presenting a final and more abashed statement of his first motive: E major triads have been transformed to minor, tempo slowed with the indication of *Lento*, dynamic quieted to *piano*, and accents calmed to tenutos marked *expressivo*. The use of sounding G natural (written B flat) in the clarinet changes the perfect fifth of the initial presentation to a tritone. A new musical idea concludes this opening section—a compromise or hybrid of the two contrasting initial motives. Similar to the first motive, this hybrid is accented and basically ascending, but also features a preliminary descending interval and the syncopation of the second motive. As in bar 9, F natural, more questioning than conclusive, is suspended to end the section. Conflict presented, question raised, motives presented, Barraud creates a compelling need to go on.

The first interpretive decision to be made for performance of the opening bars is the definition of the character and tempo of the initial material. Any associations of the term *Allegro* with bright mood can be discarded considering Barraud uses this same indication for the undeniably stormy opening of his string quartet (Ex. 3.2). *Allegro* usually indicates a moderately fast tempo (Fallow, 2014), a contradiction to Barraud's slower metronome mark of 92 bpm which is closer to a *Moderato*. Perhaps the best indication for the character of this opening theme may come from the *Pesante* marking which Barraud uses in the restatement of bar 69 which implies heaviness and a deliberate attack.

Four differing types of articulation are indicated for this A section—accent, *martellato*, *staccato*, and *tenuto*. Through adherence to Barraud's indications, two contrasting characters must be established for the first two motives: one which is forceful and insistent; the other a freer reaction full of the rhythmic and articulated vitality needed for the syncopation. As the opening bars conclude, the composer demands dynamic contrast through the gradual thinning of texture accompanied by indications of *piano* and *pianissimo*. The structured use of time must also be considered in this first section with its suspended fermatas, its contrasting indication of *Lento* in bar 10, and use of *ritenuto* in bar 11.

Proper execution of all three of these areas—character, articulation, and tempo variation are frustrated by notational inconsistencies in the Oiseau-Lyre instrumental parts. Creation of the corrected score seen in Example 3.11, involved careful scrutiny of the individual parts as well as information gathered from listening to the Trio d'anches de Paris interpretation recorded

on OL 6. As Examples 3.12-3.14 show, discrepancies, marked in red, in this opening are considerable.

Allegro ♩ = 92

Tutti *Récit* *cl.* **Tutti** **Tutti**

Htb.

ff **mf** **ff** **pp** **pp** *express.*

Example 3.12: H. Barraud, *Trio*, I. Allegro, Oiseau-Lyre oboe part, p.15.

Allegro ♩ = 92

Tutti

Cl. en la

ff **mf** **ff** **p** *express.* **pp** **Lent** **rit.**

Example 3.13: H. Barraud, *Trio*, I. Allegro, Oiseau-Lyre clarinet part, p.15.

Allegro ♩ = 92

Récit **Tutti**

Bsn.

ff **mf** **ff** **p** *vibrato* **pp** **rit.**

Example 3.14: H. Barraud, *Trio*, I. Allegro, Oiseau-Lyre bassoon part, p.15.

Of particular note, the composer appears to have defined an interpretive meaning to the opening motives through reference to French operatic tradition. Indications of *Tutti* and *Récit* appear spattered throughout the initial bars of the instrumental parts, the significance lost by the

haphazard placement in the Oiseau-Lyre edition. The clearest presentation of this operatic idea can be seen in the oboe part (Ex. 3.12) where Tutti appears over the first motive in bars 1, 4, and 6, and Récit appears over the second motive in the clarinet cues of bar 2. Curiously, the crucial concept of Récit visible in the clarinet cues has been omitted from the actual clarinet part. In the bassoon part, the indication appears unhelpfully in the first bar jumbled together with the Tutti marking. Using the oboe part as a model, the edited score and corresponding corrected parts apply these operatic meanings to set up contrast between the two opening motives. The second ‘evasive’ motive can thus be interpreted to have the rhythmic flexibility and freedom of the Récit which is juxtaposed with the return to rhythmic strictness in the Tutti.

As mentioned, articulation markings are abundant and variable in this opening. Indeed one of the difficulties of this second motive is performing the syncopated rhythms with varied articulation patterns. Markings in the Oiseau-Lyre parts frustrate attempts to create a cohesive line between clarinet and bassoon: bassoon has a martellato accent in the fifth bar, a detail absent in the parallel figure in clarinet; in the tutti bar before rehearsal mark 1, only clarinet is given the weighted tenuto articulation for the suspended note. Both of these markings are logical and useful: the first clarifies syncopation; the second gives a necessary deliberateness to the beginning of the suspended note. Some inconsistent markings seem clearly in error; the extra accent appearing only for bassoon on the second sixteenth note of the sixth bar is extraneous and, as the note naturally recoils from the previous martellato accent, the articulation is nearly impossible to perform.

Notation of tempo is also unclear in the parts. Clarinet is given the indication of Lent at rehearsal mark 1 whereas the corresponding bar in oboe and bassoon is marked with ritenuto. Clarinet is also given the indication of a further slowing in ritenuto following the second fermata. The discrepancy of these indications presents the question of whether the first fermata should be followed by a retake of tempo and a gradual slowing or by a completely new tempo. In either case it is also unclear whether further slowing is indicated after the second fermata. For clarification of tempo and interpretation, the recorded interpretation OL 6 was consulted. On the disc, the Trio d’anches de Paris can be heard following the steady opening tempo of 92 bpm indicated by Barraud. The group’s fine precision of attacks is apparent, particularly as the

articulation patterns begin to vary in the fifth and sixth bars. Clarinet and bassoon clearly use of a heavier martellato accent in both presentations of the syncopated sixteenth notes of the second motive. The group does little however to develop the contrast of the two motives; the deliberate physical engagement required for the *fortissimo* dynamic and accented articulation is not at all apparent in the group's sound. A rather casual approach to dynamic becomes more noticeable as the opening progresses: the dramatic crescendo rise to the suspended F at rehearsal mark 1 is neglected as is the contrast between *piano* and *pianissimo* following the fermatas. Ironically, the final *pianissimo* of clarinet and bassoon sounds louder than the *piano* of the tutti (OL 6, 1067, 0:01"-0:24").

But the ensemble organizes tempo change logically, adjusting the *Lento* to half the opening tempo for a steady 46 bpm. Use of tempo in the final bars is questionable, however, as clarinet and bassoon approach the accented notes through acceleration rather than the notated *ritenuto*. To understand how the trio approached the ambiguous tempo notation, Sonic Visualiser mapping of beats was used. Figure 3.1 shows tempo graphing of the Trio d'anches de Paris' interpretation of this opening section; in this figure, vertical lines represent bar numbers and metronome indications appear on the "Y" axis. As the graph shows, the ninth and tenth bars show a sudden drop in tempo, clearly indicating a new slower tempo rather than the gradual slowing of a *ritenuto*.

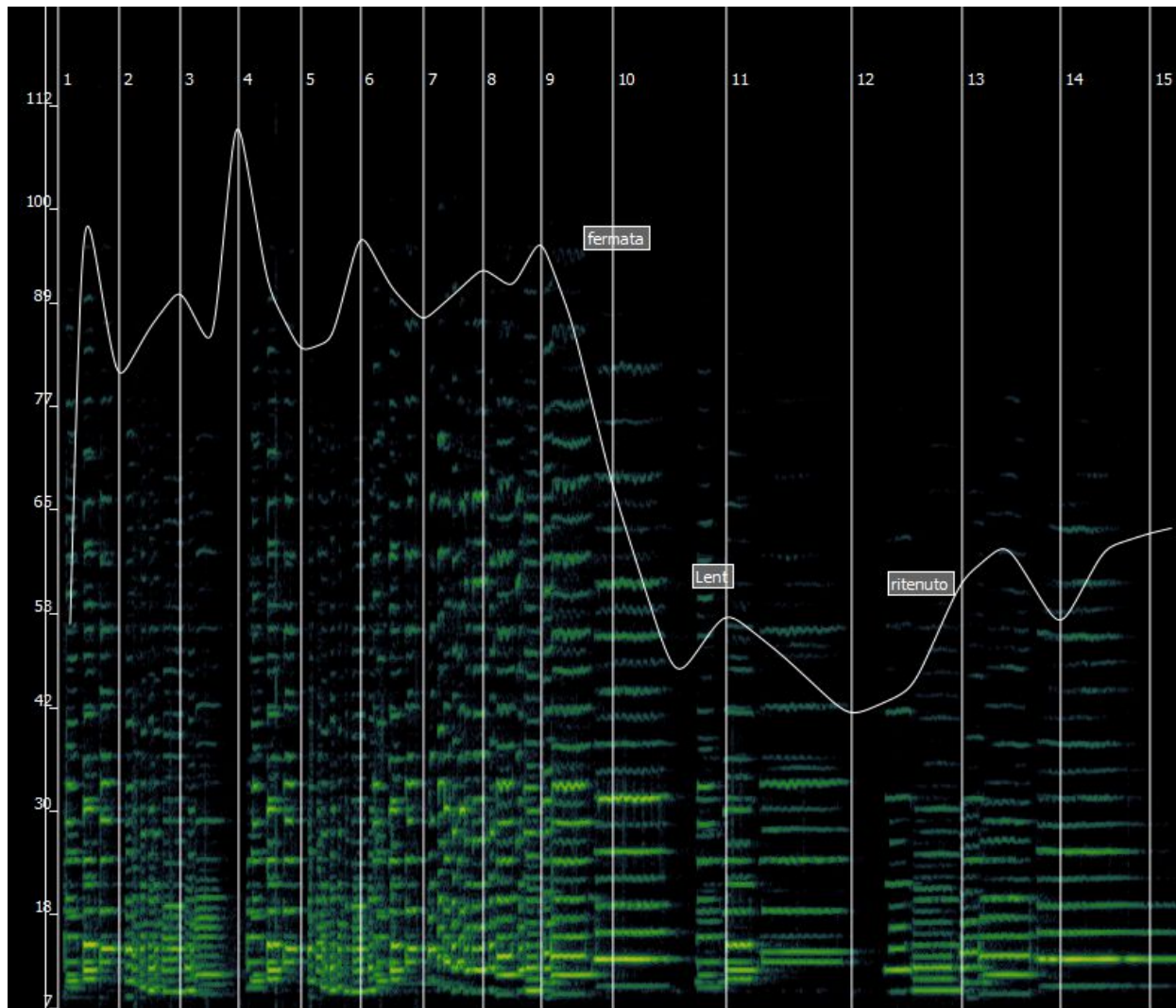


Figure 3.1: Sonic Visualiser graphing of tempo, H. Barraud, *Trio, I. Allegro*, bars 1-15, (OL 6, 1067, 0:00"- 0:26")

Corrections applied to the score for these opening fifteen bars were confirmed by the Trio d'anches de Paris interpretation. Based on the group's logical use of tempo, the clarinet's indication of *Lento* was selected as the more accurate representation of the desired tempo change for the tenth bar rather than the oboe and bassoon's *ritenuto*. Reflecting the clarity of rhythm achievable by detailed articulation, the corrected score features consistent articulations in all parts. Additional corrections include the removal of some of the extra articulations of bassoon including the accent of bar 6. A further change to the bassoon line was the substitution in bar 10 of vibrato for the indication of *espressivo* which appears in the other two voices.

Second theme (b1) (Bars 16-39)

Bars 16-23

The movement continues in a lyrical but lively *più vivo* tempo (Ex. 3.15). Barraud's second theme, presented first in oboe, is built on two intervals, the second and the fifth, reflecting the intervals of the bolder first motive (constructed on fifths) and the evasive second motive (constructed on seconds).

The image shows a musical score for three instruments: Oboe (Htb.), Clarinet in A (Cl. en la), and Bassoon (Bsn.). The score is for bars 16-23. The tempo is marked 'Più vivo' with a metronome marking of 126. The Oboe part is marked 'solo' and 'mp'. The Clarinet and Bassoon parts are marked 'p'. The music is in 3/4 time and features a Dorian mode with a raised sixth degree (G#). The Oboe part starts on B and moves in a series of seconds and fifths. The Clarinet and Bassoon parts move in parallel thirds, creating a countermelody.

Example 3.15: H. Barraud, *Trio*, I. Allegro, bars 16-23, edited score.

The origins of this theme can already be seen in the conclusion of the previous section; octave transposition of the D of bar 12 creates a minor second ascent and a fifth descent. The composer begins this second theme on B, the dominant of the previous section. The raised G sharp sixth degree gives the folk-music sound of the Dorian scale. This use of modality, particularly the Dorian mode was also seen in the second movement of Ferroud's *Trio*. Syncopation, already introduced in the second motive of the opening, continues in clarinet and bassoon as the two instruments move in parallel thirds to create a countermelody. A cadential closure to the line is implied in bar 23 by the F sharp to B of the bassoon as well as the descent from C sharp to B in oboe.

Bars 24-39

The repetition of the theme in bar 24 intensifies (Ex. 3.16). The oboe becomes more insistent in the second phrase, repeating the initial B three times. Evident here is Barraud's technique of establishing a tonal center through this repetitive use of a chosen pitch. The

accompaniment, still syncopated and now raised a third, changes texture as bassoon and clarinet lines abandon parallel motion in bar 25 and begin independent counterpoint. This three-voice counterpoint shows a complexity avoided by Ferroud. Tritone use reappears in the clarinet in bar 28, enhancing the dissonance and creating instability.

Example 3.16: H. Barraud, *Trio*, I. Allegro, bars 24-38, edited score.

Interpretation of this section presents challenges of rhythm and balance of ensemble. After the drama of the opening bars, the *Più vivo* can provide a fresh lightheartedness and lively tempo. Here the lyrical oboe line can easily become overbalanced by the more active accompaniment of clarinet joined with bassoon. The bright timbre of Myrtil Morel's oboe is one of the defining characteristics of the Trio d'anches de Paris sound, and in the group's performance of this section, oboe can be heard distinctly (OL 6, 1067, 0:26). Clarinet and bassoon enhance the rhythmic, folksy feel of this section by clearly articulating and separating the syncopations; played in this lightened fashion, the figure is heard as a motivating but underlying accompaniment. A rhythmic pattern seen throughout this section is the dotted eighth followed by sixteenth note, articulated in such a way that the sixteenth serves as a slurred pick-

up to the second beat; this pattern first appears in oboe in bars 19 and 22 and is later restated in all voices. All three players have a similar lightened approach to this figure: the slurred sixteenth is followed by a clipped eighth note on the second beat. This manner of interpreting gives the theme an attractive and casual lilt. Example 3.17 gives a visual representation of this articulated approach with the shortened notes marked in red.



Example 3.17: Notational representation of interpretation presented by M. Morel, H. Barraud, *Trio*, I. Allegro, bars 16-23 (OL 7, 1067, 0:26-0:33”).

Fewer notational errors were discovered in these bars; however comparison between this first statement of the B section and the re-exposition of bar 150 led to the discovery of an omitted slur. The oboe theme ends in bar 23 with a descending major second—C sharp to B. While this first statement is articulated, the re-exposition in bar 157 presents these two notes with slur. To correct the discrepancy, Morel’s recorded interpretation was consulted (OL 6, 1067, 0:33”) providing evidence that slur is indicated on both occasions. The edited part reflects this alteration.

Second theme (b2) (Bars 39-68)

Bars 39-56

A new dolce character continues in this section with the tonal center of D in the oboe line (Ex. 3.18). The pathos of this phrase is heightened by the use of a narrow tessitura of voices as bassoon moves to its higher tenor register. As was shown, Ferroud also exploited this expressive effect of instrument color. The use of three independent lines and increased chromaticism is seen throughout this section. The oboe’s rhythmic pattern from bar 24 continues but in more compressed intervals. Clarinet repeats the dolce theme in bar 47 now centered on G with oboe and bassoon continuing chromatic independent counterpoint.

39 **4**

Htb. *p dolce*

Cl. en la *p*

Bsn.

47 **5**

pp solo

mf dolce

52

Example 3.18: H. Barraud, *Trio*, I. Allegro, bars 39-56, edited score.

In bar 57 the material becomes more fragmented and interwoven, rising both in pitch and in dynamic (Ex. 3.19). Tritone use becomes abundant and increasingly active rhythmic movement in triplets build tension and anticipates of harmonic resolution on an F major chord on the downbeat of bar 69.

Example 3.19: H. Barraud, *Trio*, I. Allegro, bars 57-69, edited score.

Performance of this section requires attention to detail of tone color and ensemble balance. A more plaintive sound is called for in bar 39 as first oboe and later clarinet present the theme in dolce; maintaining this character is complicated by addition of three-voice counterpoint which begins to intensify with crescendo and added harmonic complexity in bar 57. This dense texture can be clarified by defining the melodic motives as they pass through the instrumental voices. As in the previous section, the Trio d'anches de Paris shows a disappointing lack of dynamic contrast here; additionally Morel makes little effort to vary his color or dynamic for the dolce indication. As the section intensifies in bar 64, a period-related interpretive trend can be identified. While the ensemble does begin the section true to Barraud's indicated 126 bpm, the rise in dynamic motivates the group to accelerate and the section ends at a hasty 144 bpm.

Section B—Development (Bars 69-140)

A series of transformed variations follow as the composer uses differing characterizations and modified textures to change the meaning of his initial material. The second motive, built on

the descending scalar movement appears four times in this development: first, heavily in bassoon, again as a stretto built over the full ensemble, a third time as a light lyrical theme in oboe and bassoon, and finally as a marcato theme again in bassoon. Most of the sections of the development have the same dramatic structure, beginning simply, intensifying in movement and in harmonic complexity, and then dying away to end on a suspended chord. The challenge of the performers is to define these transformations through adherence to Barraud's indications of tempo, articulation, and dynamic.

Restatement of theme (a') (Bars 69-72)

To begin the development section, the accented first motive returns in sudden *pesante* movement in bar 69 (Ex. 3.20). This restatement, now abbreviated to four-bar length, arrives as the pinnacle moment after the tension and build-up of the previous bars. Here the restatement is presented in slight variation as it outlines the triads of F major, C minor, and F major. A much altered bassoon line, now written in higher register and moving in tritones gives a biting intensity to this return. The use of an *acciaccatura* on the final chord of bar 72 is a reminder of the movement of the second theme countermelody of bar 16. This restatement is not conclusive but rises dynamically to suspense on A minor.

The image shows a musical score for three instruments: Horn (Htb.), Clarinet in B-flat (Cl. en la), and Bassoon (Bsn.). The score is for bars 69-72. A box with the number '7' is above bar 69. The word 'Pesant' is written above the first staff. The dynamics are marked as *ff* for the first two bars and *f* for the last two bars. The bassoon part is written in a higher register and features tritone intervals.

Example 3.20: H. Barraud, *Trio*, I. Allegro, bars 69-72, edited score.

Barraud uses the term *Pesant* here in the Oiseau-Lyre oboe and clarinet parts (no indication appears in the bassoon part), a marking more of indicative of character than of tempo.

Considering the reference to the opening, the *Pesant* appears to indicate a retaking of the opening

tempo; the Trio d'anches de Paris interpretation confirms this return to the initial 92 bpm (OL 6, 1067, 1:15"-1:20").

First section of development (Bars 73-87)

Bar 73 begins the first section of transformation with melody written for bassoon (Ex. 3.21).

73 **Più lento** ♩ = 112

Htb. *mf*

Cl. en la *solo f*

Bsn. *f*

78

8

mf

p

p

Example 3.21: H. Barraud, *Trio*, I. Allegro, bars 73-81, edited score.

This first development is heavy and plodding, featuring a slower tempo and the lower tessitura of all instruments. Aspects of the first motive—accents in *forte* and wide rising intervals in oboe and clarinet—are combined with the graphic downward scalar movement of the second motive in bassoon. Rhythmic use is significant here. A feature of the second motive is its appearance off the beat; here, the altered motive in bassoon in bar 73 begins on the downbeat. The composer returns to the key center of E as seen at the beginning of the movement.

In performance, bassoon leads this heavily-accented eight-bar theme. The notated articulation for the instrument is curious—a longer tenuto marking appears on the weak part of the first beat of bar 73 indicating a stress on this G sharp. Both this articulation and the accented

entrance of clarinet and oboe on the off-beat confuse the placement rhythmic stress in this section. In preparing performance of this work, it was discovered that this shift of rhythmic stress was particularly difficult to coordinate within the group at first. Whether the bassoon tenuto was Barraud's or was a detail added by Oubradous cannot be known. On the recorded interpretation, Fernand Oubradous clearly performs this articulation by adding length and weight to the G sharp (OL6, 1047, 1:21"). Through this detail of altered rhythmic stress and through the use of a slightly slower tempo (the Trio d'anches de Paris plays the *Più lento* at 106 bpm rather than the indicated 112), Oubradous enhances both the heavy character and rhythmic ambiguity of this section. Two notational details were corrected in the edited score: an illogical rhythm (unnecessary dot on eighth note low E) was discovered for bassoon in bar 76; additionally, a decrescendo was added to clarinet in bar 80 to match the bassoon's parallel figure.

Melody returns to oboe in bar 81 in the lighter character of the hybrid "b" theme (Ex. 3.22).

The image displays a musical score for three instruments: Horn in B-flat (Htb.), Clarinet in E-flat (Cl.en la), and Bassoon (Bsn.). The score is divided into two systems. The first system covers bars 81 to 85. In bar 81, the Htb. part begins with a melodic line marked *mf*, while the Cl.en la and Bsn. parts play a rhythmic accompaniment marked *p*. The second system covers bars 86 to 89. In bar 86, the Htb. part has a melodic line with a decrescendo hairpin, and the Cl.en la part has a *p* dynamic. In bar 87, the Htb. part is marked *solo* and *p*, while the Cl.en la and Bsn. parts are marked *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 3.22: H. Barraud, *Trio*, I. Allegro, bars 81-89, edited score.

In this bar, three distinct instrumental entrances articulate the core thematic idea of the fifth (oboe D sharp to the sounding clarinet G sharp) and the second, extended to a ninth (sounding clarinet G sharp to bassoon A). Clarinet imitates the first bar of the oboe theme in bar 84. An insistent D sharp in oboe—presented first as an elongated note in bar 81, then as a repeated accented eighth in 83 and finally as a triplet in bar 85—urges a resolution. A rise in dynamic and pitch further predict the closing of the phrase, which is interrupted by an abrupt caesura in bar 86. This suspended movement is finally resolved in bars 87-88 with the arrival of the E major triad in bar 88.

A more lyrical character, dynamic contrast, and the use of repeated note motives are details which define this section and which, when brought out, can enhance the quality of the performance. Missing notation in the Oiseau-Lyre parts again complicates the interpretation, however. The statement of the three crucial notes in bar 81 is compromised by inconsistent articulation in the figure; while a tenuto accent appears over the clarinet and bassoon entrances, the detail is missing from the oboe note. The addition of the tenuto for oboe in the corrected score unifies the musical idea. All three voices perform the rising “snap” to fermata in bar 86, and the gesture was clarified through the addition of much omitted detail including accents for the oboe and missing fermatas for bassoon and oboe.

Second section of development

Bars 88-95

Bar 88 begins a short imitative transformation of the same second scalar motive (Ex. 3.23). Clarinet begins the earlier bassoon theme of bar 73, again accented but now rhythmically returned to the off-beat. Against this clarinet line, oboe and bassoon trade ascending and descending sixteenth notes. In bar 91, oboe introduces a variation on the first accented motive which shifts the order of the intervals to place the octave F sharps adjacent to one another. Bassoon repeats this modified motive in bar 93, the fifth now changed to a tritone. These eight bars show tight imitative writing as the three instruments began close and brief entrances of the varied base motives. A tonal battle takes place in this section between the dominance of the pitches F sharp and G.

Example 3.23: H. Barraud, *Trio*, I. Allegro, bars 88-95, edited score.

Balance is possibly problematic for the performing ensemble in these bars. Although clarinet is clearly marked solo, dynamic is notated as *piano*. *Mezzo-forte* is written for the double reed figure, indicating its importance as a textural component, however this shared sixteenth note line can easily overpower the crucial clarinet part. In their recording, the Trio d'anches de Paris attempts to solve this balance problem (OL 6, 1067, 1:40"-1:42'') by having the double reeds use very light staccato. Lefebvre's clarinet sound, however, becomes lost in the accompaniment, and to a listener, the structure of this section is ambiguous. While no adjustment of dynamic was made to the corrected score, the staccato marking which appears over the bassoon sixteenth notes was added to the oboe as well. This articulation marking, judged to be an Oubradous addition, not only unifies the oboe and bassoon figure but also encourages lightness in the line.

Rehearsal mark 9 begins the intensification of the section as both the scalar and the large interval motives begin to spring up in quick succession. By bringing out these motives, the performers build on the excitement of this development. At rehearsal mark 9, oboe clearly presents a variation to the first motive, a figure that repeats successively in clarinet and bassoon.

The significance of this motive may be lost by the fact that the accent, a distinguishing feature, has been left off of the oboe part (Ex. 3.24).



Example 3.24: H. Barraud, *Trio*, I. Allegro, Oiseau-Lyre oboe part, p. 16.

By applying these accents to oboe in the corrected score, the construction of this section is clarified to the eye of the performer and consequently to the ear of the listener.

The Trio d'anches de Paris plays this section in *accelerando* (OL 6, 1047, 1:44"-1:51") pushing movement forward from its conservative initial tempo of 106 bpm to 118 bpm; this *accelerando* can be identified as yet another incident of period-related interpretation style where increased dynamic and increased tension is accompanied by accelerated tempo (Philip, 1992, p. 35)

Bars 96-104

The turmoil of the previous section begins to achieve clarity in bar 96 as clarinet and bassoon consolidate their motion to parallel 6ths, and oboe insists on G through repeated accented eighths (Ex. 3.25). A cadential chord of E flat major is finally achieved in bar 99. In the accelerated movement of the *Più vivo*, the accompanying figure introduced in bar 16 reappears in all three instruments; the assertive *fortissimo* homorhythmic texture suggests the character of the opening first motive. But Barraud initiates another retreat, using bassoon to continue the downward motion of the motive, arpeggiating two inconclusive chords: a seventh chord on E flat in bars 100-101 and a seventh chord on C in bars 103-104. Evading closure of this section, Barraud suspends motion again in bar 104 with a fermata on low C in bassoon.

Example 3.25: H. Barraud, *Trio*, I. Allegro, bars 96-104, edited score.

The tempo change of bar 99 is confusedly notated in the published Oiseau-Lyre parts; clarinet and oboe are marked with *Pressez*, while bassoon is indicated as *Più vivo*. The Trio d’anches de Paris approach to tempo here is logical. Following a coordinated breath, the ensemble begins a suddenly faster tempo and then follows the gradual decrescendo with an extended rallentando to lead to the suspended bassoon low C (OL 6, 1047, 1:52”-1:59”). The indication of *Pressez* implies a continuing forward motion, contradictory to the calming implied by the decrescendo and graphic descent of the line. Considering both the Trio d’anches de Paris interpretation and the natural tendency for slowing in the quieting musical line, the bassoon’s *Più vivo* was chosen as the more accurate notation for this moment. The particularly dramatic slowing down which the Trio d’anches de Paris performs in bars 102 and 103 may have been added to contrive a stopping point; although Barraud implies only a short break at bar 104 by marking the fermata as *court*, the practical needs of ending the disc side undoubtedly effected the group’s interpretation of these bars.

Third section of development (Bars 105-127)

Conclusion avoided, the development continues. Bar 105 begins a contrasting lyrical section; bassoon and oboe, in two-octave unison, initiate the scalar second motive but then continue with a modification of the “b” theme from the exposition (Ex. 3.26).

The musical score consists of three systems of staves. The first system (bars 105-111) shows the Horn (Htb.), Clarinet (Cl.), and Bassoon (Bsn.) playing in two-octave unison, marked *p legato*. The second system (bars 112-118) features a *pp* dynamic and *dim.* markings. The third system (bars 119-127) includes a *solo mp* marking for the Horn and *dim.* markings for the other instruments.

Example 3.26: H. Barraud, *Trio*, I. Allegro, bars 105-127, edited score.

Texture here is reminiscent of Ferrouf’s second movement, where a simpler melody, doubled in two instruments, is accompanied by a more florid underlying movement. Harmonically this

section feels refreshingly stable and tied to the key center of G. A move to a pedal F in bars 119 to 126 centers the material to the subdominant of C and predicts a cadence to C.

Significant in this section is the lack of heavy rhythmic accents which is a prominent feature of the previous developments; the resulting contrast is liberating, and although no tempo indication is given here, the line clearly lends itself to the extended phrasing of one pulse to the bar. Because of its facility with playing softly, clarinet can effortlessly provide the reduced dynamic needed to allow the embroidering inner line to become almost transparent. The marking of legato, provided for the double reeds but missing from the Oiseau-Lyre clarinet part, has been added to the corrected score.

In the Trio d'anches de Paris interpretation, Lefebvre succeeds in providing this translucent quality to the texture. Morel and Oubradous emphasize the change of articulation at bars 112-114 by clearly separating the lower eighth note (OL 6, 1048, 0:06"-0:12"). The printed bassoon part distinguishes the separated but weighted character of this eighth note with the use of a dash and dot, but the detail is missing from the Oiseau-Lyre oboe part; for unified approach, this articulation was applied to both parts in the corrected score. On the Trio d'anches de Paris recording, this third development section begins a new disc side, OL 6, 1048, and perhaps as a consequence of this unnatural break, the ensemble approaches this section as a new beginning with louder dynamic and a more deliberate heavy tempo. As a result the contrast to the previous material is not as apparent as could be achieved in an uninterrupted performance.

Fourth section of development (Bars 128-140)

The prepared cadence to C major is evaded by a sudden reining in of tempo to *Più lento* and a return to the tonal center of E (Ex. 3.27). In this section, the final developmental statement, all of the introduced elements are brought back: the plodding descending scale of the first development returns to the bassoon line; the large accented leaps of the second development reappear in bars 135 and 136; and bassoon repeats the insistent pitch motive in bars 134 and 137. The section quickly intensifies: rhythmic movement becomes faster; dynamic increases; and lighter *marcato* articulations take on the weight of true accents. Chromatic rise through this section leads to a final arrival to the dominant, B, in bar 140, preparing a cadence back to E for the re-exposition.

12

128 **Più lento**

Htb. *pp* *p marcato* *cresc.*

Cl. en la *pp* *p marcato* *cresc.*

Bsn. *mp marcato* *cresc.*

134 *mp cresc.* *mf* *cresc.* *f* *cresc.* *ff*

mp cresc. *mf* *cresc.* *f* *cresc.* *ff*

mf *cresc.* *f* *ff*

Example 3.27: H. Barraud, *Trio*, I. Allegro, bars 128-140, edited score.

In performance, bassoon has the responsibility of motivating this final section of the development. Each smaller phrase features an articulated up-beat which the bassoon can use to urge this section forward. While the Trio d'anches de Paris accompanies this gradual crescendo and move towards a climax with the predicted accelerando of interwar period style, modern performers can create the necessary drive through the use of articulations which lengthen and become more forceful as the material intensifies. A wrong note was detected for bassoon in bar 131; G sharp was added to the corrected score.

Section A'—Re-exposition (Bars 140-186)

Bars 140-149

Bar 140 presents a compressed return to the opening material in the original tonality (Ex. 3.28). As the opening four bars were already restated (in transposition) in bar 69, Barraud leaves these off.

139 **13** Poco rit. *Tutti*
cresc. *ff* *Tutti*
 Htb. *cresc.* *ff* *Tutti*
 Cl. en la *cresc.* *ff* *Tutti*
 Bsn. *cresc.* *rit.* *ff* **Tempo**

143 *espress.* *p* *espress.* *p* **3**

Example 3.28: H. Barraud, *Trio*, I. Allegro, bars 140-149, edited score.

The arrival on the pitch of F of the original is extended in bar 146 and now as it rises in scalar motion to D flat in bassoon and continues on to the second theme with a transitional triplet figure. The restatement of the first motive at bar 140 is the crowning moment of the previous measures' build-up, and the achievement of the *fortissimo* dynamic and heavy accent are crucial to the recreation of the insistent character of this original musical idea. Yet performing bar 140 as a dramatic climax is complicated by the necessity of slowing the tempo to achieve the heavier *Pesant* established as a distinguishing feature of the first theme. Barraud complicates this tempo change by using the marking *Poco rit.*, a term which can ineffectually prompt relaxation in performance, not only of tempo but also of intensity. Because this section progresses with a gradual diminution of tension, beginning the restatement of the motive with power and conviction is crucial.

In their recorded interpretation, the Trio d'anches de Paris avoids this pitfall. By using space and rhythmic stress, the ensemble uses bar 140 to effectively end one section and initiate

the restatement with fresh vitality. Sonic Visualiser's spectrogram imaging of the group's recording shows spacing and stresses of this problematic bar. In figure 3.2, vertical lines represent bar lines and horizontal strokes represent the individual sounding notes; here darker color indicates heavier stress and increased dynamic intensity. As can be seen through this mapping, the first eighth note, the conclusion of the previous phrase is shortened and followed by a slight space; this minute spacing separates the previous section and allows the renewal of tempo to be applied.

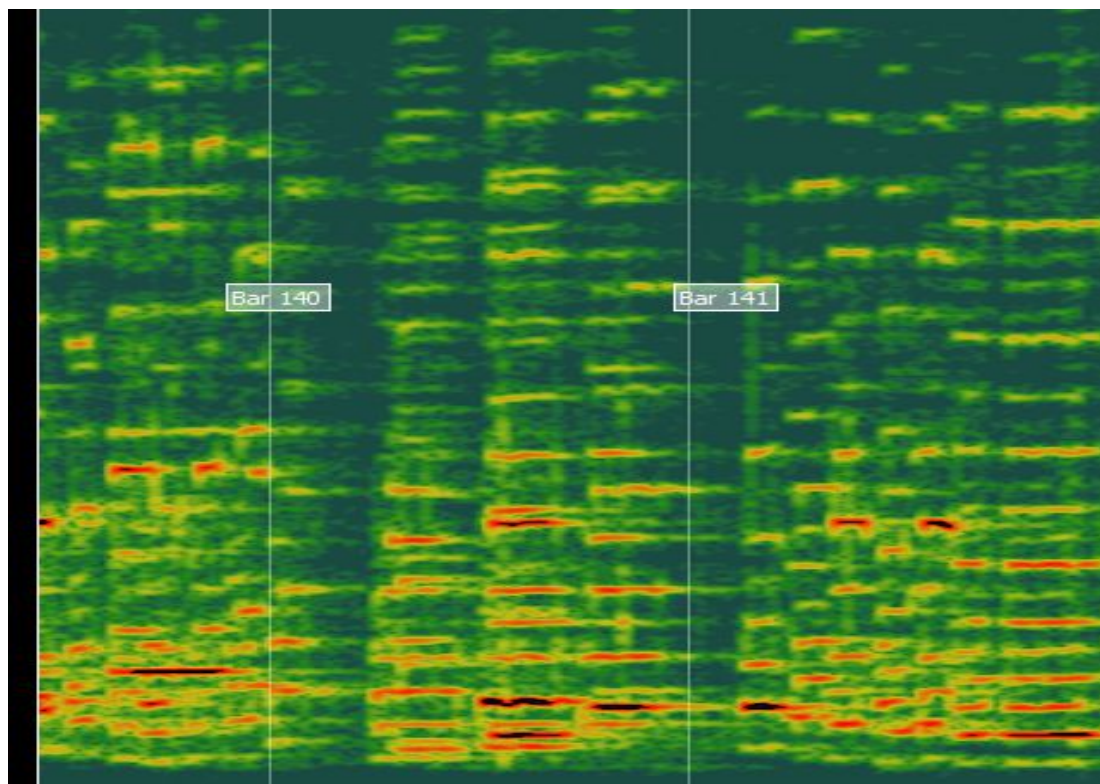


Figure 3.2: Sonic Visualiser spectrogram imaging of stress point, H. Barraud, *Trio*, I. Allegro, bars 140-141, (OL 6, 1068, 0:45"- 0:46")

The lighter to darker shading of the second and third horizontal strokes represents the ensemble's manner of applying much more relative stress to the second note of the restated motive; in sound terms, what is heard at this moment is the group's manner of applying anacrusis function to the first two notes of the motive, a simple device but one that effectively allows the group to establish both the returned heavy character and the returned slower rhythmic movement.

Bars 150-170

In bar 150, the second theme returns identically in the dominant B of the exposition but continues rising in bar 161 (Ex. 3.29).

149 **Tempo solo** $\text{♩} = 126$

Htb. *mp*

Cl. en la *p*

Bsn. *p*

156 **15** *cresc.*

164 *mf* *dim.* *mf* *dim.* *mf* *dim.*

Example 3.29: H. Barraud, *Trio*, I. Allegro, bars 149-171, edited score.

In performance of this re-exposition, dynamics can be used to maintain the direction in the extended line. Crescendo is indicated in all voices in bar 163, but notation of dynamic objective in the Oiseau-Lyre instrumental parts becomes inconsistent in bars 165 and 166 where the *forte* and *mezzo-forte* indications of the upper voices have been omitted from bassoon and

replaced with an ambiguous crescendo-decrescendo in bar 165. Examples 3.30-3.32 highlights these inconsistencies in red.

161 15
Htb. *cresc.* *f*

Example 3.30: H. Barraud, *Trio*, I. Allegro, Oiseau-Lyre oboe part, p. 18.

161 15
Cl. en la *cresc.* *mf*

Example 3.31: H. Barraud, *Trio*, I. Allegro, Oiseau-Lyre clarinet part, p. 18.

161 15
Bsn. *cresc.*

Example 3.32: H. Barraud, *Trio*, I. Allegro, Oiseau-Lyre bassoon part, p. 18.

In Oubradous' interpretation, the bassoon can be clearly heard rising dynamically to bar 166 along with the other two voices (OL 6, 1068, 1:19"-1:20). An indication of *mezzo-forte*, consistent with clarinet, was added to bar 166; the crescendo-decrescendo of bar 165 was removed.

Bars 172-186

In all three movements, Barraud ends not only by calming but also by presenting brief reminders of all material used throughout (Ex. 3.33).

16

Poco a poco rall.

Example 3.33: H. Barraud, *Trio*, I. Allegro, bars 172-186, edited score.

These flashbacks to previous musical ideas are particularly evident in the final bars of the Allegro; the downward scale of the development appears in bar 180 and bar 183 shows the accompanying figure of the second theme. In bar 174, the composer uses six bars to develop another tonal battle in oboe as the instrument wavers between F sharp, the dominant of the prevailing B key center of the B section, and E, the tonality which began the work. E is briefly achieved in bar 179, but Barraud approaches the chord in a coy manner by moving away and shifting articulation of the voices to avoid a clear cadence point. By using gradual fade out and by avoiding a final firm statement of E, Barraud ends the movement relinquished and inconclusive, essentially the emotional antithesis of the opening bars.

In performance, this movement can be allowed to gradually fade out, although true slowing of tempo only begins in bar 180 with the poco a poco rallentando marking. The oboe's

B in bar 181 is significant as it creates the awaited rise to the fifth note of the E major triad. Although this B will persist until the final bar, this is the only instance where the note is clearly articulated and not approached by acciaccatura. The B in bar 181 is marked *pianissimo*, but the dynamic marking can be seen merely as an indication of particular expressive color and not compromise the clear placement of the note. Clarinet changes roles and timbre as it shifts from playing with the earthier bassoon to playing with the more ethereal atmosphere which the oboe creates. Significantly, the final acciaccatura of bar 185 is marked with an accent on the ornamental note rather than the main note. This gesture is supposedly deliberate and functions to once again evade a clear chordal articulation of the E major triad.

In their recorded interpretation of this ending, the Trio d'anches de Paris begins a gradual slowing at the *piano* of rehearsal mark 16, and while Morel does distinguish the critical B of bar 181, he accomplishes this with added dynamic rather than a more subtle color. The ensemble applies the most significant change of tempo, however, to the final three bars as the players free the line from any strong sense of pulse; the timeless feel allows an extended and deliberate placement of the final ornamented note.

II. Andante

The second movement, melancholy and imitative, is a respite from the drama of the Allegro. Ternary form (ABA') can be identified in this movement (Table 3.2).

Table 3.2: Form Chart, H. Barraud, *Trio*, II. Andante.

| II. Andante—Ternary Form | | | | |
|--------------------------|-----------------------|--------------|---------------------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-18 | 18 (9+9) | A | Exposition of first theme | D, G |
| 19-34 | 16 (6+8+2) | B | Development | C |
| 35-46 | 12 (6+6) | A' | Return to first theme | E, D |

As in the first movement, Barraud organizes the Andante by presenting a single theme based on two motives which he develops through changes to rhythmic movement, texture and tonal centers. The composer uses relaxation of tempo and held static chords rather than distinct cadence points to define his sections.

Section A—Exposition of first theme (Bars 1-18)

Bars 1-9

The opening section of the Andante is structured over two phrases of nine bar length, the ending of each phrase defined by rhythmic slowing indicated by *cédez* and *élargi* (Ex. 3.34).

The musical score for H. Barraud's *Trio*, II. Andante, bars 1-9, is presented in three staves: Htb. (Oboe), Cl. en la (Clarinet in A), and Bsn. (Bassoon). The tempo is marked **Andante** with a metronome marking of $\text{♩} = 72$. The key signature has one sharp (F#). The first phrase (bars 1-5) is marked *p* and ends with a *Cédez* instruction. The second phrase (bars 6-9) is marked *p* and ends with a *Cédez* instruction and a box containing **1 a Tempo**. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 3.34: H. Barraud, *Trio*, II. Andante, bars 1-9, edited score.

The movement opens with solo oboe on a theme constructed over two motives, the origins of which can be found in the first movement. This oboe melody has a plaintive folk song character and features an ornamental acciaccatura; this characterization of oboe with simple folk-like melody is also seen in Ferroud's work. With its descending motion and construction over the interval of a second, the first motive is similar to the descending 'evasive,' motive of the Allegro movement. The second motive, seen in bar 2, is ascending and based on rising fourths,

these ascending intervals similar to the first motive of the Allegro; the dotted quarter note is a rhythmic feature of this second motive.

In the opening nine bars, these two motives are established through several repeats including imitative use in clarinet (bar 4) and bassoon (bar 6). Barraud implies canonic use through the three distinct instrumental entrances, but clearly changes the rhythm of each voice creating more imitative than truly canonic counterpoint. Complexity increases in bar 6 with the use of triplet movement in oboe, and with the addition of a third independent bassoon line. Bassoon enters with the first part of the theme, but then allows oboe to take over in bar 7. This first presentation of the thematic material ends in bar 9, with a slowing of tempo (*Cédez*), reduction of dynamic, and a very brief cadential close on G.

The Andante presents multiple challenges to the interpreters; dense polyphonic texture can lead to a confused and chaotic-sounding performance. By structuring phrases to show key notes and tonal centers, interpreters can clarify harmonic direction. Musical line can be further defined when performers allow motives to emerge from the texture, especially when passed imitatively between instrumental voices. This second movement also requires a flexible yet organized approach to the varying tempi as Barraud ends each large section of the Andante by slowing rhythmic movement with *rallentando* before creating the new tempo of a subsequent section. In preparing performance of this movement, it was discovered that it was very difficult to create the ‘a Tempo’ of bar 10 without the aid of a gesture of breath.

In their recorded interpretation of this movement, the Trio d’anches de Paris begins the Andante at 66 bpm, a tempo slightly slower than Barraud’s recommended 72 bpm. While the ensemble’s approach to this movement is not overly expressive, it does present an organized and organic approach to the many tempo changes. Example 3.35 presents a visual representation of the Trio d’anches de Paris’ interpretation of this opening phrase; markings in red have been added over the stave to show direction in time and dynamic movement. In this example, phrasing symbols devised by James Morgan Thurmond (1982) in *Note Grouping: A Method for Achieving Expression and Style in Musical Performance* have been used. The letter T, an abbreviation for “thesis” indicates the strong beat of the bar.

Andante $\text{♩} = 72$

Hrtb. *p*

Cl. en la *p*

Bsn.

6

p *mp* *p*

Cédez **1 a Tempo**

Example 3.35: Notational representation of interpretation presented by Trio d’anches de Paris, H. Barraud, *Trio*, II. Andante, bars 1-10, (OL 7, 1067, 0:01-0:35”).

To begin the section, Morel prolongs the initial A, allows the phrase to decay, and then uses dynamic intensification in both bars 2 and 4 direct to direct towards the E. Although his entrance is imitative, clarinetist Lefebvre phrases in an opposite manner to coincide with the direction of the oboe. By avoiding emphasis to the initial written D (sounding B), he directs the line to written C (sounding A) in bar 5, a gesture perfectly balanced with the oboe rise to high A in the same bar. Oubradous emphasizes the inconclusive nature of the arrival on E by continuing to intensify dynamically through the long note until the arrival on D. Upward moving eighth notes in the oboe followed by imitative rising in the clarinet lead the full ensemble to this arrival on D on the third beat of bar 7. Oubradous leads the *Cédez* of bar 9 by continuing the downward scale movement of clarinet and extending the final eighth notes of bar 9. The pitch A which ends the phrase in bar 10 also begins the subsequent phrase. The ensemble indicates this continuation by avoiding breathing and breaking the line; to sustain this long phrase, Morel breathes in bar 9 after the long D. Oboe and clarinet lead the retake of tempo with the eighth notes of the second and third beats.

Bars 10-18

The opening nine bars are distinctive in their use of three independent lines; Barraud even introduces the triplet rhythm to ensure complete autonomy of rhythmic motion. The texture of the second nine bars differs and consistently features two instruments paired with a third (Ex. 3.36).

Example 3.36: H. Barraud, *Trio*, II. Andante, bars 10-18, edited score.

In the Trio d'anches de Paris interpretation, Morel and Lefebvre approach bar 10 with conviction and at a slightly faster tempo. The recorded performance of this section was particularly useful for clarifying dubious tempo markings in the Oiseau-Lyre instrumental parts. In bar 15, a marking of *ritenuto* appears for clarinet but for no other instrument; this lack of indication for oboe and bassoon is problematic as it is clearly the small triplet subdivision of bassoon which should lead this slowing of tempo. Additionally, a breath mark before the fourth beat is indicated only in the oboe part; the addition of this marking for clarinet as well ensures ensemble coordination. A wrong articulation was found in bar 16 of oboe, where the small

acciaccatura note was notated as slurred within the line rather than articulated as in clarinet and bassoon. All of these inconsistencies were remedied in the edited score.

Section B—Development (Bars 19-34)

This development section is constructed through the imitative use of fragments of the secondary theme, passed between the instrumental voices (Ex. 3.37). The movement of descending thirds seen in the clarinet on the second and third beats of bar 19 is further extracted to create a new motive. Clarinet presents this descending third motive again in bar 22. The composer begins the development with the reduced texture of two instruments, the bassoon beginning in imitation of the leading clarinet voice. The initial E minor outlined by bassoon is quickly lost with complex chromatic movement in both instruments. Tritone use is abundant in this section, appearing first in clarinet in bar 23.

The musical score for Example 3.37 consists of three staves: Horn (Htb.), Clarinet in B-flat (Cl. en la), and Bassoon (Bsn.). The tempo is marked "Più vivo" and "Tempo ♩ = 80". The score begins at bar 18. The Horn part has a whole note chord in bar 18. The Clarinet and Bassoon parts enter in bar 19 with a descending third motive. The Clarinet part is marked "solo" and "mp". The Bassoon part is marked "solo" and "mp". The score continues through bar 21, showing complex chromatic movement and tritone use in the Clarinet part.

Example 3.37: H. Barraud, *Trio*, II. Andante, bars 18-23, edited score.

Bassoon has the responsibility for preparing the new tempo for the development section, effectively done by using the repeated figure of bar 18. By bringing out the imitative passing motives, performers can avoid the potentially chaotic sound which can arise from the dense

polyphone which begins in bar 19. One feature of rhythmic movement in this development section is Barraud's creation of constant eighth note movement. Clarinet and bassoon can balance texture through continual adjustment of dynamic according to function; that is, moving eighth notes should be allowed to emerge from the line while static notes can be dynamically retracted. In their approach to tempo in this section, the Trio d'anches de Paris uses 80 beats per minute, the suggested tempo of the composer. Balance is effective in the group's recorded performance as clarinetist Lefebvre and bassoonist Oubradous create a cooperative interweaving of the moving line (OL 7, 1069, 1:10"-1:29").

Oboe enters imitatively in bar 25, with the secondary theme reconstructed over differing intervals—a third and a tritone (Ex. 3.38). Continued independent chromatic movement of all three overlapping voices prevents any feeling of tonal centeredness in this section. In bar 26, accelerando and crescendo lead to an escalation of tension leading to a climactic *fortissimo* in bar 31. Here accented eighth notes in homorhythmic texture hint to the opening motive of the first movement; Barraud uses the joined voices here to strengthen further arrival on an augmented C chord. But the composer dissolves the dramatic moment and thins down again to the solo voice by use of the single clarinet line. Oboe brings back a calmed reminder of the development motive in bar 33, imitated by bassoon in bar 34. Clarinet uses a descending scale in rallentando to return to the re-exposition.

25 **3** **accel.**
 Htb. *mf* *cresc.*
 Cl. en la *cresc.*
 Bsn. *cresc.*

29 *cresc.* *ff* **rit.**
f *cresc.* *ff*
f *cresc.* *ff*

32 **4** **rall.**
mp
mp *mp*

Example 3.38: H. Barraud, *Trio*, II. Andante, bars 25-34, edited score.

In performance, it is the oboist who best leads the accelerando of bar 26. In contrast to the exposition where motives are generally on the beat, Barraud's rhythms in this development feature anacrusis movement; the oboist can take advantage of this construction by using the continual up-beats to urge the tempo forward. In the Trio d'anches de Paris recorded interpretation, Morel's very audible entrance in bar 25 begins to unbalance the dynamic movement. The potential suspense and anticipation is compromised as the group quickly grows in dynamic, leaving little room for a dramatic arrival to the *fortissimo* climax of bar 30. The

group also disrupts the potency of the accented *ritenuto* of bar 31 by adding a breath before the final three eighth notes. A logical decision for tempo ends the section, however; clarinetist Lefebvre wisely chooses to retake tempo in the solo line of bars 32 and 33 allowing ample possibility for creating a second *rallentando* in bar 34 (OL 7, 1069, 1:53''-1:56'').

Section A'—Re-exposition (Bars 35-46)

Oboe returns to the original theme in bar 3 now raised a fifth. The familiar theme is transformed by intricate three-voice counterpoint and the complex rhythmic juxtaposition of eighth note and triplet subdivision (Ex. 3.39).

The musical score for Example 3.39, H. Barraud, *Trio*, II. Andante, bars 35-46, is presented in three systems. The first system (bars 35-37) begins with a **Tempo I°** marking. The Horn (Htb.) part starts with a *p* dynamic, while the Clarinet (Cl. en la) and Bassoon (Bsn.) parts start with *pp*. The second system (bars 38-41) shows a variety of dynamics including *mp*, *mf*, and *p*, with a *p rall.* marking in bar 41. The third system (bars 42-46) concludes with *pp* dynamics across all parts. The score is filled with complex rhythmic patterns, including numerous triplet markings and eighth-note groupings, creating a dense and intricate texture.

Example 3.39: H. Barraud, *Trio*, II. Andante, bars 35-46, edited score.

Harmonic movement is also complex but Barraud continues to indicate tonal centers through the use of pedal and insistent tones. In bar 37, bassoon holds a long C and is joined by the oboe's triumphant crescendo rise to the insistent high C in bar 38. In bars 41 and 42, clarinet presents a brief reminder of the development motive. Here Barraud uses the antiphonal texture seen in Ferroud's second movement where rising figures in oboe are answered by clarinet and bassoon. As in the first movement, the Andante ends with a calming of dynamic and tempo. An extended diminuendo brings the movement to *pianissimo*, and rallentando reflects a slowing of rhythmic movement in the final bars. Tonality is clearly achieved in the end with three conclusive statements of a D major chord.

Balance of the group is again a challenge in the re-exposition where the oboe's return to the transposed first theme is now complicated by dense accompaniment. The need for clarity demands a reining in of the triplet figure and maintaining it as an underlying texture. This faster-moving rhythmic motion can be used effectively, however, to intensify the crescendo to bar 39. Again Barraud allows several bars to calm from the high point created by the oboe rise to C in bar 40. The traded figures between oboe and the two lower voices can be used to maintain dramatic interest over this extended end.

The Trio d'anches de Paris chooses a slightly faster tempo for this re-exposition than was used in the exposition and here present the earlier-suggested 72 bpm. In this section, Oubradous and Lefebvre again show restraint, adjusting the dynamic of the moving triplet line to avoid interference with the oboe melody. Intensification of dynamic in bars 38 and 39 is accompanied by an unwritten *accelerando*. As a consequence of their faster tempo, the group must use all seven final bars to slow to the end. Following his arrival on high C in bar 40, Morel begins leading this calming of tempo by allowing the anacrusis eighth notes to the A's of bars 41, 42, and 43 to become gradually more prolonged and more extended (OL 7, 1069, 2:27"-2:30"). The dynamic marking of *pianissimo*, notated for bassoon but omitted from clarinet has been added to the corrected score.

III. Rondo

Barraud's final movement contrasts sections of dramatic insistent rhythm with a rather quirky refrain led by bassoon. The composer entitles the movement Rondo but takes liberties with rondo form. While a repeated refrain and episodic sections can be identified, the composer

substitutes a fugato in place of an expected third return to the A section in the middle of the work (Table 3.3). Barraud makes the most extensive use of the tritone interval in this short movement.

Table 3.3: Form Chart, H. Barraud, *Trio*, III. Rondo.

| III. Rondo—modified Rondo Form | | | | |
|---------------------------------------|-----------------------|--------------|--------------------------------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-19 | 20 (12+8) | A | Refrain | E |
| 20-35 | 16 (5+5+6) | B | First episode | B |
| 35-46 | 12 (7+5) | A' | Refrain (in variation) | E |
| 47-73 | 27 (15+12) | C | Second episode | D |
| 74-93 | 20 (12+8) | fugato | Third episode (replacing refrain) | |
| 94-105 | 12 (4+4+4) | B' | First episode (in variation) | B |
| 106-114 | 9 (5+4) | A'' | Refrain (in variation) | E |
| 115-119 | 5 | Coda | Coda | E |

Considering the dramatic heights of the first movement and the pathos of the second, the third movement runs the high risk of sounding trite and inconclusive by comparison. The character which complicates this movement is the recurring refrain with its clownish stumbling bassoon ostinato. Barraud daringly allows this refrain to be the concluding statement which ends his entire work. Successful interpretation of this movement depends upon fully exploiting the

tension of the episodic sections and allowing the refrain to act as the foil. The juxtaposition of force and tension with this jesting refrain creates an emotional complexity and a dramatic dynamic which can transform the movement from silly to sublime.

Section A—Refrain (Bars 1-19)

Bars 1-7

Barraud begins the movement with the bassoon ostinato, a one-bar motive constructed on leaps of tritones and ninths which repeatedly marks the return to the refrain (Ex. 3.40).

Rondo ♩ = 104

The musical score for Example 3.40 consists of three staves: Horn in F (Htb.), Clarinet in A (Cl. en la), and Bassoon (Bsn.). The tempo is marked Rondo with a quarter note equal to 104. The key signature has one sharp (F#) and the time signature is 3/4. The bassoon part features a prominent ostinato pattern of eighth notes with tritone and ninth leaps. The horn and clarinet parts have rests in the first two bars, then enter in bar 3. The horn part has a quintuplet in bar 3. The clarinet part has a solo in bar 3. The bassoon part has a solo in bar 3. The score includes dynamic markings (mp, p) and articulation (accents, slurs).

Example 3.40: H. Barraud, *Trio*, III. Rondo, bars 1-6, edited score.

This ostinato ends with a comical ungainly quintuplet serving as an anacrusis to the following bar; by providing the D sharp leading tone and by always directing back to the pitch E, this quintuplet figure places E as the tonal center. The initial notes of the bassoon outline Barraud's core tonal concept: the fifth (here diminished as a tritone) can be seen between the E and A sharp; the second (extended by an octave to a ninth) exists between the A sharp and the B. The opening bars close with a cadence provided by the bassoon's B to E in bars 6 and 7.

Crucial to interpretation of this bassoon ostinato is the role of the quintuplet figure. If the quintuplet is used as an anacrusis, the repeated figure achieves a type of perpetual motion which sustains rhythmic movement in these opening bars. The Oiseau-Lyre bassoon part shows a tenuto accent over the C of the second beat, an articulation which may be another instance of interpretive markings added by Oubradous. These tenuto accents do, however, serve an important function: they highlight C as the top of the phrase and ensure continuity in the line by preventing a wide gap at the point of the quintuplet rest. The marking has been left in the corrected score and added to subsequent restatements of the refrain.

In the Trio d'anches de Paris recording of this movement, Oubradous' approach to this refrain is masterful in its rhythmic fluidity; the bassoonist also maintains a light articulation and *piano* dynamic throughout which allows the character to remain understated and cheeky. The Trio d'anches de Paris takes this opening at a slightly faster tempo averaging 112 bpm, and through tight ensemble coordination, the ensemble manages to maintain this tempo in spite of the rhythmic complexities presented (OL 7, 1070, 0:01"- 0:29"). Oboist Morel follows Oubradous' light manner of articulating for the opening oboe theme and provides sharp contrast by clearly adding accented weight to bars 5 and 6.

Corrections to notation of this section were not substantial and involved editing inconsistent articulation markings between the instruments, particularly the addition of staccato to the clarinet's imitative quintuplets in bars 5 and 6.

Bars 7-13

Bar 7 begins a section of increased harmonic tension (Ex. 3.41). Barraud uses a technique seen in the first movement of establishing a new tonal center through insistence on a pitch or on an interval. Here Barraud accomplishes this with repetition of motives evocative of bird calls. Oboe repeats a chirping motive of B flats and D flats while bassoon restates a cuckoo-like descending minor third from G to E. The tritone created between the clarinet's D flat and bassoon's G is also enforced by its repeated use in bars 7-9. In bar 10, the three voices join for a sudden "snap" to a G flat major chord, but the moment of consonance is lost in bar 11 as

independent movement resumes. Two bars of dynamic relaxation, extended by time through the appearance of a four-beat bar, lead to a return of the bassoon ostinato in bar 13.

The image displays a musical score for three instruments: Horn (Htb.), Clarinet in E-flat (Cl. en la), and Bassoon (Bsn.). The score is divided into two systems. The first system covers bars 7 through 10. In bar 7, the bassoon begins a rhythmic ostinato. The clarinet and horn play melodic lines. The dynamic is marked *p*. The second system covers bars 11 through 13. Bar 11 starts with a first ending bracket. Bar 12 is a four-beat bar where the bassoon returns to its ostinato. The dynamic is marked *mf*. Bar 13 continues the melodic lines. The dynamic is marked *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 3.41: H. Barraud, *Trio*, III. Rondo, bars 7-13, edited score.

By marking clarinet in *piano* in this section, the composer provides dynamic space for the “bird call” motives to be heard. In their recorded performance, the Trio d’anches de Paris defines the beginning of this new musical idea by using a breath to create separation from the previous material. The ensemble’s sudden snapped crescendo rise in bar 10 is exaggerated and satisfyingly witty (OL 7, 1070, 0:07”).

Bar 13-20

Barraud returns to the opening material in bar 13 now using clarinet to present the oboe melody an octave lower (Ex. 3.42). The movement begins to intensify in bar 15, led by the bassoon quintuplet which now rises to G. Lyrical movement in bar 18 implies G minor; the composer instead uses the bassoon F sharp to create a cadence to B minor in bar 20 to arrive at the new B section.

Example 3.42: H. Barraud, *Trio*, III. Rondo, bars 13-20, edited score.

Section B (Bars 20-35)

Bars 20-24

The B section is announced by a convicted new character and a complete change of texture; the use of three instruments in tutti, the accentuation, and the large intervals recall the intensity of the first movement's opening motive (Ex. 3.43). Again, by insisted repetition in all three voices, B is firmly established as the new tonal center. Two short descending scale figures in bars 21 and 22, briefly recall the opening second motive. In bar 22, Barraud maintains the three voice texture and uses an expansive range of four octaves to present a syncopated melody.

In performance, preparation of the sudden drama of the B section is the responsibility of the oboist who can use the rising scale and crescendo of bar 19 to establish the new dynamic. Sharp articulations—accents and clipped staccato—rather than dynamic force create the new intensity of bar 20; the true *forte* statement of this figure appears only in bar 30.

The image displays a musical score for three woodwind instruments: Horn in B-flat (Htb.), Clarinet in A (Cl. en la), and Bassoon (Bsn.). The score covers bars 19 through 24. A box containing the number '2' is located above the first staff at the beginning of bar 19. The music is written in 3/4 time and features a complex melodic figure consisting of sixteenth notes, often grouped with slurs. Dynamics such as *mf* and *v* (accents) are indicated throughout. The bassoon part in bar 23 shows a specific articulation on the second sixteenth note, which is noted in the text as an Oubradous addition.

Example 3.43: H. Barraud, *Trio*, III. Rondo, bars 19-24, edited score.

Achieving effective crescendo-diminuendo waves of sound in bars 21 and 22 requires performers to coordinate the dynamic high point of the sixteenth note figure and to determine whether this structure remains consistent in both bars. In their recording, the Trio d’anches de Paris directs their crescendo to the third sixteenth note of the figure in both instances. The ensemble exaggerates the comic sound of the wide tessitura in bar 23 by playing the melodic figure with very short articulations (OL 7, 1070, 0:36”-0:41”).

Examining notation of this figure, it is curious to note that the Oiseau-Lyre printed bassoon part is the only voice which shows an accent on the second sixteenth note of bar 23. This articulation is undoubtedly an Oubradous addition to the manuscript, but is an effective addition for defining the syncopated rhythm of the figure. A similar marking was discovered in a parallel figure in bar 32. In the edited score, the articulation has been added to all voices in both appearances.

Bars 25-30

Beginning in bar 25, Barraud uses six bars to briefly develop the syncopated material of the previous two bars. With character transformed by a softer dynamic and more lyrical line, the composer again reverts to the movement of independent instrument lines with the complexity of the section enhanced by chromaticism (Ex. 3.44).

Example 3.44: H. Barraud, *Trio*, III. Rondo, bars 24-30, edited score

By avoiding diminuendo at the end of bar 24, performers can enhance the contrast of the new *mezzo-piano* dynamic. The Trio d'anches de Paris takes advantage of the breath mark of bar 24, using the slight break to create a new beginning for this developmental section (OL 7, 1070, 0:40"-0:41").

Rhythmic movement begins to intensify in bar 26 as Barraud's polyphonic writing creates movement on every sixteenth note. This short development rises in crescendo to bar 30 for a shortened, but more forceful restatement of the tutti leaping intervals. In its recorded performance of this section, the Trio d'anches de Paris follows the interpretive trend of the era

and adds *accelerando* to the dynamic rise of bars 28 and 29, losing some technical control and rhythmic accuracy as they create the effect (OL 7, 1070, 0:46''-0:48'').

Bars 30-45

Barraud writes for the three voices in octaves as he creates a dramatic arrival to *fortissimo* in bar 31 (Ex. 3.45). But adhering to his inclination for withdrawal, the composer again allows tension to subside, unraveling the tutti texture again to diminishing solo lines. A chromatic rise in clarinet provides a transition back to the bassoon ostinato of the A refrain.

The musical score for Example 3.45 consists of two systems of staves. The first system covers bars 30, 31, and 32. It includes three staves: Horn (Htb.), Clarinet in B-flat (Cl. en la), and Bassoon (Bsn.). All three instruments play octaves. Dynamics range from *f* to *ff*. A box with the number '3' is placed above bar 30. The second system covers bars 33, 34, and 35. It includes three staves: Horn (Htb.), Clarinet in B-flat (Cl. en la), and Bassoon (Bsn.). Dynamics range from *mf* to *p*. The bassoon part in bar 35 features a five-fingered chromatic run.

Example 3.45: H. Barraud, *Trio*, III. Rondo, bars 30-35, edited score.

In the recorded performance, the Trio d'anches de Paris here accompanies the diminuendo of bars 33 and 34 with a relaxing of tempo, in essence a manner of recovering from the *accelerando* created in bars 28 and 29 (OL 7, 1070, 0:54''-0:58'').

Section A' (Bars 35-46)

The bassoon ostinato announces the return to the refrain (Ex. 3.46). Here Barraud develops harmonically. The first rising fourth interval and use of four flats in the oboe melody indicate A flat major, but the tonal direction of the bassoon's ostinato figure battles for C minor. Tonality is ambiguous in this section, but as movement quiets through the *rallentando* and *diminuendo* of bars 40 and 41, clarinet and bassoon move unexpectedly to D natural.

Example 3.46: H. Barraud, *Trio*, III. Rondo, bars 35-46, edited score.

Intricate subdivisions of rhythm challenge ensemble coordination in bars 38 and 39 as both oboe and clarinet begin their phrases off-beat. In performance, bassoon can aid here by

emphasizing the downbeat, perhaps an explanation for the extra articulations appearing in the bassoon part in bar 39 which may have been an Oubradous addition.

The *Plus lent* section provides a moment of tonal stability with its repeated D major triads, reinforced by arpeggiated descents in bassoon. These four bars create the atmosphere of calm needed for the following section; additionally, the held chords and the bassoon's anchor low D extend rhythmically and function to suspend any reference to time signature. This liberation from the bar line allows a natural transition to the simple duple meter (2/4) which follows. In performance, bassoon can lead the *Plus lent* section using the triplet figures to indicate the new tempo.

In their recorded performance, the Trio d'anches de Paris approaches the *Plus lent* at 60 beats per minute, but is very free with approach to rhythm. Oubradous' triplets bear no proportional relationship to the rhythmic length of the extended chord. Steady tempo only resumes in bar 46 when oboist Morel retakes tempo to create the anacrusis figure for the following section.

Section C (Bars 47-73)

Bars 47-59

This new episode, now in 2/4, is lyrical and evokes the pastorale character of the first movement's second theme (Ex. 3.47). While the three instruments move independently through most of this section, clarinet adds rhythmic complexity through the use of the triplet. In bar 56, Barraud joins the two upper instruments in parallel motion to enhance a gradual settling emphasized by the diminuendo and rallentando in bar 58. A bar of 3/4 allows further calming. The first part of this C section resolves tonally in bar 59 with two more statements of the D major triad.

Example 3.47: H. Barraud, *Trio*, III. Rondo, bars 46-59, edited score.

Oboe leads Section C, using the repeated A of bar 46 to establish the new tempo. In performance, the clarinet again should be kept as a transparent inner voice to avoid interference with the oboe line. The crescendo to *mezzo-piano* in bars 49 and 50 which appears in the oboe and bassoon parts but not in the clarinet part was seen as a deliberate omission on the part of the composer to prevent this middle voice from becoming too prominent in this section. Two breath marks, one at bar 56 and the other at 59, have very different functions. In the first case, the indication appears only in the upper instruments as a device for coordinating the accented acciaccatura; as the bassoon rhythm continues on in this bar, the time needed for the breath is best kept to the minimum. The breath mark at bar 59 indicates a complete caesura for the full ensemble to indicate space and careful placement of the second D major triad.

Bars 59-73

The moment of clear tonality of bar 59 is abandoned as clarinet resumes motion in bar 60, the crescendo and accelerando leading to a new more agitated section (Ex. 3.48). The

bassoon's strong G in bar 62 creates the stridence of the tritone with the clarinet's written E (sounding C#).

59 *poco a poco accel. - - -*

Ht. b. *p pp solo mf*

Cl. en la *p mf poco a poco accel. - - -*

Bsn. *p mf*

66 **6**

70 *Cédez*

Example 3.48: H. Barraud, *Trio*, III. Rondo, bars 59-73, edited score

The oboe enters imitatively in bar 62 trading small eighth note motives with clarinet and continuing the accelerando of the line. Parallel movement in thirds between bassoon and clarinet brings the section to a high point in bar 67. Oboe continues the clarinet's triplet rhythm but initiates a descent to the line continued in bar 68 by clarinet. Barraud notates a further acceleration of tempo through the use of smaller sixteenth note subdivision, a rhythmic figure which descends in tessitura as it moves imitatively from oboe to clarinet to bassoon in bars 70 to

72. Bassoon ends the section in its lowest register, with a dramatic slowing and suspense with fermata on low B.

The tempo change of this section is ambiguously notated in the Oiseau-Lyre instrumental parts (Ex. 3.49-3.51). While bassoon is indicated with *Più vivo*, oboe and clarinet are given the marking *poco a poco accelerando*.

59 *poco a poco accel. - - -*

Htb. *p pp mf*

Example 3.49: H. Barraud, *Trio*, III. Rondo, oboe part

59 *solo poco a poco accel. - - -*

Cl. en la *p mf*

Example 3.50: H. Barraud, *Trio*, III. Rondo, clarinet part

59 *Più vivo*

Bsn. *p mf*

Example 3.51: H. Barraud, *Trio*, III. Rondo, bassoon part

Examination of the passage recorded by the Trio d'anches de Paris at 1:39'' to 1:43'' using Sonic Visualiser indicated *accelerando* as the more accurate marking for describing the gradual change in tempo which extends from bars 60 to 71.

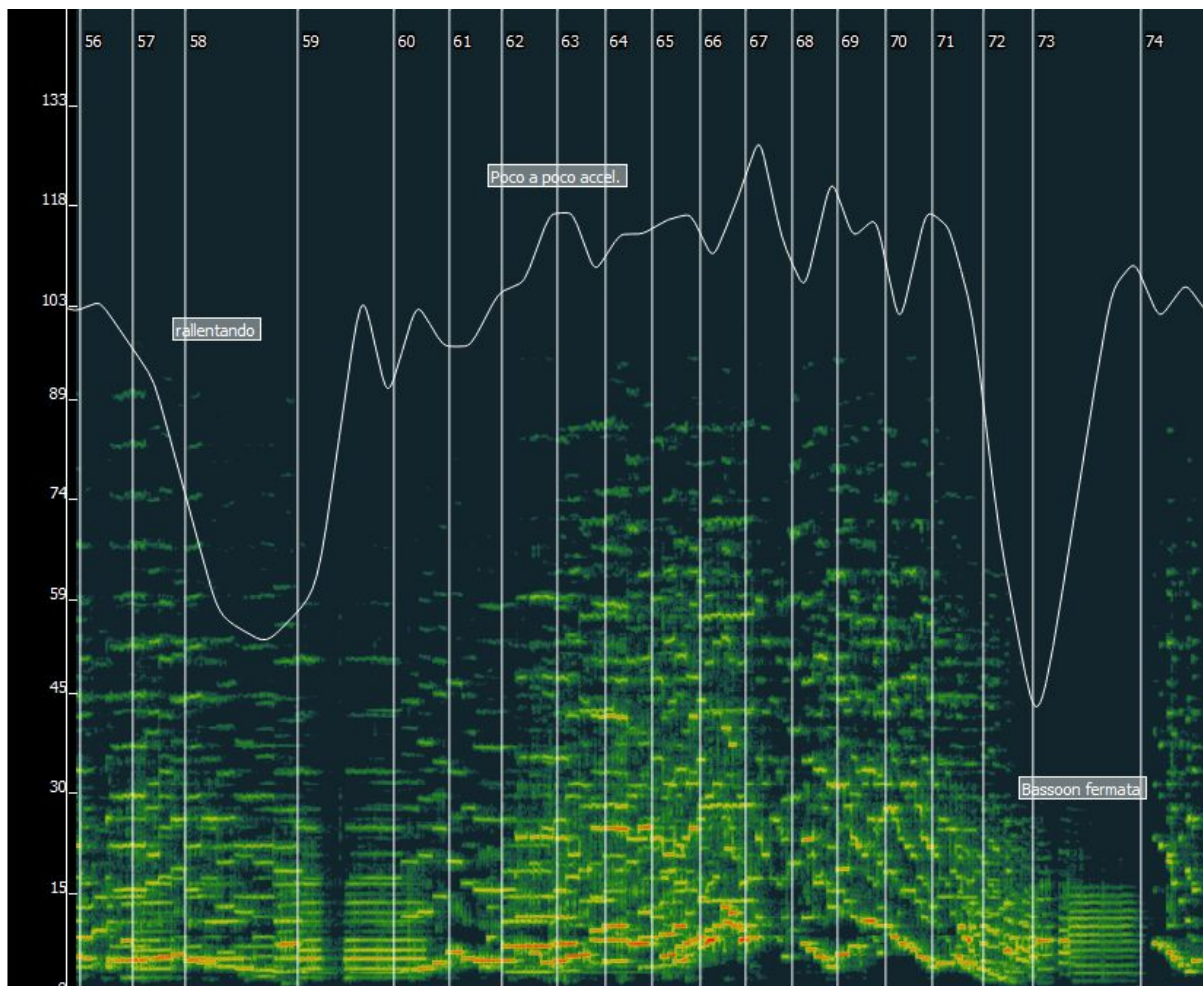


Figure 3.3: Sonic Visualiser graphing of tempo, H. Barraud, *Trio*, III. Rondo, bars 56-74, (OL 7, 1070, 1:15"- 1:36")

In figure 3.3, where vertical lines represent bar lines and the “Y” axis identifies beats per minute, a progressive rise in tempo can be seen between bars 59 and 71. In the corrected score, the bassoon indication was altered to agree with the oboe; by clarifying the accelerando intent, a forward motion effectively accompanies the rise in pitch and rise in dynamic of bars 65 and 66. An additional alteration was also made to the clarinet marking; clarinetist Lefebvre begins changing tempo much earlier than the indication of the part, accelerating along with the crescendo and using the eighth notes of bar 60 to motivate the gesture. This rise in tempo can also be seen in the Sonic Visualiser graph. In the corrected score, the poco a poco accelerando indication for clarinet was adjusted two bars earlier to coincide with the logic of this interpretation.

Fugato (Bars 74-94)

Bars 74-85

At the very opening of the *Trio*, Barraud clearly presented two contrasting motives and thereby established the possibility of fugal development of these musical ideas. While Barraud introduces a small fugal section in the first movement, he only uses the technique briefly. It is at this point in the work, however, that Barraud uses the awaited fugato as a replacement of the anticipated return to the refrain (Ex. 3.52).

74 **7** Tempo

Htb.

Cl. en la

Bsn.

77 solo

82 cresc. mp cresc.

Example 3.52: H. Barraud, *Trio*, III. Rondo, bars 74-, edited score.

The fugue theme, initiated in clarinet, is constructed over the two core motives introduced at the beginning of the work: descending seconds followed by three distinctive uses of tritone (B flat rising to E natural followed by two repeats of E-flat to A natural, written pitch). Reference is also made in bar 77 to the larger leaping intervals of the bassoon ostinato. Oboe makes its entrance a major sixth higher in bar 77. The fugato theme of bar 74 is rhythmic and articulated, indeed displaying many of the characteristics of the refrain which it replaces. But while the refrain gains complacency and stability from its repeated ostinato, this fugato is unsettled as it builds in layers without any indication of arrival to cadence. Considering the length of this section, restraint is key to the performance approach of the initial bars. Indeed, dynamic indications only call for *forte* at the end of the 20 bars. By remaining in the *piano* and *mezzo-piano* dynamic and keeping articulation very light, an atmosphere of apprehension and disquiet can be created over these bars.

Bars 86-94

Clarinet and oboe take on an accompanying role in bar 86 as bassoon enters with the fugato theme (Ex. 3.53). Clashes of dissonance distinguish six bars of descending and ascending sixteenth-note waves in the upper voices. In performance, oboists and clarinetists can work to find a dynamic which does not interfere with the bassoon entrance. In bar 92, the voices begin to join to create a climatic crescendo to *forte* and a return to the B section. In performance, tension can increase with the bassoon entrance where oboe and clarinet add to the growing alarm with their siren-like interplay of descending and ascending figures. If dynamic is restrained to the end, the final crescendo of bars 92 and 93 can effectively achieve the peak return to the B section in bar 94.

The image shows a musical score for three instruments: Horn in B-flat (Htb.), Clarinet in A (Cl. en la), and Bassoon (Bsn.). The score is divided into two systems. The first system covers bars 86 to 89, with a section marker '8' above the first bar. The second system covers bars 90 to 94, with a section marker '9' above the fifth bar. Dynamics include *mf*, *solo*, *cresc.*, and *f*. The key signature has two flats, and the time signature is 3/4.

Example 3.53: H. Barraud, *Trio*, III. Rondo, bars 86-94, edited score.

The Trio d'anches de Paris recorded performance suffers from building too much volume of sound too quickly in this fugato. Pierre Lefebvre has excellent control over the softer dynamics of clarinet, but the *pianissimo* quality is missing from Morel's sound, particularly at 1:59" where the oboist adds crescendo to the held E and allows his line to supersede. Dynamics peak fairly early in the ensemble's interpretation, giving less possibility for the build-up of the final bars of the section. As a result, the arrival to the B section creates little impact.

Section B' (Bars 94-105)

The climax of the third movement is a return to the B section, now intensified by its compression into duple rather than triple meter (Ex. 3.54). Sextuplet runs in the upper voices create two dramatic swells in bars 94 and 95. Barraud insists repeatedly with accents on D in bars 97, 98 and 99, joining the three voices in the strengthened homorhythmic texture. Rising dynamically to *fortissimo* in bar 102, Barraud continues the build-up and finally brings on the

ultimate dramatic peak by adding the tritone. In bars 102 to 105, the composer approaches a diminished chord five times, insisting on the strident tritone now made obvious in the close voicing between the bassoon's high A and the clarinet's written E flat. Even the awkward quintuplet rhythm of the bassoon ostinato is now charged with authority as it delivers the fifth and final repetition of the diminished chord in bar 105.

The musical score consists of three systems of staves. The first system (bars 94-97) features a quintuplet ostinato in the bassoon, with dynamics ranging from *f* to *ff*. The second system (bars 98-101) shows a crescendo in all parts. The third system (bars 102-105) features the final repetition of the diminished chord, with dynamics at *ff* and a quintuplet in the bassoon.

Example 3.54: H. Barraud, *Trio*, III. Rondo, bars 94-105, edited score.

In performance, this climactic section can gain its necessary impact through a powerful build-up at the end of the fugato section. The bassoon again leads the insistence of this section with forceful articulation. Performers have the challenge of maintaining and increasing the

intensity of this section until its end. The dynamic waves of bars 99 and 100 provide a brief respite from the accents and leaping intervals, and by exaggerating the crescendo and diminuendo, the interpreters can use the figure to heighten the energetic tension. The concluding bars feature four repetitions of a rising figure to which Barraud has added a complicated series of varied articulations. Again, these markings are not consistent between the parts, but curiously it is the oboe voice which contains the most extra detail. The corrected score applies the oboe's accents and legatos to all voices in bar 102. As these varied articulations do become progressively stronger with each repetition, utilizing the detail fully can create the final impact of the section.

The Trio d'anches de Paris, as mentioned, falls short on creating a forceful launch to culminate this climactic section and indeed underplays the *fortissimos* throughout. But at 2:26" the ensemble does achieve the full vigor of the section by using strong articulation and convicted dynamic to create an impacting end.

Section A' (Bars 106-114) and Coda (Bars 115-119)

The movement ends as modestly as it began, with a return to the bassoon ostinato, again based on E (Ex. 3.55). Barraud adds brief reminders of previous events: bar 111 elicits the chordal leaps of the B sections now tamed to *piano* dynamic; the descending sixteenths of 112 recall the fugato theme. In effect, the work is complete with the resolution to E on bassoon in bar 115, but Barraud adds a five-bar coda to settle definitively. Two bars of rising movement in the upper voices provide a tranquil version of material of bars 94 and 96. E becomes firmly established as Barraud again uses the theatrical "rule of three," with three repeats of the triad in the final bars led by arpeggiated descents in bassoon. Significantly, the B-B-E intervals of the bassoon are a descending reordering of the oboe's pitches from the opening first motive of the work. Ending calmly as he does with the same material and in complete tonal clarity, Barraud effectively concludes his work with a complete resolution of the initial conflict.

The musical score consists of three systems of staves. The first system (bars 106-109) features three staves: Horn (Htb.), Clarinet in La (Cl. en la), and Bassoon (Bsn.). The Horn part begins with a *mp* dynamic and includes a quintuplet (5) and a sextuplet (6). The Clarinet part has a *mp* dynamic and a quintuplet (5). The Bassoon part has a *mp* dynamic, a *solo* marking, and includes quintuplets (5) and a triplet (3). The second system (bars 110-114) is marked **Cédez** and features three staves. The Horn and Clarinet parts are marked *p*, while the Bassoon part is marked *pp*. The third system (bars 115-119) is marked **11 Tempo** and **Cédez**. The Horn and Clarinet parts are marked *pp*, and the Bassoon part is marked *dim.* and *pp*.

Example 3.55: H. Barraud, *Trio*, III. Rondo, bars 106-119, edited score.

By returning to the quirky refrain for the final bars, Barraud creates the desired effect of an understated ending. In performance, this final statement invites the same nonchalance which characterized its initial appearance. While there is no notated caesura between the end of the B section and the beginning of the refrain, ideally, the ostinato would begin again only after the reverberation of the final *fortissimo* chord has died out. The bassoonist can gauge how much time should be taken according to the acoustic of the performing space. The brief reminders of

the B section and the C fugato in bars 111 and 112 are most effective when downplayed, without exceeding the *piano* dynamic. The Coda presents two small final surges in oboe and clarinet with a retake of the earlier tempo. Resuming the faster tempo here allows these upward scales to sound spirited and still remain in the very controlled *pianissimo* dynamic. Bassoon leads the final *cédez* to end the work.

In the Trio d'anches de Paris recorded interpretation, after a brief pause to end the B section, Oubradous resumes his admirably rhythmic but effortless approach to the refrain here (OL 7, 1070, 2:32"). Detail of dynamic is somewhat lacking in the ensemble's approach to the ending, however. Bar 111, marked *piano*, is played louder than the previous *mezzo-piano* and little effort is made to achieve the *pianissimo* of rehearsal mark 11. The tempo changes of the end are subtle, but convincing. The ensemble approaches both instances of *cédez* early; Oubradous slows the descending sixteenths of the bar 112, and Morel and Lefebvre slow the ascending sixteenths of bar 116 to create the effect.

Small details of articulation and dynamic were altered in the corrected score. A slur, missing from clarinet's response to oboe in bar 109 was added; Lefebvre's performance at 2:36" confirms the correction of the marking (OL 7, 1070). Two crescendos appear in bassoon in bars 113 and 114, the first time this expression has been added to the much repeated quintuplet figure. It is assumed that these indications were added by Oubradous to aid technique as they direct the articulation of the problematic low register, but as no alteration of interpretation is implied, the marking has been removed from the edited score.

Conclusion

Upon hearing a 1939 performance of Barraud's *Trio* as performed by the Trio d'anches de Paris, Michel-Léon Hirsch, music critic of *Le Ménestrel* wrote of his disappointment in the work when compared to the composer's sincere and fiercely passionate *Poème* of 1932. In his review, Hirsch (1939) wrote of the *Trio's* carnival colors and capricious jumping (p. 61). A listener can only refer to the Oiseau-Lyre recording to have an impression of what the critic may have heard in that 1939 performance. The strong performance personalities of the Trio d'anches de Paris, with their undeniable technical finesse, may have somehow over-powered the subtlety

of Barraud's *Trio*, a subtlety which would only become apparent when the performers pull back and allow the work—to borrow Claude Rostand's term—to attenuate. While Pierre-Octave Ferroud's *Trio en mi* with its light-hearted character and many opportunities for virtuosic bang could easily carry the title of “divertimento,” the same cannot be said for Barraud's *Trio*. While the work has the attractive rhythmic interest of the genre, the complex expressive possibilities distinguish it as a more serious composition and one truly warranting study and performance.

Although the Trio d'anches de Paris interpretation of the Barraud *Trio* misses the necessary dynamic subtlety which could come from a more deliberate construction of the interpretation, the recording is quite remarkable. Of all of the discs which the ensemble made with Oiseau-Lyre, OL 6/7 is perhaps the most successful performance in terms of group intonation, ensemble coordination, and accuracy of playing. It is hoped that the wealth of detail which this recording has provided for understanding and correcting the notation of the score will increase the work's accessibility and popularity.

Edited Score—H. Barraud, *Trio pour hautbois, clarinette et basson* (1935)

Dédié au Trio d'anches de Paris
MM. Morel, Lefebvre et Fernand Oubradous

TRIO

pour Hautbois, Clarinette et Basson

I

HENRY BARRAUD
(Edited Catherine Stockwell)

Allegro $\text{♩} = 92$

Tutti *ff* *Tutti* *Récit* *Tutti* *Récit*

Hautbois

Clarinette en la

Basson

7

Lent

pp *express.* *rit.* *p* *express.* *pp* *p* *express.* *pp*

16

Più vivo $\text{♩} = 126$

Solo *mp* *p* *p*

2

26

3

2

37 **4**

p dolce

Solo

p

47 **5**

pp

Solo

mf dolce

57 **6**

mp

cresc.

mf

cresc.

cresc.

mf

*mf*³

65 **7 Pesant**

cresc.

f

cresc.

ff

cresc.

f

cresc.

ff

cresc.

f

cresc.

ff

71 **Più lento** $\text{♩} = 112$

f

f

f

solo

78 8

mf
p
p

82

87 *solo*

solo
mf
cresc.

92 9

f
cresc.
f
cresc.
f
cresc.

99 **Più vivo** *court*

ff
mf
ff
mf
ff
f
mf
p

4

105 **10**

p legato

p legato

p legato

110

114 **11**

pp

dim.

pp

118 *solo*

mp

p

dim.

dim.

dim.

126 **12** Più lento

pp

p marcato

pp

p marcato

mp marcato

132

Musical score for measures 132-136. It consists of three staves (treble, middle, and bass clefs). The music features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *cresc.*, *mp*, and *mf*.

137

Musical score for measures 137-140. It consists of three staves. The music continues with a similar rhythmic pattern. Dynamics include *cresc.* and *f*.

13 Poco rit.

140

Musical score for measures 140-143. It consists of three staves. The music is marked *ff* (fortissimo). The tempo is indicated as *Poco rit.*

rit.

Tempo **14** $\text{♩} = 126$
Solo

144

Musical score for measures 144-153. It consists of three staves. The music is marked *espress.* (espressivo) and *p* (piano). There are triplets indicated by a '3' over the notes. Dynamics include *mp* and *p*.

15

154

Musical score for measures 154-157. It consists of three staves. The music is marked *cresc.* (crescendo). Dynamics include *p* and *mp*.

6

164

f *dim.* *mf*

mf *dim.*

mf *dim.*

172

16

p *dim.*

p

p

180 **Poco a poco rall.**

p *pp*

dim. *pp*

dim. *pp*

II

Andante ♩=72

Hautbois

Clarinete en la

Basson

p *mp*

p

6 **Cédez** **1** a Tempo

pp *p* *p* *mp* *p*

11 *rit.*

mf *mf* *p*

16 **2** *élargi* *Très lent* *Più vivo* Tempo ♩ = 80

p *pp* *solo* *mp* *pp* *mp*

22 **3** *accel.*

mf *cresc.* *cresc.* *cresc.*

27

cresc. *ff* *f* *cresc.* *f* *cresc.*

8

37 *rit.* **4** *rall.*

ff *mp* *mp*

Tempo I

35 *p* *pp* *pp*

p *pp* *pp*

38 *mp* *mf* *mp* *p* *mp*

mp *mf* *mp* *p* *mp*

42 *rall.* *p* *pp* *p* *pp* *p* *pp*

rall. *p* *pp* *p* *pp* *p* *pp*

10

Musical score for measures 17-19. The score is written for three staves: Treble, Middle, and Bass. Measure 17 starts with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some rests. A fermata is placed over the first measure. A '5' is written above the second measure of the middle staff, and a '3' is written above the first measure of the bass staff.

2

Musical score for measures 20-23. The score is written for three staves: Treble, Middle, and Bass. Measure 20 starts with a treble clef and a key signature of one flat. The music is marked *mf* (mezzo-forte). The score features a complex rhythmic pattern with many sixteenth notes and eighth notes. There are several slurs and accents throughout the passage.

Musical score for measures 24-27. The score is written for three staves: Treble, Middle, and Bass. Measure 24 starts with a treble clef and a key signature of one flat. The music is marked *p* (piano) in the first measure, then *cresc.* (crescendo) in the second, and *mf* (mezzo-forte) in the third. The score features a complex rhythmic pattern with many sixteenth notes and eighth notes. There are several slurs and accents throughout the passage.

3

Musical score for measures 28-31. The score is written for three staves: Treble, Middle, and Bass. Measure 28 starts with a treble clef and a key signature of one flat. The music is marked *cresc.* (crescendo) in the first measure, then *f* (forte) in the second, and *ff* (fortissimo) in the third. The score features a complex rhythmic pattern with many sixteenth notes and eighth notes. There are several slurs and accents throughout the passage.

32

mf

mp

p

Detailed description: This system contains measures 32, 33, and 34. The music is in 3/4 time. Measure 32 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 33 shows a change in dynamics to *mf* in the treble and *mp* in the bass. Measure 34 has a *p* dynamic in the treble. The key signature has one flat.

35

4

p

mf

mf

mf

Detailed description: This system contains measures 35, 36, 37, and 38. Measure 35 starts with a *p* dynamic and includes a first ending bracket labeled '4'. Measure 36 has a *mf* dynamic. Measure 37 has a *mf* dynamic. Measure 38 has a *mf* dynamic. The music features various rhythmic patterns and fingerings (5, 6, 5, 6) indicated by numbers above the notes.

39

rall.

mp

dim.

mp

dim.

mp

dim.

Detailed description: This system contains measures 39, 40, and 41. Measure 39 is marked *rall.* and has a *mp* dynamic. Measure 40 has a *dim.* dynamic. Measure 41 has a *dim.* dynamic. The music is characterized by slower, more expressive phrasing.

42

Plus lent

accel.

solo

p

dolce

p

dolce

p

dolce

Detailed description: This system contains measures 42, 43, 44, and 45. Measure 42 is marked *Plus lent* and *p*. Measure 43 is marked *accel.*. Measure 44 is marked *solo*. Measure 45 is marked *dolce*. The music is very slow and features a *p* dynamic in the first three measures and *dolce* in the last.

47

Tempo

5

mp

mp

Detailed description: This system contains measures 47, 48, 49, and 50. Measure 47 is marked *Tempo* and includes a first ending bracket labeled '5'. Measure 48 has a *mp* dynamic. Measure 49 has a *mp* dynamic. Measure 50 has a *mp* dynamic. The music returns to a more active tempo.

12

54 *rall.* **6**

p pp
solo
p
poco a poco accel.
p *mf*

62 *mf* *poco a poco accel.*

mf *poco a poco accel.*
mf
poco a poco accel.

67

70

Cédez

74 **7** *Tempo*

solo *pp*
mp
pp

77 *solo*
p

82 **8**
cresc. *mp cresc.* *mf*
cresc. *mp solo* *mf*

87

92 **9**
cresc. *f* *mf* *f*
cresc. *f* *mf* *f*
cresc. *ff*

96

14

101 **10**

cresc. *ff*

cresc. *ff*

cresc. *ff*

106

mp

mp

mp

solo

110

p

p

p

113 **Cédez** **11** **Tempo**

pp

pp

pp

116 **Cédez**

dim.

pp

Compiled Errata—H. Barraud, *Trio pour hautbois, clarinette, et basson* (1935)

| I. Allegro | | | | |
|-------------------|----------------|-------------------------------------|--------------------------|--------------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 1 | bn | shift of récit indication to bar 2 | bar 1 ob, clarinet cues | |
| 2 | cl | addition of récit indication | bar 2 ob, clarinet cues | |
| 5 | cl | martellato accent added to clarinet | bar 5, bn; bar 2, cl, bn | |
| 6 | bn | removal of accent on D | bar 6, cl | |
| 8 | ob, cl | addition of staccato to last eighth | bar 8, bn | |
| 9 | ob, bn | addition of tenuto to suspended F | bar 9, cl | |
| 10 | ob,bn | addition of Lent indication | bar 10, cl | OL 6, 1067, 0:14”- 0:26” |
| 10 | bn | addition of <i>expressivo</i> | bar 10, ob, cl | |
| 12-13 | bn | addition of <i>ritenuto</i> | bars 12-13, cl | |
| 23 | ob | addition of slur | bar 157, ob | OL 6, 1067, 0:33” |
| 35-37 | cl, bn | addition of <i>diminuendo</i> | bars 35-37, ob | |
| 39 | bn | addition of <i>p</i> dynamic | bar 39, ob, cl | |
| 64 | bn | shift of crescendo to bar 65 | bar 65, ob, cl | |
| 68 | bn | shift of crescendo to bar 67 | bar 67, ob, cl | |
| 69 | bn | addition of <i>Pesant</i> | bar 69, ob, cl | |
| 70 | bn | replacement of accent with tenuto | bar 70, cl | |
| 71 | ob, bn | addition of <i>f</i> | bar 71, cl | |
| 71 | ob, cl | addition of crescendo | bar 71, bn | |

| I. Allegro (cont'd) | | | | |
|----------------------------|-----------|---|--------------------|-------------------------|
| Bar no. | OL | correction | reference 1 | reference 2 |
| 76 | bn | removal of dotted eighth rhythm | bar 76, ob, cl | |
| 80 | cl | addition of diminuendo | bar 86, bn | |
| 81 | ob | addition of tenuto to D sharp | bar 81, cl, bn | |
| 86 | ob, bn | addition of fermata to rest | bar 86, cl | |
| 86 | ob | addition of accent to final sixteenth | bar 86, cl, bn | |
| 91 | ob | addition of accents | bar 92-93, bn | |
| 92 | bn | addition of crescendo | bar 92, ob, cl | |
| 94 | ob | addition of accents | bar 92-93, bn | |
| 99 | ob, cl | indication of <i>Pressez</i> changed to <i>Più Vivo</i> | bar 99, bn | OL 6, 1067 1:52"- 1:59" |
| 99 | ob | removal of tenuto on quarter note | bar 99, cl, bn | |
| 101 | cl, bn | addition of accent to final 8th | bar 101, ob | |
| 102 | bn | removal of accent | bar 102, ob, cl | |
| 105 | cl | "legato" indication added | bar 105, ob, bn | |
| 110-114 | ob | articulation modified | bar 110-114, bn | |
| 115 | bn | addition of <i>p</i> | bar 115, ob | |
| 127 | cl | addition of diminuendo | bar 127, ob | |
| 131 | bn | addition of G sharp | bar 131, ob, cl | OL 6, 1068 0:34" |
| 139 | bn | addition of crescendo | bar 139, ob, cl | |
| 140 | ob | addition of breath mark | bar 140, cl, bn | |

| I. Allegro (cont'd) | | | | |
|----------------------------|----------------|--|--------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 143 | cl | removal of <i>p</i> | bar 143, ob, bn | |
| 165 | bn | removal of crescendo-decrescendo figure | bar 166, ob, cl | |
| 166 | bn | addition of <i>mf</i> | bar 166, cl | |
| 180 | cl | alteration of articulation | bar 180, bn | OL 6, 1068, 1:33" |
| 183 | cl | addition of breath mark | bar 183, ob | |
| 183 | ob | addition of accent to second eighth note | bar 183, cl | |
| 184 | bn | removal of staccato | bar 180, cl, bn | |

| II. Andante | | | | |
|--------------------|----------------|------------------------------------|--------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 15 | ob, bn | addition of ritenuto | bar 15, cl | OL 7, 1069, 0:54" |
| 15 | cl | addition of breath mark | bar 15 ob, bn | |
| 16 | ob | modification of slur | bar 16, cl, bn | OL 7, 1069, 0:56" |
| 16 | ob, cl | addition of breath mark | bar 16, bn | |
| 18 | ob, cl | shift of Più Vivo indication | bar 18, bn | |
| 46 | cl | addition of <i>pp</i> indication | bar 46, bn | |
| 46 | cl | addition of accent to acciaccatura | bar 46, bn | |

| III. Rondo | | | | |
|-------------------|----------------|---|-----------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| Bar 4 | cl | addition of slur to clarinet | bar 4, ob; bar 15, cl | |
| Bar 5-6 | cl | addition staccato to quintuplet | bar 1-4, bn | |
| Bars 13-17 | bn | addition of tenuto mark to C eighth note | bars 1-6, bn | |
| Bars 16-17 | cl | addition staccato to quintuplet | bars 13-15, bn | |
| Bar 20 | ob, cl | addition of staccato to 2nd beat 8th | bar 20, bn | |
| Bar 21 | bn | addition of accent to final low B | bar 21, ob, cl | |
| Bar 22 | bn | removal of accent to first 16th | bar 21-22, ob, cl, bn | |
| Bar 22 | bn | addition of breath mark | bar 22, ob, cl | |
| Bar 23 | ob, cl | addition of accent second 16th | bar 23, bn | OL 6, 1070, 0:38" |
| Bar 24 | bn | addition of slur between first 16ths | bar 24, ob, cl | |
| Bar 24 | bn | addition of breath mark | bar 24, ob, cl | |
| Bar 30 | ob | separate beaming of first 8th | bar 30, cl, bn | |
| Bar 30 | ob, cl | addition of staccato to 2nd beat 8th | bar 30, bn | |
| Bar 31 | cl | separate beaming of first 8th | bar 31, ob, bn | |
| Bar 32 | ob | shift of <i>fortissimo</i> to 3rd beat bar 31 | bar 31, ob, cl | |

| III. Rondo (cont'd) | | | | |
|----------------------------|----------------|---|--------------------|-------------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| Bar 37 | cl | addition of staccato to quintuplet | bar 35-36, bn | |
| Bar 38-39 | bn | addition of staccato to quintuplet | bar 35-36, bn | |
| Bar 41 | bn | addition of triplet bracket final eighths | bar 40, bn | OL 6, 1070, 1:10" |
| Bar 42-43 | ob, bn | addition of tenuto accent to second beat | bar 42, 43, cl | |
| Bar 45 | cl | addition of crescendo | bar 45, ob, bn | |
| Bar 46 | cl | addition of diminuendo | bar 46 ob, bn | |
| Bar 46 | bn | addition of <i>dolce</i> indication | bar 46, ob, cl | |
| Bar 56 | ob | addition of accent to acciaccatura | bar 56, cl | |
| Bar 57 | cl | removal of "dim" | bar 58, ob, cl, bn | |
| Bar 58 | bn | addition of rallentando indication | bar 58, ob, cl | |
| Bar 59 | bn | addition of tenuto accents to D's | bar 59, ob, cl | |
| Bar 59 | ob, cl | addition of breath mark between two notes | bar 59, bn | |
| Bar 62 | cl | shift of poco a poco accelerando to bar 60 | | OL 6, 1070, 1:39"-1:43" |
| Bar 62 | bn | replacement of Più vivo with poco a poco accel. | bar 62, ob | |
| Bar 65-66 | cl | addition of crescendo | bar 65-66, bn | |

| III. Rondo (cont'd) | | | | |
|----------------------------|----------------|--|--------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| Bar 74 | cl | addition of <i>solo</i> indication | bar 78, ob | |
| Bar 78 | ob | addition of staccato | bar 74, cl | |
| Bar 79 | ob | addition of staccato | bar 76, cl | |
| Bar 80 | ob | addition of staccato | bar 76, cl | |
| Bar 86 | bn | addition of staccato | bar 74, cl | |
| Bar 87 | bn | removal of tenuto | bar 75, cl | |
| Bar 88 | bn | addition of staccato | bar 76, cl | |
| Bar 92 | bn | removal of staccato | bar 92, ob, cl | |
| Bar 98 | bn | addition of accents | bar 98, ob | |
| Bar 100 | cl | removal of <i>p</i> indication | bar 100, ob, bn | |
| Bar 101 | ob | removal of tenuto mark | bar 101, cl, bn | |
| Bar 101 | bn | removal of staccato | bar 101, ob, cl | |
| Bar 102 | cl, bn | addition of staccato | bar 102, ob | |
| Bar 102 | cl, bn | addition of tenuto marking | bar 102, ob | |
| Bars 107-110 | bn | addition of tenuto mark to C eighth note | bars 1-6, bn | |
| Bar 109 | cl | addition of slur | bar 109, ob | |
| Bars 113-114 | bn | removal of crescendo | bars 1-2, bn | |

Chapter 4 –G. Auric, *Trio pour hautbois, clarinette et basson* (1938)

Introduction

The *Trio pour hautbois, clarinette et basson* (1938) of Georges Auric is a key work in the repertoire for reed trio literature and remains one of the most performed and recorded of all Auric's compositions (Shapiro, 2011, p. 133). To date, however, no critical study of the work has been made. In addition, as with most works in this study, the *Trio* was published by Oiseau-Lyre as three separate instrumental parts which present many errors and inconsistencies. An edited full score of the work has never been published legally. This chapter will present a three-part study of the Auric *Trio*. Included here will be a general biographical sketch of the composer's life and works with greater emphasis given to the periods leading to the composition of the *Trio*—the period between 1917 and 1939. A following section will explore Auric's use of popular entertainment sources in the construction of his works, most particularly, in the construction of his 1938 *Trio*. This chapter will continue with an analysis of the Oiseau-Lyre publications of the work: a formal analysis of the printed score and a performance analysis of the recorded work. It will also be shown how the discs OL 103/104, recorded by the Trio d'anches de Paris, have served as a resource in correcting errors and constructing a working score of Auric's work. A complete edited score of the *Trio* as well as the compiled errata will be presented as an annex to this chapter.

Part 1: Biographical notes—Georges Auric (1899-1983)

In 1913, Georges Auric, at the time a precocious 14 year old boy, wrote an article for the music journal *Revue française de musique*, praising a *Sarabande* for solo piano of Erik Satie. Of the piece, the young Auric wrote of Satie's, "humour is a very specialized art form that we have never judged with sufficient impartiality. Many of those who scorn witty little masterpieces with comical titles also warmly applaud the most boring sonatas³⁵" (Auric as cited in Schmidt, 2009, p. 1418). This review written by the young Auric is important for many reasons. Foremost, it

³⁵ L'humour est un art très particulier que l'on n'a jamais jugé assez impartialement. Beaucoup de ceux qui méprisent les spirituels petits chefs-d'oeuvres aux titres cocasses applaudissent chaleureusement la plus ennuyeuse des sonates.

marks the first of what would become hundreds of future articles of music criticism which the composer would publish during his lifetime; even at a young age, Auric is shown to be a highly-articulate writer, and surprisingly outspoken in his accusations of “boring sonatas.” Most significantly, however, as has been mentioned, French art music was violently divided at this period between the two musical aesthetics represented by the Société nationale (SN) and its rival society the Société musicale indépendante (SMI). In his first public statement, Auric allies himself with Erik Satie, a controversial figure who belonged to both and yet to neither society. The article of Georges Auric of 1913 foretold the influence Satie would have in leading Auric and other young disciples on a path which sought to redefine and redirect French art music.

1899-1916: Early years and influences

Born in Lodève in the south of France in 1899, Georges Auric moved with his family to Montpellier in 1902 where his early music studies began. Auric’s piano teacher and mentor, Louis Combes introduced his young student not only to the works of Bach, Mozart, Beethoven, Ravel, and Debussy, but also to the aesthetics avant-garde. A fan of the Symbolist poets, Combes lent his prodigy volumes from his vast collection. Georges Auric had a keen intellect and was drawn to books; he would later discover works of Rémy de Gourmont, Francis Vielé-Griffin, and Paul Léautaud in the bookshops of Montpellier. He also discovered the literary review *Vers et prose* where he found a collection of Chinese poems translated to French by Henri-Pierre Roché. Auric set these poems for voice and piano in 1913 and entitled the work *Poèmes chinois*. The young composer had the chance to show these songs to vocalist Paule de Lestang who was visiting Montpellier. It was Lestang who convinced Auric’s parents that the young man had a genuine gift, and must be taken to Paris to study at the Conservatoire. Louis Combes arranged a letter of introduction for the young man from composer Déodat de Séverac, another frequent visitor to Montpellier. Unwilling to send a young teenager to Paris alone, the entire Auric family chose to relocate in the autumn of 1913 and take an apartment in Montmartre (Auric, 1979, p. 16).

Georges Auric began study at the Paris Conservatory in 1913 in the counterpoint class of André Gedalge where he made the acquaintances of Darius Milhaud, Arthur Honegger, and violinist Yvonne Giroud. As Milhaud writes of the young Auric,

he [Auric] made me marvel at the extent of his culture and his extraordinarily penetrating intelligence and uninhibited ease of composition. Whenever he came to see me, he would pull out of his brief-case manuscripts in which freshness and precocity were combined with a voluntary maturity already firmly under control, without however, impairing the free play of a sensibility which was both carefree and humorous. These are the qualities which have gone into the making of his personality, in which tenderness unites with the piercing lucidity that characterizes the brilliant and straightforward works he has continued to produce (Milhaud, 1995, p. 55).

Erik Satie would also become a figure in Georges Auric's life in 1913. After his aforementioned review of the Sarabande was published, Auric had the courage to send the article to Satie to read. Satie was honored by the writing and offered to pay a visit to show his appreciation, an encounter which shocked and delighted the older composer who did not expect that "M. Auric" would be a fourteen year old boy (Auric, 1979, p. 18). Satie became a regular guest at the Auric dinner table in following years and a close and influential friend to the young composer.

Georges Auric left the Paris Conservatoire and entered the composition class of the Schola Cantorum in 1914, a remarkable transfer of allegiance considering the huge rift which existed in the Parisian music scene. The Scholists, with their leader Vincent d'Indy and their performance society of the Société nationale, claimed to carry on the compositional tradition created by Beethoven and perpetuated by César Franck. The opposing faction of the Société musicale indépendante championed by Gabriel Fauré, Claude Debussy, and Maurice Ravel, sought alternatives to the conservative dictates of the Scholists. Auric's choice of the Schola may have been provoked by Montpellier composer Déodat de Séverac, who was himself a Scholist. It may also have been inspired by Satie who studied there from 1905-1908 (Shattuck, 1968, p. 133). At the Schola, Auric studied with Albert Roussel, who was quite taken by the young composer. Roussel used his influence as a member of the programming committee of the prestigious Société nationale to secure a debut performance of some of Auric's early songs. Four works for voice and piano including the *Poèmes chinois* were performed at a concert in the Salle Pleyel on March 28, 1914, with Paule de Lestang as vocalist (Duchesneau, 1997, p. 275).

Auric would leave his studies at the Schola Cantorum in 1916. In *Les Six: the French composers and their mentors*, musicologist Robert Shapiro (2011) proposes that Auric was

unhappy with the work he had produced while studying at the school. The composer catalog compiled by Shapiro holds no record of any discovered manuscripts in the year 1916, and it is possible, Shapiro theorizes, that Auric destroyed all of the works composed while at the Schola (p. 118). Any doubts of Auric's disdain for the tenants of the school and its director, Vincent d'Indy can be laid to rest in later articles where Auric openly criticizes the Schola Cantorum and his former teacher. In 1922, in his music column for *Les Nouvelles littéraires*, Auric uses the occasion of the centenary of César Franck to openly and harshly criticize D'Indy's inability to accept any but the archaic compositional techniques of Franck (Auric as cited in Schmidt, 2009, p. 1006).

1916-1920: New influences—Jean Cocteau, *Les Nouveaux Jeunes*, *Birth of Les Six*

While these years at the Schola may have proved unfruitful to the young composer's body of work, it was at this time that Auric would make the acquaintance of two significant collaborators for future projects: Francis Poulenc and Jean Cocteau. As Auric scholar Carl Schmidt (2009) has written, the teenager Auric's keen mind and quick wit made him a welcome guest in the salons of various Parisian artistic and literary circles (p.12). Auric met Poulenc in 1916 at the home of Ricardo Viñes, the famed pianist with whom Poulenc was studying. The two young composers, coincidentally both born in 1899, struck up an immediate friendship; Poulenc would refer to Auric as his "spiritual brother" (Shapiro, 2011, p. 118). Poet/playwright Jean Cocteau and Georges Auric became acquainted in 1915 through a mutual friend, designer Valentine Gross. The two young men were known to have discussed musical aesthetics endlessly, and it is proposed that these long discussions both fueled Cocteau's imagination and inspired the 1918 publication of his famed manifesto *Le Coq et l'arlequin* (Shapiro, 2011, p. 117). The friendship led the poet to dedicate his famed pamphlet to Georges Auric.

Georges Auric was called up for military service in 1917 and, thanks to the influence of Valentine Gross, was able to receive a post for clerical duty for the 117th Infantry. The commanding officer of the 117th was a lover of music who often asked Auric for piano performances. In compensation, the young composer was awarded leave to attend concerts in Paris. The routine and drudgery of military life is woven into the construction of the song cycle,

Huit poèmes de Jean Cocteau, which Auric composed in 1917 as a tribute to his poet friend (Roust, 2013).

1917 also marked the debut of Erik Satie's controversial ballet, *Parade* with Sergei Diaghilev's Ballet russe. The work was a collaboration of several figures of the artistic *esprit nouveau*: Jean Cocteau contributed the libretto, Pablo Picasso designed the set and costumes, poet Guillaume Apollinaire wrote a forwarding statement to the program notes. The ballet, which premiered on May 18, 1917, was criticized harshly in the press, and the performance prompted hoots and whistles of derision from audience (apparently to the delight of Cocteau who was hoping to launch the work with a succès de scandale of the type which had marked the premiere of *Le Sacre du printemps* in 1913). But the ballet introduced the first public synthesis of avant garde concepts which had been brewing for years among poets, artists, and musicians (Perloff, 1994, p. 1). Georges Auric was among the work's biggest fans and wrote in a review of the performance. By the use of jazz and circus music, Auric wrote, Satie had effectively provided a path away from 'Debussyism' (Auric as cited in Schmidt, 2009, pp. 990-991).

Three weeks later, in celebration of *Parade*, poet Blaise Cendrars organized an event to honor the ballet. On that June 17, 1917 at the Salle Huyghens, Georges Auric joined his fellow young composer friends Louis Durey and Arthur Honegger in banding together along with Erik Satie to form a group which they christened Les Nouveaux Jeunes. Between 1917 and 1920, Les Nouveaux Jeunes would collaborate with poets of the *esprit nouveau* and use two venues to present new works: the Salle Huyghens and in the Théâtre Vieux-Colombier. The common goal for the group was to continue the path which *Parade* had forged in discovering a post-war direction for French art music, encouraged and supported by a community of poets and visual artists (Perloff, 1994, p.1). Les Nouveaux Jeunes would gain and lose members. Francis Poulenc and Germaine Tailleferre would join; Louis Durey would detach himself; conservatory friend Darius Milhaud, serving in Brazil at the time, would be considered an absent member.

Jean Cocteau was an active participant in concerts at the Salle Huyghens, often reading poetry dedicated to Satie. By publishing his pamphlet *Le Coq et l'arlequin*, which rapidly sold out, Cocteau sought to articulate his interpretation of the new music movement indicated by the music of Erik Satie and Les Nouveaux Jeunes. At the core of the manifesto was ardent

nationalism. “The music I want must be French, from France,” Cocteau (1926) wrote (p. 17). Further, Cocteau praises Auric in his dedication for metaphorically “escaping” from the Germans, in this case the influence of German music (p.3).

With the success of the *Le Coq et l'arlequin*, Jean Cocteau established himself as spokesperson for Les Nouveaux Jeunes, a position which would solidify when Satie chose to remove himself from the group in October of 1918 (Shapiro, 2011, p. 48). Darius Milhaud returned from his appointment in Brazil in 1919 and began enthusiastic participation with the Nouveaux Jeunes. One of the activities Milhaud resumed upon his return was the hosting of Saturday night dinners at his Montmartre apartment. These dinners would be followed by visits to sources of popular entertainment in Montmartre: the fair, the Cirque Médrano, a musical hall, the cinema (Milhaud, 1995, pp. 84-85). On one of these Saturday evenings, the music critic Henri Collet was invited to attend. The encounter would inspire an article which would appear in *Comoedia* on January 16, 1920, drawing comparison between the nationalist spirit and unity of friendship displayed by the Russian Five (Balakirev, Cui, Borodin, Mussorgsky, and Rimsky-Korsakov) and the French Six. It was this legendary article which would famously rename the Nouveaux Jeunes as Les Six français, a group which would include the six young friends, Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre (Shapiro, 2011, p. 52).

In his autobiography *Quand j'étais là*, Auric (1979) restates the commonly held belief that Les Six was a random grouping of close friends rather than a grouping based on a common musical aesthetic (Auric, 1979, pp. 134-135). The use of popular music as a compositional tool was only embraced by Auric, Poulenc, and Milhaud. The only compositional project in which all six members of the group would take part was the publication in 1920 of a set of piano works, *L'Album des Six*. For a future group project, the production of the music for Jean Cocteau's 1921 ballet, *Les mariés de la tour Eiffel*, Louis Durey would chose to not take part. Durey's official departure from the group in 1921 would mark the end of the Les Six era, although the group members would remain friends, occasionally coming together throughout the decades for reunion concerts.

1917-1929: Compositions—music for stage; music criticism

Some of the works produced by Georges Auric during his collaboration with Les Nouveaux Jeunes and Les Six include *Huit poèmes de Jean Cocteau* (1917), *Adieu, New York! Fox-Trot* (1919), a *Prélude* (1920) (his contribution to *L'Album des Six*) and *Trois pastorales* (1920). As will be later shown, with their rhythmic drive, simple melodies, and use techniques of popular theatrics (parody and repetition), Auric created these works by mining the richness of mainstream entertainment on the streets of Paris.

Launched by the recognition received by the Les Six period, Georges Auric would receive invitations to write music for the stage during the later 1920s, including incidental music for a revival of Molière's *Les Fâcheux*. The success of the production inspired Sergei Diaghilev to persuade Auric to expand the incidental music to a full length ballet which was produced in Monte Carlo in 1924. *Les Matelots*, a ballet collaboration with Léonide Massine written in 1925 was extraordinarily popular with audiences. Other incidental music for theatre included *Malborough s'en va-t'en guerre*, a work created with Marcel Achard. Perhaps most significant for this study was the production of music for *La Femme silencieuse*, another collaboration with Marcel Achard which was staged at the Théâtre de l'Atelier in Montmartre in 1927. The music director at l'Atelier at the time was none other than bassoonist Fernand Oubradous. As was earlier presented, Oubradous wrote of befriending Auric as well as Ibert and Honegger at this time (Oubradous, 2007, p. 28).

It was in the decade of the 1920s that Georges Auric became especially active as a music critic. Contributing to the music column of *Les Nouvelles littéraires*, he used the journal to write reviews on performances and also to share his opinions on directions and trends in the world of French art music. Shapiro (2011) observes that the art of music criticism was highly valued at this time and the writing much more poetic than modern journalism currently allows. Georges Auric as well as other composers of the time felt an obligation to speak to the public on musical issues, not just opinionating but educating as well (p. 122). Georges Auric also contributed film criticism this time, foretelling an interest in films and film music which would develop when he turned to writing for the cinema in the 1930s.

In the early years of the 1930s, Auric first experimented with actually writing for film himself. In conversation with Cocteau, Auric mentioned he was attracted to the idea of writing music for an animated film. While the idea of animation was abandoned, Cocteau and Auric collaborated to produce the surrealist *Le Sang d'un poète* (1930) (Shapiro, 2011, p. 128). Considering the surreal nature of *Le Sang*, Cocteau persuaded Auric to transform the intention of some of his composed music. As told by composer Ned Rorem (1983) in one of his memoirs, Auric followed tradition by writing love music for love scenes, funeral music for funeral scenes, and game music for game scenes. Cocteau proposed an ironic shift, using funeral music for love, game music for funerals, and love music for games. “And it worked,” Rorem was told by Auric, “like prosciutto and melon” (p.178).

1931-1934: Formation of La Sérénade and experimentation

In 1931, Georges Auric was invited to join Paris Conservatoire classmate and long-time friend Yvonne Giraud in starting up a new composer society, La Sérénade. By this time Yvonne Giraud had married to become the Marquise Yvonne de Casa Fuerte. The programming committee for La Sérénade consisted of Yvonne de Casa Fuerte herself as well as (among others) composers Georges Auric, Darius Milhaud, Francis Poulenc, and Henri Sauguet. The Marquise Casa Fuerte was able to elicit sponsorship for her society from families of the aristocratic elite. Among other names, musicologist Michel Duchesneau (1997) lists the Comtesse Anne-Jules de Noailles and the Comtesse Jean de Polignac among the founding committee. Some of these aristocratic families, among them the Noailles and the Polignacs, had been long time fans and sponsors of Poulenc, Milhaud and Sauguet (p.144). The society immediately received criticism for targeting an aristocratic audience (La Sérénade was claimed to be an “exteriorizing” of the salon tradition where private concerts were sponsored by the wealthy), and for concerts limited to performing works composed by the programming committee (Duchesneau, 1997, p. 128).

Yet serving as it did as the 1930s home for some of the Les Six composers, pieces performed at La Sérénade represent some of the most original and refined works of Poulenc, Milhaud, and Auric. Some of these works included *Le Bal masqué of Poulenc* (1932), the *Suite* for violin, clarinet, and piano (1937) of Milhaud, and the *Sonate* for violin and piano (1937) of Georges Auric which was dedicated to and premiered by Yvonne de Casa Fuerte herself. As will

later be explored, two reed trios were also given their debut performance by the Trio d'anches de Paris on a La Sérénade concert on November 28, 1938: Milhaud's *Suite d'après Corrette* and Auric's *Trio pour hautbois, clarinette et basson*.

Works programmed for La Sérénade were largely but not exclusively tonal and neo-classical. Composers who experimented with atonality and twelve-tone techniques such as Alban Berg, Ernst Krenek, and Kurt Weill also appeared in concert. Berg's *Lyric Suite* was performed on February 4, 1933 by the Kolisch Quartet (Duchesneau, 1997, p. 329). Georges Auric himself stretched his tonal language in the early 1930s, and the society's December 11, 1932 concert would feature a new work, his *Sonate en fa* for piano. The *Sonate* was completely unlike anything Auric had previously written; clarity of melodic line which distinguished earlier works was veiled under much more complex and dense harmony. Of the work, musicologist Jane Fulcher (2005) has written that the *Sonate* reflects a "consciously turbulent style that was distant from his earlier neoclassicism" (p. 227). The *Sonate en fa* received harsh reviews, however, and led to a long dry period of very little composition. An original work by Georges Auric did not appear at La Sérénade again until the 1937 premiere of his *Sonate en sol majeur* for violin and piano.

Collaboration with Louise Hanson-Dyer

One of the few pieces to emerge from this dormant period of the early 1930s was the Scherzo (1934) for bamboo pipe offered to Louise Hanson-Dyer for publication in her collection *Pipeaux 1934*. As has been previously presented, *Pipeaux* was inspired by piper's movements which were flourishing across England and France (Davidson, 1994, p. 246). It is possible that Auric was attracted by the collective nature of the project, reminiscent of his earlier group activities with Les Six such as *L'Album des Six* and *Les mariés de la tour Eiffel*. Participation in the *Pipeaux* project, aimed for a larger musical community, may have foreshadowed Auric's move to a new compositional period, distinguished by its populist nature.

1936-1939: Populist period

Auric began leaning more and more to the left in his ideologies in the mid-1930s, aligning himself completely with the Populist Front which took power in France in 1936. Auric

had stopped writing music criticism following the chilly reception of his piano sonata, but in 1934, articles by Georges Auric began to reappear in the communist press (Schmidt, 2009, p. 39). He became a member of the Association des écrivains et des artistes révolutionnaires (AEAR) and the Fédération musicale populaire. As a populist composer, Georges Auric sought to reach a larger public for his works. Two of the many strategies he adopted for reaching a broader audience included the participation in collective projects with like-minded artists and exploring new genres for composition (Roust, 2012, p. 2). Auric would also abandon the dense experimental style of writing seen in the *Sonate en fa* and return to a more accessible style of composition more in line with his music of the 1920s. As Colin Roust (2012) wrote:

Populist music that offered audiences vivacious, memorable tunes—like Auric’s films scores and other concert hall works from these years—was deemed attractive to those proletarian listeners without formal musical education; in other words, it was music not just for “connoisseurs and amateurs” but for the “people. (Roust, 2012, p.14).

As will be shown in following sections, the *Trio* for three reeds of 1938 is a work typical of this new compositional aesthetic, relying as it does on active rhythms, a bright spirit and melody inspired by popular sources.

1946-1954: Later works and film music

Georges Auric earned his greatest fame as a composer of film music; in fact, he would write the music for all of Jean Cocteau’s film projects. In 1946 he would again collaborate with Cocteau to write music for a film version of *La Belle et la bête*, the film score being awarded a prize from the jury of the 1946 Cannes Film Festival. Another prize winning score and Cocteau collaboration was Auric’s music for *Orphée* (1949). Georges Auric’s greatest fame, however, would come from collaboration with American director John Huston for the film *Moulin Rouge* (1952). The theme song of the film, a short nostalgic waltz entitled ‘Where is your heart’ was recorded countless times and became a top-ten hit on music charts worldwide. Ironically Auric would have more financial success from this one small tune than from all his other compositions combined (Shapiro, 2011, p. 140). Auric also continued writing for the ballet. His music for *Chemin de lumière*, a one act ballet based on a scenario by Antoine Goléa was presented at the Munich Opera in 1952. As a show of gratitude, Goléa would later write the first biography of

Georges Auric, a small volume entitled *Georges Auric* published in 1958 (Shapiro, 2011, p. 136).

1954-1983: Administrative work and retirement

Auric became a valued administrator, elected president of the Société des Auteurs, compositeurs et éditeurs de musique (SACEM) in 1954. He headed the organization until 1977, never allowing the demand of the post to interfere with his composition. In 1962, Auric would also become administrator of the Paris Opera and the Opéra-Comique, a position he would hold until 1968. In 1978, he was awarded the Grand Prix National des Arts et des Lettres, honoring his years of contribution to music composition (Shapiro, 2011, p.145). Georges Auric died in Paris in 1983.

Part 2: Popular music in the works of Georges Auric—“lifestyle modernism” versus “popular modernism”

I have nothing more to say, for now, than this: it is no longer a matter to reserve to just a few the enjoyment of "our" music,³⁶ (Auric as cited in Schmidt, 2009, p. 1242)

In 1934, Georges Auric began a new period of productivity and, in so doing, ended years of very little composition and very little music journalism. In his new works, however, the dense style of his earlier 1931 piano sonata was long gone, and in its place came music which was much easier to understand and clearly aimed at a different audience. Prolific music criticism began appearing again in the press but now in leftist journals. The mid to late 1930s marked Auric’s populist period, a period in which the composer became fully involvement with organizations of the left. This conversion to populism inspired a new burst of creativity: Auric began writing small pieces for piano students, songs for campers, collective works created for events launched by the Populist Front government. In seeking music with public appeal, Auric returned to a style of composition similar to that of the Les Six years; the composer again became known for witty music driven by rhythm and articulation and full of references to music of the everyday.

To show the similarities between Auric’s Les Six style of the 1910s and 1920s and his populist style of the late 1930s, this earlier period—defined by Guillaume Apollinaire as the *esprit nouveau* and by dance scholar Lynn Garafola as “lifestyle modernism”—warrants a close examination. This section will briefly present Georges Auric’s relation to the aesthetic of Les Nouveaux Jeunes and Les Six as laid out by Erik Satie and Jean Cocteau with its call for music of “everyday.” Writings by Georges Auric will show the composer’s alignment to this aesthetic and his draw to popular entertainment sources such as the cinema, circus, and music hall. Early compositions from the 1910s and 1920s will also be examined to show Auric’s use of everyday music and the devices of popular entertainment (parody and nostalgia). Years later, as a member of the Fédération musicale populaire (FMP) Auric would return to writing music which was simple, clear, and appealed to the listener through its use of material again inspired by popular music. Georges Auric’s music criticism from the late 1930s, articles published in the communist

³⁶ Je n’avais à dire, pour l’instant, que ceci: il n’est plus question de réserver à quelques-uns la jouissance de “notre” musique.

publications such as *Marianne* and *Paris-Soir* will be examined, and it will be shown how Auric's writings reflect the composer's newly found populist beliefs. Establishing and defining Auric's draw to the everyday will allow a more complete understanding of the composer's use of popular music devices in the *Trio pour hautbois, clarinette et basson* of 1938 as the work is unfolded in a future section.

Esprit nouveau as defined by Guillaume Apollinaire

The esprit nouveau was formulated in articles written by Guillaume Apollinaire between the years 1917 and 1918. In these articles, Apollinaire urges artists to move away from formulaic thought and established schools. "The new spirit," Apollinaire wrote, "is above all the enemy of estheticism, of formulae, and of cultism" (Apollinaire as cited in Shattuck, 1971, p. 237). The poet further advocated innovation and the possibilities for inspiration that could be found in the every day. Taking a nationalistic tone, Apollinaire encourages French artists to free themselves from the influences of Wagner, and find this "new spirit" in the music of France. "Art increasingly has a country," he writes, "furthermore, poets must always express a milieu, a nation" (Apollinaire as cited in Shattuck, 1971, p. 229).

Esprit nouveau as developed by Jean Cocteau and Erik Satie

As a poet and playwright, Jean Cocteau was part of this movement of artists and poets led by Apollinaire who for years had been outlining and defining the aesthetics of this esprit nouveau. Seeing Erik Satie as the musical voice of this "new spirit," Cocteau collaborated with the composer in the creation of the ballet, *Parade*. Cocteau would identify and capitalize on the fact that Satie's rebellious return to simple melody, clear musical line, and the use of rhythm as a unifying and motivating element, stood him out as champion for the new musical direction. The debut performance of *Parade* is historically seen as the first concrete synthesis of the *esprit nouveau* bringing Cocteau, Satie, Pablo Picasso, the Ballet Russe and the poet Guillaume Apollinaire together in the same production (Perloff, 1994, p. 1).

Upon Apollinaire's death to Spanish flu in 1918, Jean Cocteau took over as the voice of the *esprit nouveau* with the publication of his *Le Coq et l'arlequin* in the same year. This highly poetic manifesto, with its dictums and proclamations in all capital letters, attempts to sum up the

many ideas of the movement which had been stewing over the decades. As Nancy Perloff (1994) explores in *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie*, Cocteau's publication combines concepts ranging from the Italian Futurists to the cubists as well as drawing ideas from the poetics of Guillaume Apollinaire. The tone of the work is also strongly nationalistic, drawing rather forced conclusions to vilify both German Romanticism and Impressionism. Cocteau also strongly advocated the need to return to a strongly French music which he claims to have found in the music of Satie and in the music of the streets of Paris, heard on the music halls stages and in the circus.

As an antithesis of Impressionism, Cocteau (1926) pointed to what he heard in the music of Satie: "he clears, simplifies, and strips naked" (p.18). Throughout *Le Coq et l'arlequin*, Cocteau calls for simplicity, usefulness, and lack of excess. Alluding to Impressionist titles, Cocteau wrote, "enough of clouds, waves, aquariums, water-sprites, and nocturnal scents; what we need is a music of the earth, every-day music," (p. 19). "The music-hall, the circus, and American negro-bands, all these things fertilize an artist just as life does" (p. 21). Of equal importance was Cocteau's identification of the principles of classicism in the work of Satie. Perloff further argued that Cocteau's recognition of classical restraint and balance in Satie would inspire the compositional styles of Auric, Milhaud, and Poulenc (Perloff, 1994, p. 11).

Fundamentally it was musical simplicity, humor and directness which Georges Auric admired in the music of Erik Satie. Satie, the eternal iconoclast, who openly and often humorously attacked any "school" of composition, believed that "dépouillement" or "stripping away" of music was best achieved by removing all that was unnecessary. Simplicity alone when applied to music, Satie believed, had the largest rebellious impact against the schools of German Romanticism and Impressionism. A music hall pianist for years, Satie additionally drew no lines of separation between the world of popular music and the world of art music, and he liberally incorporated popular melody and the theatrical techniques of parody and comedy into his works.

Esprit nouveau as echoed by Auric

Although the manifesto, *Le Coq et l'arlequin* was ultimately Cocteau's creation, many of the ideas in the pamphlet were inspired by conversations with Georges Auric, to whom the

March 1918 edition of the work is dedicated. Cocteau (1926) praised Auric's figurative escape from Germany which the composer had achieved by "shunning of the colossal" and "despising... faded elegance" (p.3). In his own writings on music, Auric shared Satie and Cocteau's belief that French art music had become over-intellectualized by "schools" of composition and by the overbearing presence of composers striving for the "sublime." On the "sublime," which Auric claimed was also too apparent in the works of Stravinsky, Auric wrote in the short-lived publication *Le Coq*, "Debussy, I know reached the sublime in his throbbing chords. I find the sublime on every page and in every measure of Stravinsky's ballets,³⁷" (Auric as cited in Schmidt, 2009, p. 197). In an article for *La nouvelle revue française*, Auric echoed the appeal of solidity and practicality in music which Cocteau had put forth in his manifesto. The idea of the "genius" in a work, Auric wrote, needed to be forgotten. "Indeed," he wrote, "in a work, it only matters to me to observe or not a success: if the acrobat falls safely on his feet, we applaud." The composer continued, "we have become too intelligent³⁸" (p. 991).

Further, Auric continues to voice the need for sources of popular entertainment as the path to lead music away from over-complexity. "Why begrudge us the circus, the music-hall, the fair of Montmartre," Auric wrote in *Le Coq*, "We needed this raw, crisp uproar of sound. Too bad if it disperses the heavy seductions of Debussyism a bit too explosively³⁹" (Auric as cited in Schmidt, 2009, p. 196). Auric embraced the value of using popular sources to shock and to shake up the convents of art music; the presence of popular music in the concert hall could effectively blur the invisible boundary between "Art" and the day to day. In his autobiography, the composer delightedly writes of an incident in 1919 when he and Darius Milhaud entered a composition contest presided over by none other than Vincent d'Indy. Auric and Milhaud mocked the whole competition of "serious" music and horrified the judges by presenting *Cinéma-Fantasie*, a four-hand piano piece inspired by Charlie Chaplin film music and nourished with Brazilian dance rhythms (Auric, 1979, pp.153-156).

³⁷ Le "sublime," il existait, j'en suis sûr, dans les accords palpitants de Debussy. A chaque page, à chaque mesure je le trouve, avec certitude, dans les ballets de Stravinsky.

³⁸ A vrai dire, dans une oeuvre, il ne m'importe plus que de constater ou non la réussite: si l'acrobate retombe sur ses pieds, on applaudit....on a trop été intelligent.

³⁹ Pourquoi nous reprocher le cirque, le music-hall, la foire de Montmartre? Il nous fallait bien ces tapages crus et nets. Tant pis si cela disperse avec un peu trop d'éclat les profondes séductions du debussysme.

While jazz and Brazilian popular music would continue in the works of Milhaud, Auric's *Adieu, New-York* (fox-trot) of 1919, with its syncopated rhythms and use of blue notes was the composer's final reference to American popular music. The consequent answer to the statement "Adieu, New-York," came as the title of Auric's article "Bonjour, Paris!" which appeared in *Le Coq* in 1920. In this article and a subsequent one, Auric suggested that jazz had "marveled" and "awakened" young composers, but in the spirit of nationalism, it was time to return to French sources of popular music. "The jazz-band awoke us," Auric (2009) wrote, "let us plug our ears and hear it no more⁴⁰" (p. 197).

Auric's use of popular material in selected works from 1917-1925

The use of popular music by Auric was originally motivated by iconoclasm—the need to shock, to awaken and tear away from earlier decades. Yet, Darius Milhaud has written of how both Auric and Poulenc returned to the true characteristics of the French music tradition—clarity, proportion, and conciseness—through the medium of popular music. Milhaud (1923) wrote of the two composers:

Following Erik Satie, they have tried to speak once more the old language of French folklore, and particularly that of Paris. The sadness of fairs, the "flon-flons" of music halls, find an echo in Auric with a certain incisive bitterness, and something brutal; it is always full of rhythmic life (p. 550).

Three selected works, *Huit poèmes de Jean Cocteau* (1917), *Prélude* (1920), and *Cinq bagatelles* (1925) can be used to present Auric's varying use of music from popular sources and music from daily life. It will be shown how Auric used the "everyday" not only to poke fun at serious convention but also to create his uniquely witty, poignant, and energetically rhythmic music style.

Huit poèmes de Jean Cocteau

In his *Huit poèmes de Jean Cocteau* of 1917, Auric honors not only Cocteau, but also his early mentor in the movement "Hommage à Erik Satie." The song cycle was written during the period from 1917-1919 while Auric was serving in the military during World War I. Auric's

⁴⁰ Le Jazz-band nous a réveillés: bouchons-nous les oreilles pour ne plus l'entendre.

music uses the day to day language of military music—marches, fanfares, and bugles calls—to illustrate the references to war in Cocteau’s poems.

The first song of the cycle, “Hommage à Erik Satie,” is based on a surreal, dreamlike text and recalls multiple elements of the *esprit nouveau* with references to painter Henri Rousseau and his paintings (snake charmers and lions) as well as references to Erik Satie and his work “Trois morceaux en forme de poire.” Acciaccatura ornamentation as seen in the second and fourth bar gives a whimsical lilt to the simple eighth note figure (Ex. 4.1).

The musical score for "Hommage à Erik Satie" by G. Auric, bars 1-9, is presented in a two-staff format: Voice and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked "Allegretto". The piano part begins with a dynamic marking of *mf net.* and features acciaccatura ornaments in the second and fourth bars. The voice part enters in the fifth bar with the lyrics "Ma - dame Hen - ri Rous -" and is marked *mf très rythmé*. The piano part continues with a dynamic marking of *mf* and a *Red.* marking, followed by a *p* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 4.1: G. Auric, *Huit poèmes de Jean Cocteau* (1918), “Hommage à Erik Satie,” bars 1-9.

This use of acciaccatura becomes a signature motive in Auric’s music and will be seen in subsequent pieces as well as in the *Trio pour hautbois, clarinette et basson*. Auric’s use of tempo in this song is significant. Strict march-like rhythmic movement can be seen in the opening bars and the entrance for voice is marked as *très rythmé*. At bar 30, however, regular pulse is abandoned as an unexpected fermata suspends the first beat of the phrase. Tempo is reestablished by the piano’s sixteenth notes but then again relinquished with indications of *ritenuto* and *pesante* (Ex. 4.2). A sudden *presser* marking in the piano again disrupts.

30 *mf* *p* Rit. poco.
 Voice L'a - lo - ès gon - flé de lu - ne Et l'arbre à fau-
 Pno. *pp* Rit. *pesant.*
 35 *mf* Tempo *rall.*
 teuils Et ce beau cos - tu - me Et la bel - le lu - ne
Presser. *legato*
Rit. * *Rit.* * *Rit.* *

Example 4.2: G. Auric: *Huit poèmes de Jean Cocteau*, 1918, “Hommage à Erik Satie,” bars 30-39

Wild tempo changes persist—ritenuto, rallentando, *très rallentando*, *très élargi*. Rigid military march tempo then returns to accompany the text’s reference to Place de la République.

Of these extreme tempo variations, Nancy Perloff has written of Auric’s parody of the music hall. By holding notes and introducing rubato, Perloff (1994) claims that Auric aims to imitate and recall the performance style of music hall singers such as Maurice Chevalier, Mistinguett, and Félix Mayol who were favorites of the Les Six composers and famous for their distortion of rhythm and liberal use of suspended notes (p. 161). The use of martial music and the use of parody linked to tempo variation can be seen throughout the eight songs of the cycle, and can thus be identified as one of the earliest elements of Auric’s use of the everyday in his music.

Prélude (1920)

The *Prélude* was Auric’s choice for inclusion in *L’Album des Six* as representative of the group’s work. As with the *Huit poèmes*, this work contains elements of fanfare and references to

the military. This small, slightly dissonant work for solo piano is dedicated to General Clapier, a fictitious personality (Shapiro, 2011, p. 312) created perhaps to add to the piece's martial reference. In this work, Auric again establishes a steady rhythm by use of military music—fanfares and bugle calls (Ex. 4.3).

The musical score consists of three systems of music for piano. The first system (bars 1-5) is marked "Assez vite" and "f et net". The second system (bars 6-11) is marked "mf" and includes a "Ped." instruction. The third system (bars 12-16) also includes a "Ped." instruction. The key signature is two sharps (F# and C#).

Example 4.3: G. Auric in *Album des 6*, 1920, Prélude, bars 1-16.

Unlike in the *Huit poèmes*, however, rhythm remains stable; Auric has introduced another feature which characterizes his music—the use of highly-articulated, forward driving movement. The composer's whimsical acciaccatura on the offbeat is again visible in the ninth bar.

Cinq Bagatelles (1926)

Cinq bagatelles, a work for piano four-hands, was constructed from the incidental music for *La Femme silencieuse*, music which Auric wrote in 1925 for the Théâtre de l'Atelier. As was

earlier mentioned, bassoonist Fernand Oubradous, founder of the Trio d'anches de Paris was music director of the theatre between the years 1923-1927 and worked closely not only with Auric but also Jacques Ibert during this period. What direct influence Oubradous had on the construction of the music for *La Femme silencieuse* cannot be known, but the *Cinq bagatelles* do show the same rhythmic drive, wit, and sense of nostalgia of Georges Auric which would later show in the *Trio* written for Oubradous' ensemble.

The *Bagatelles* are charming—highly tonal, constructed on clear and balanced form, and full of light-hearted reference to popular material. The piece begins with an “Ouverture” which is driving, rhythmic and articulated. By entitling the movement “ouverture,” Auric already begins the joke. Auric maintains the dotted rhythm of the stately traditional French overture, but Auric's overture has none of the pomp of the tradition; an Allegro assai tempo transforms the movement to music closer to a popular cakewalk. Later in the movement, Auric recalls the world of jazz. The second theme shows a motive ornamented with lowered seventh slides, ornaments which suggest “blue notes.” Auric was known to use the blue note in his earlier jazz-influenced work *Adieu! New York* of 1918 (Perloff, 1991); the reappearance of the technique in the *Bagatelles* clearly defies Auric's statement of *Le Coq* (1920) where he advocates abandonment of jazz influence.

Nostalgia, the simple emotion of reminiscence and yearning, is a concept to which Auric often refers in his writing. Auric claims to find this wistful longing and melancholy at the root of all popular entertainment and on the streets of Paris. Writing on *Parade* in *La nouvelle revue française*, Auric paints a striking picture of this musical melancholy which he claims to find in Satie's ballet, “this moving nostalgia of trombones and drums, boulevard Saint-Jacques ou boulevard Pasteur, the sad melancholy of the suburbs, and of pale faces in the lights of the fair⁴¹” (Auric as cited in Schmidt, 2009, p. 992). Auric also alludes to the appeal of the concept in his autobiography when referring to Milhaud's composition *Saudades du Brésil*. In reference to “saudades,” a Portuguese word with a meaning akin to nostalgia, Auric writes “And I do not

⁴¹ cette nostalgie émouvante des trombones et des tambours, boulevard Saint-Jacques ou boulevard Pasteur, le pauvre mélancolie des faubourgs, des visages blêmes sous les lumières de la foire.

know why, but what mystery resonates in that single word, well-pronounced, *saudades*,⁴² (Auric, 1979, p. 153).

The fourth movement of the *Bagatelles*, entitled “Rêverie” is a very short moment of reflection which Auric labels as *malinconico* (Ex. 4.4). The piece distinguishes itself for its brevity and simplicity: it is in a clear and balanced ternary form, and the outer sections are based on a single melodic line over straightforward arpeggiated chords.

The image shows a musical score for piano. The top system is marked 'Lento assai' and 'mf malinconico'. It features a melodic line in the right hand starting in the third measure. The bottom system is marked 'p ben legato' and includes arpeggiated chords in both hands. Pedal markings 'Ped.' and asterisks are located below the bottom system.

Example 4.4: G. Auric, *Cinq bagatelles*, 1926, “Rêverie,” bars 1-5.

The simplicity and transparency of the work combined with its suggestion of musing (*rêverie*) and melancholy mark it as a perfect example of musical nostalgia. Nancy Perloff (1994) points out that Satie was known to highlight the nostalgic intention of a section by using contrast, that is, juxtaposing the simpler more lyrical moments with active, upbeat sections (pp. 146-147). By sandwiching his poignant “Rêverie” between a mechanical “Valse” movement (clearly labeled as *senza espressione, ben igualmente*) and the presto “Retraite,” which ends the work, Auric can be seen using Satie’s technique of establishing this contrast.

The final movement, “Retraite,” is a can-can. The movement is marked *tempo di quadriglia* a reference to the popular quadrille dances on which the leg-lifting music hall dance

⁴² Et je ne sais trop pourquoi, quelle mystérieuse résonance dans ce seul mot, bien articulé, de *saudades*.

was based. Comic references to martial music also fill this movement. The movement begins with a military bugle call and the same motive brings back the re-exposition to end the movement. By entitling the short piece with a military term, “Retraite,” Auric also sets up a comic juxtaposition, parodying the concept of retreating soldiers with the movements of can-can girls.

“Lifestyle modernism” versus “Popular modernism”

During the 1910s and 1920s, Georges Auric and colleagues Satie, Milhaud, and Poulenc used popular sources to turn the French musical direction away from German Romanticism and Impressionism and back to the simplicity and directness which they believed still existed in the music of venues of popular entertainment in Paris. Their intentions were iconoclastic and their music opposed by older generations of composers. However, as dance scholar Lynn Garafola has written in her studies of the Ballet russes, an elite and upper class audience applauded the ironic intention of this use of “everyday” in the ballet and in the concert hall and called for more. Garafola defined this aesthetic of bringing the mundane and quotidian onto the stage for the interests of an often aristocratic audience as “Lifestyle modernism” (Garafola as cited in Taruskin, 2010, p. 568). In the *Oxford History of Western Music*, Richard Taruskin (p. 568) applies the concept of “lifestyle modernism” to the works of Erik Satie and some members of Les Six, claiming that the use of popular music and devices of popular entertainment—a feature most prominent in the works of Georges Auric, Francis Poulenc, and Darius Milhaud—was again inspired by interests of the artistic elite. As music critic Alex Ross (2007) has written, parodying Cocteau’s upper-case writing style, “the members of Les Six were writing “MUSIC FOR EVERYDAY” that everyday people had little opportunity to hear” (p. 109). As will be shown, this approach would change radically in the future decade.

In his thesis, *Music in France and the Popular Front (1934-1938): Politics, Aesthetics and Reception* (2006), scholar Christopher Lee Moore has written of the waning interest in the use of popular music by the mid 1920s. Georges Auric even harshly criticized Satie’s continued use of music hall rhythms and motives in the 1924 ballet *Mercure* (Auric as cited in Schmidt, 2009, p. 1160). In the 1930s, however, not only Georges Auric but also Arthur Honegger, Louis Durey and Darius Milhaud became engaged with the Populist movement and the FMP. In this

later decade, the counterculture aesthetic of Les Six became the mainstream direction which music would take under the Popular Front. As musicologist Jane Fulcher (2005) wrote, these members of Les Six became the “cultural advisors” (p. 223) of a new aesthetic which Christopher Lee Moore labels “popular modernism.” Moore (2006) defines “popular modernism” as an aesthetic of the FMP which sought to bridge the artistic elite with the general public. As with “lifestyle modernism,” compositional directives remained the same: melodic line was valued over dense harmony, directness was valued over Romantic excess, and the borrowing of popular material was once again in fashion. But “popular modernism” was very much attached to a political agenda; composers were encouraged to be selective in the material which was suggested or incorporated into their works. The music of the circus, cinema, and music hall was eschewed in favor of truly French popular material such as folk song and revolutionary song from earlier centuries (p. 33). As president of the FMP, composer Charles Koechlin also encouraged composers to write for groups of amateur performers, namely choirs, wind ensembles, and wind bands.

Supporting the directives of the FMP, Auric’s journalism from this period reaching out to larger audiences. In a very moving article which appeared in *Page musicale* in 1937, Auric laments the fact that many people had never experienced the joy of fine concert music. “But isn’t there an even vaster public who also have the right to share in the exultant joys (of concerts) and are we certain that everything is being done to allow them to do so?⁴³” (as cited in Schmidt, 2009, p. 1242). Auric also speaks out in the 1930s of the need to preserve French folk music. In 1938, in the journal *Marianne* he wrote, “Here it is—and this is of an importance which must be imposed without discussion—the admirable treasure which is our folk art must be maintained⁴⁴” (Auric as cited in Schmidt, 2009, p. 793).

The passion of Georges Auric is obvious. As a composer and as a music journalist, he embraced and proclaimed the dictates of Populism and of the FMP with the same fervor with which he earlier embraced the philosophies of Jean Cocteau, Les Nouveaux Jeunes, and Les Six.

⁴³ Mais n’y a-t-il pas un public encore plus vaste qui, lui aussi, a le droit de partager d’aussi exaltantes joies et sommes-nous certains que tout est fait pour le lui permettre?

⁴⁴ Il s’agit ici—et cela est d’une importance qui devrait s’imposer sans discussion—de maintenir l’admirable trésor qu’est notre art populaire.

As will be shown, the *Trio pour hautbois, clarinette et basson* of 1938 in many ways explores all three compositional periods in the career of Auric. The first movement, “Décidé,” is full of references to vaudeville and recollections of circus themes, recalling Lynn Garafola’s definition of “lifestyle modernism” with its use of music from popular entertainment in an iconoclastic, devil-may-care manner. The wealthy sponsors of the La Sérénade society which hosted the premier of the work would have identified instantly with this first movement. The second movement of the *Trio*, the “Romance,” can be seen as transitional, as it curiously wavers between dry and detached, typical of Auric’s film music of the early 1930s and the purity of simple melodic nostalgia which compelled the composer’s earlier melodies. The third “Final” which ends the work brings back the late 1930s spirit of “popular modernism” with its enthusiastic reference to nationalistic folk song. It is in this “Final” which we can hear, Georges Auric “raising his pretty little closed fist in honor of the Popular Front” (Weber, 1994, p. 57).

Part 3: Analysis of G. Auric, *Trio pour hautbois, clarinette et basson* (1938)

Introduction

This section examines the construction and interpretation of the Georges Auric Trio for oboe, clarinet, and bassoon. References to popular music and popular entertainment devices will be detailed and a basic form for the work will be outlined. In this section as well, challenges to performing the work will be presented, particularly when these difficulties arose from ambiguous markings printed in the instrumental parts published by Oiseau-Lyre. This section will also examine how the interpretation of the Auric *Trio* (OL 103/104) recorded by the Trio d'anches de Paris on the Oiseau-Lyre label was used as a reference for understanding the piece and as an aid for editing the inconsistencies of the printed parts. In his comprehensively researched catalog of the composer's complete work, *The Music of Georges Auric: A documented catalogue in four volumes* (2013), Auric scholar Carl Schmidt (2013) claims that the location of the original manuscript of the work is unknown, and therefore could not be consulted (p. 486). The Auric score may have been one of the many documents which Oubradous discarded during his lifetime.

Much of the editing of the Trio involved resolving problems of simple inconsistencies of dynamic and articulation; once a general score was assembled, the differences between the three printed instrumental parts became apparent. In this piece in particular, most of the problems of differing articulation were discovered in the bassoon part. As was earlier examined in the Ibert *Cinq pièces en trio*, many of the inconsistent details in the Oiseau-Lyre printed parts scores were thought to be incorporations of pencil markings on the original manuscript. The corrected edition also took into account the rehearsal and performance difficulties of the piece. The Oiseau-Lyre original parts have rehearsal numbers placed at regular eight bar intervals, a system of organization which becomes less useful once the lengths of phrases begin to change. Rehearsal numbers in the corrected score have been shifted to reflect the phrases and larger sections within the piece. A full list of all corrections appears at the end of this chapter along with the edited score.

Overview of work

One can only speculate on Auric's decision to compose for the reed trio genre. Most of the earlier works of Georges Auric mainly feature piano and voice, and while Auric did make abundant use of woodwind color in his stage music and film music, the *Trio* is the only composition from this time period which was written specifically for winds. A work for the reed trio, specifically for the Trio d'anches de Paris may have been a planned project stemming from Auric's long-standing friendship with Fernand Oubradous, forged during the Théâtre de l'Atelier years. Certainly Auric's composer friends Jacques Ibert and Darius Milhaud had already contributed works for the ensemble. Without doubt, the high visibility which the Trio d'anches de Paris gained during multiple performances at the Triton society and at the Société nationale between the years 1934-1937 may have piqued Auric's interest. The composer proved his admiration for the group by providing an admiring review of the ensemble's performance of Ferroud's *Trio en mi* which he describes as "excellent" (Auric cited in Schmidt, 2009, p. 1281). Urgings of Louise Hanson-Dyer may have been a factor as well. Auric may have been attracted by the possibility of having one of his works recorded by Oiseau-Lyre. While there is no firm evidence, the possibility exists that Louise Hanson-Dyer herself solicited the *Trio* from Auric for her growing collection of reed trio publications, just as she requested the work for bamboo pipe from various composers.⁴⁵

Georges Auric's *Trio* was premiered by the Trio d'anches de Paris on November 29, 1938 in a concert for La Sérénade, paired with a performance of Milhaud's *Suite d'après Corrette*. While the music journal *Le Ménestrel* praised the piece's "verve and mischief" as well as the "easy grace" of its "Romance" movement (Bertrand, 1938, p. 281), other critics were less kind. Revealing his displeasure with the music's simplicity, Pierre Capdevielle, music composer and critic, wrote in *Le Monde musical*:

⁴⁵ In *Lyrebird Rising* (1994), Jim Davidson has written that the Auric *Trio* was a Louise Hanson-Dyer commission, but provides no documentation to substantiate the claim (p. 316).

The small work is of a fairly astonishing vulgarity. In four words one can describe it I believe: the Marne, a tavern, an accordion, the stench of frying. When we believe, as I believe, that art responds to an inner necessity, we feel vertigo before this nothingness.⁴⁶ (Capdevielle, 1938, p. 287)

It is no wonder that Capdevielle, a critic and composer whose stormy works were known for reference to classic literature and complex emotions (Griffiths & Musk, 2014) would find the Trio to be offensively trite. Allusions to the military with Auric's ubiquitous fanfares can be heard abundantly in the Trio and may have provoked Capdevielle's mention of the Marne, a region full of military history and long associated with the French army (Sowerwine, 2001, p. 116). While the "stench of frying" is difficult to identify in Auric's work, the Trio undoubtedly evokes the atmosphere of quotidian entertainment, and references to accordions and taverns fit perfectly with the composer's popular intention for the piece.

As an example of Georges Auric populist period aesthetic, the *Trio pour hautbois, clarinette et basson* is intended to have immediate appeal to all listeners regardless of musical knowledge or musical training. Popular themes, parody, diversity, and nostalgia nourish the composition. The *Trio* is in three movements, classically following the fast-slow-fast structure, and consists of I. "Décidé," II. "Romance," and III. "Final." The work is highly tonal, but the composer uses chromaticism and unexpected harmonic movement to add edge and interest to the work. As it will be shown, the Trio earns its attraction through its charm and optimism (the work is tonally centered in the bright key of D major) and by its grounding in the familiar: the use of memorable melodies inspired by popular music tradition, the use of engaging driving rhythm, and the use of balanced phrases. In this work, the composer brings back the humor and the rhythmic vitality which marked his earlier style of the 1920s.

⁴⁶ L'œuvrette est d'une assez étonnante vulgarité. En quatre mots on la peut dépeindre, je crois: la Marne, une guinguette, un accordéon, relents de friture. Quand on croit encore, comme je le crois, que l'œuvre d'art répond à une nécessité intérieure, on a le vertige devant ce néant.

I. “Décidé”

The first movement, “Décidé,” is in 2/4 and marked *joyeux*. The movement is constructed on four short themes which are developed and transformed but remain close to the key centers of D major, G major, and F major. Considering the frequent returns of material and the presence of sections of development, defining the form of the movement proved challenging. Rondo form did not apply because returns to a refrain were often incomplete. Five-part song form was also discarded as an option because the larger sections are clearly unbalanced in length. The movement can best be seen in 20th century variation form (Table 4.1).

Table 4.1: Abbreviated Form Chart, G. Auric, *Trio*, I. “Décidé,”

| I. “Décidé”—Variation Form | | | | |
|----------------------------|-----------------------|--------------|---|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-40 | 40 (16+16+8) | A | Exposition of 3 principal themes (a b & c) | D major |
| 41-93 | 53 (16+16+8+21) | B | Development of themes and introduction of a secondary theme (d) | G major |
| 94-122 | 29 (16+8+5) | A1 | Incomplete return to principal themes (only b & c) | D major |
| 123-171 | 49 (16+8+8+17) | B1 | Development of secondary theme, fragmentation and exploration of 4 principal themes | F major |
| 172-186 | 16 | A2 | Return to principal theme a in variation | D major |
| 187-223 | 28 (11+ 17) | B’ | Incomplete variation on c and d | D major |
| 224-271 | 40 (16+16+8) | A3 | Complete reexposition of principal themes (a,b,c) | D major |
| 272-285 | 14 (4+5+5) | B’’ | Closure and variation on d, c and b themes | D major |

Section A (Bars 1-40)—Exposition of three principal themes; a, b, and c

The first forty bars of the “Décidé” represent the first large section. This section, in D major throughout, is expository and introduces three main themes (a, b, c).

Bars 1-16—“a” theme (“Steam organ theme”)

Structurally this first theme is balanced and classical, based on an eight-bar phrase which is introduced in solo clarinet and repeated with the ensemble in tutti (Ex. 4.5). The “a” theme is constructed in D major and moves predictably between tonic and dominant closing completely in cadence in bar 8. By using the driving eighth note movement and the flippant off-beat acciaccatura in this opening theme, Auric already brings back elements of his signature style as identified in the *Prélude* and the *Cinq bagatelles*.

Décidé ♩ = 156

The musical score shows three staves: Horn (Htb.), Clarinet in B-flat (Cl.en la), and Bassoon (Bsn.). The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked as ♩ = 156. The clarinet part begins with a forte (f) dynamic and a 'joyeux' marking. The bassoon part also begins with a forte (f) dynamic. The horn part is mostly silent, with some notes in the final bars.

Example 4.5: G. Auric, *Trio*, I. “Décidé,” bars 1-8, edited score.

Popular entertainment is immediately suggested by this quirky tune. In the timbre of reed instruments, the melody evokes the jaunty movement of the circus steam organ. Melodic elements and phrase structure are also reminiscent of a popular vaudeville song from the 1920s, “Elle vendait des p’tits gâteaux” (Ex. 4.6). This song was recorded and often performed by Félix Mayol, a music hall singer known to be one of Auric’s favorites (Perloff, 1994, p. 161).

Elle é - tait pâ - tis - siè - re dans la rue du Crois - sant, Ses
gen - till's p'tit's ma - niè - res, At - ti - raient les cli - ents

REFRAIN
Elle ven - dait des p'tits gâ - teaux, qu'elle pli - ait très comm' il faut

Example 4.6: V. Scotto, “Elle vendait des p’tits gateaux”, bars 1-14.

Considering the moments of humor in this movement, performance requires an approach which is neither too heavy nor too serious. A fast tempo (metronome marking of 156 beats per minute) and a marking of *joyeux* invite an energetic and high-spirited approach to the music. The constant use of anacrusis implies a relentless forward drive to the line; maintaining this momentum is a challenge considering Auric’s technique of writing which divides melody and accompaniment among the three instruments in mid-phrase.

Coordinating the bassoon accompaniment in this first “a” theme is the first challenge presented to performance. The first eighth note D is on the offbeat and marked with *forte*. The natural tendency of most players upon seeing the *forte* indication is to enter with conviction and unconsciously add an accent to this first eighth note, a reaction which can unintentionally stall the movement of the clarinet line. Trio d’anches de Paris bassoonist Fernand Oubradous solves this problem by treating the figure in the opposite manner. He articulates the first D lightly and shows clear accent on the second F sharp eighth note, an approach which in both bars 2 and 4 propels the clarinet line forward (OL 103, 1447, 0:01”- 0:07”).

A moment of theatrical parody can be heard as the full ensemble joins the eight-bar theme. While the oboe attempts a simple repeat of the clarinet phrase in bar 8, details of articulation and variation encourage brash interjections from clarinet and bassoon. Sudden sforzando accented attacks on the anacrusis note in bars 8 and 12 and sixteenth note flourishes in bars 10 and 12 encourage the accompanying line to interrupt and overwhelm the melodic line, turning the second eight bars into more of a witty mockery than a serious restatement.

Example 4.7: G. Auric, *Trio*, I. “Décidé,” bars 8-16, edited score.

As the marking of sforzando and accent were left off the Oiseau-Lyre clarinet part, appearing only for bassoon, it can be theorized that the marking was an Oubradous addition. Indeed in their recorded performance of this opening, the Trio d’anches de Paris exaggerates the detail and indulges completely in the humor of this moment. By accenting not only the anacrusis notes but also the sixteenth note figures, clarinet and bassoon rudely interrupt the oboe, not just once but twice (OL 103, 1447, 0:06”-0:09”). The effect is a brash and comical thumb to the nose and sets the tone for the group’s delightful approach to the entire work. For the sake of consistency in this gesture, the edited score shares the bassoon articulations in parenthesis with clarinet.

Bars 17-32—“b theme”

The second “b” theme, based on a short rising-falling motive, is contrasting (Ex. 4.8). Unlike the angular *forte* steam organ theme, this melodic idea is marked *piano*, *très léger*, and scalar in its melodic motion. Here a short motive is shared between the three instruments: the clarinet presents the material with a flippant acciaccatura in the character of the “a” theme; the oboe repeats and lightens the phrase with a sixteenth note ornament; the bassoon completes the statement with a legato treatment of the motive in a stronger *mezzo-forte* dynamic.

Example 4.8: G. Auric, *Trio*, I. “Décidé,” bars 17-24, edited score.

This section illustrates Auric’s unique treatment of the instrumental lines. Rather than using the convention of oboe as melody, clarinet as harmony, and bassoon as bass, the composer divides the role of melody and accompaniment between the three instruments and requires the performer to switch roles rapidly in mid-phrase. This passage is further complicated by the structure of the accompaniment seen in bars 17-20 where eighth note movement alternates between two players. When taken at a brisk tempo, this type of writing challenges the coordination of any performing ensemble and is one of the great difficulties of performing the work. These bars also introduces a point to be elaborated in the development section to come: Auric ascribes a character to the instruments using clarinet as the instigator, oboe as the hopeful striver, and bassoon as the figure of authority

On the recorded interpretation, the skill of synchronization which the Trio d’anches de Paris shows here is admirable, particularly considering the remarkably brisk tempo which the ensemble selects for the movement. Although Auric suggests 156 to the quarter note, the Trio d’anches de Paris approaches the movement at a tempo over 170 beats per minute. For the sake of comparison, Table 4.2 shows initial tempi of five different recordings of the “Décidé”. As can be seen, recordings made at the end of the 20th century present tempi much closer to the marked 156 bpm.

Table 4.2: Initial tempo—G. Auric, *Trio*, I. “Décidé”

| G.Auric, <i>Trio</i> , I. “Décidé”—initial tempo | |
|--|-----------|
| Trio d'anches de Paris (rec. 1938) | ♩=174 bpm |
| Trio d’anches de Monte Carlo (rec. 1987) | 174 bpm |
| Chicago Chamber musicians (rec. 1994) | 156 bpm |
| Saarland Radio Reed Trio (rec. 2009) | 160 bpm |
| Trio d’anches Meyer (rec. 1999) | 156 bpm |

The Trio d’anches de Paris tempo is exhilarating and shows off the amazing technical control of all three musicians, but the exaggerated speed also comes across as dated. As musicologist Robert Philip (1992) points out excessively fast tempi were common to the interwar performance style recorded in the 1920s and 1930s (p. 16).

Bars 32-42—“c” theme (“Fanfare theme”)

The final theme of the expository section is a small fanfare, reminiscent of material from Auric’s “lifestyle modernism” period such as his *Prélude* (1920) for solo piano. Here Auric plays with harmony by adding C naturals, to switch quickly from A major to A minor (Ex. 4.9).

33 4

The musical score for Example 4.9 consists of three staves: Horn (Htb.), Clarinet in B-flat (Cl. en la), and Bassoon (Bsn). The key signature is A major (one sharp). The score begins at bar 33, marked with a circled '4'. The dynamics are indicated as follows: *pp* (piano-piano) for the first two bars, *p* (piano) for the next two bars, *mf* (mezzo-forte) for the next two bars, *cresc.* (crescendo) for the next two bars, *poco* (poco) for the next two bars, *a poco* (a poco) for the next two bars, and *f* (forte) for the final bar (bar 40). The music features a fanfare motif that gradually increases in dynamics.

Example 4.9: G. Auric, *Trio*, I. “Décidé,” bars 33-40, edited score.

In performance, approach to dynamic is important here as each repetition of the fanfare motive becomes gradually louder until the final *forte* of bar 40.

Section B (Bars 41-93)—Development of themes; introduction of secondary theme (d)

Bars 41-44—“d” theme

Following the presentation of the three main themes, the work enters a new section of development (Ex. 4.10). Bar 41 begins with the familiar—the initial bar of the movement as presented by solo clarinet—but the line is diverted by a rising chromatic motive which the bassoon joins in unison. This chromatic motive will reveal itself as a secondary theme “d” which will be thoroughly developed in the later B1 section of bar 123.

The musical score for Example 4.10 consists of three staves: Horn (Htb.), Clarinet in B-flat (Cl. en la), and Bassoon (Bsn.). The music is in 3/8 time with a key signature of one sharp (F#). A box above bar 41 contains the number '5'. The Horn part is mostly rests. The Clarinet part begins with a melodic line in bar 41, followed by a rising chromatic motive in bar 42, which is then joined by the Bassoon in bar 43. The Clarinet part ends with a dynamic marking 'p' in bar 44.

Example 4.10: G. Auric, *Trio*, I. “Décidé,” bars 41-44, edited score.

Bars 45-56

Auric continues by returning to his initial themes and beginning to tinker with them, fragmenting and recombining parts of the fanfare “c” theme with elements of the “a” steam organ theme (Ex. 4.11).

The image shows a musical score for three woodwind instruments. The first system (bars 45-50) includes Horn (Htb.), Clarinet in E-flat (Cl. en la), and Bassoon (Bsn.). The second system (bars 51-56) includes Oboe (Ob.), Clarinet in E-flat (Cl.), and Bassoon (Bsn.). The score is in 3/4 time and G major. Dynamics include piano (p), mezzo-forte (mf), and forte (f). A section marker '6' is present above the first system.

Example 4.11: G. Auric, *Trio*, I. “Décidé,” bars 45-56, edited score

One of the joys of performing this movement is exploring the interplay which the composer sets up between the instrumental lines; the development section is full of these opportunities. Auric even appears to assign a character-type to each instrument. The clarinet is the instigator, the bold one. It is the clarinet which introduces every new theme and which best exemplifies the *décidé* or determined quality of the movement. The clarinet also takes the spotlight as virtuoso with stunning runs of sixteenth notes found throughout the movement. The oboe is the more passive character, the vaudeville straight man. The oboe often reacts to the clarinet and repeats what has already been stated, but never offers new material. (The more docile oboe will become more of a leader in the second “Romance” movement). The bassoon is the authoritative figure. To extend the vaudeville metaphor, the bassoon acts as a sort of master of ceremonies. Long pedal tones in the bassoon line are used as a device throughout the work and act as a symbolic curtain, announcing and predicting the entrance of new sections. Additionally, while the oboe and clarinet pass motives back and forth in endless conversation, Auric always gives the bassoon the final word to end all discussion. A perfect example of this type of characterization can be shown in the following section.

Bars 57-72

At bar 56, the clarinet begins the section boldly in A minor on the repeated eighth note motive of the fanfare theme (Ex. 4.12).

The musical score is divided into two systems. The first system, labeled '7' and '57', shows the beginning of the section. It features three staves: Horn (Htb.), Clarinet (Cl. en la), and Bassoon (Bsn.). The Horn part starts with a *mf* dynamic and includes a *p* dynamic marking. The Clarinet and Bassoon parts both start with *mf* dynamics and include a *p* dynamic marking. The second system, labeled '8' and '64', shows the continuation of the section. It features four staves: Horn, Clarinet, Bassoon, and Oboe. The Horn part starts with a *f* dynamic and includes a *p* dynamic marking. The Clarinet part starts with a *f* dynamic and includes a *p* dynamic marking. The Bassoon part starts with a *f* dynamic and includes a *p* dynamic marking. The Oboe part starts with a *mf* dynamic and includes a *p* dynamic marking. The score includes various dynamic markings such as *mf*, *p*, *f*, *cresc.*, and *meno*.

Example 4.12: G. Auric, *Trio*, I. “Décidé,” bars 56-72, edited score.

The oboe echoes the motive in *piano* one step lower. The clarinet continues in A minor, this time using the ornamented motive of the “a” theme. At this point the bassoon takes over and ends the back and forth; with a crescendo to *forte* and a strong cadence into A major, all discussion is closed. A similar moment follows in bar 65. This time the clarinet and oboe pass a

tentative arpeggiated figure wavering between A major and E major. The bassoon again gives the final word in bar 71. Not only does the bassoon finish with a stronger dynamic (*mezzo-forte*), it is also given a *meno* marking allowing the authority to take time and insist on the final point.

The amount of slowing indicated by the *meno* of bars 71 and 72 is a detail to be decided by the performers. As was shown earlier in the *Huit poèmes*, Auric has been seen to use tempo variation to parody movement from popular sources; the interpreter therefore must acknowledge that tempo markings are deliberate and may even invite exaggeration. Curiously, in the recorded performance of the Trio d'anches de Paris, Oubradous chooses to make very little of this *meno*, missing an opportunity to exaggerate the authority of the bassoon by reining in the tempo. To possibly explain this overlooked *meno*, it should be noted that a moment of error occurs in this section on the Trio d'anches de Paris recording. It is at this point that clarinetist Pierre Lefebvre falters and stops playing for two bars. Oubradous' hurried *meno* could possibly reflect an unsettled moment during the recording process (OL 103, 1447, 0:50").

Bars 73-94

Oboe and clarinet continue their back and forth in bar 73, but are interrupted in bar 77 by the insistent repeated A's in the bassoon (Ex. 4.13). The B section ends with a long crescendo and rising sequence, the upper winds moving together in thirds. Throughout this dramatic sequence which prepares the return to the refrain, the bassoon again sustains a single pitche, this time an E, restating and emphasizing the note with octave leaps.

Another interwar performance trend which can be identified in the Trio d'anches de Paris interpretation is the use of *accelerando* to accompanying *crescendo*. The ensemble pushes the tempo even further at the end of the first B section in bars 82 to 86, electing not only to *crescendo* but also to accelerate through the rising sequence. Robert Philip (1992) has written that this aesthetic choice to link increasing speed to increasing dynamic was convention of the era, and can be heard on much of the repertoire recorded before the Second World War (p. 32).

9 73

Htb.

Cl. en la

Bsn.

mf

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

81 10

f p

f p

f p

11

88

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

ff

ff

ff

Example 4.13: G. Auric, *Trio*, I. “Décidé,” bars 73-94, edited score.

This unmarked *accelerando*, as performed by the Trio d’anches de Paris, can be clearly shown with the Sonic Visualiser tool. In figure 4.1, the “Y” axis indicates beats per minute while vertical lines represent bar lines. In this example, the clear rise in tempo can be shown in the performance, particularly at the first appearance of the *crescendo* in bars 88-90 (OL 103, 1447, 0:59”-1:08”).

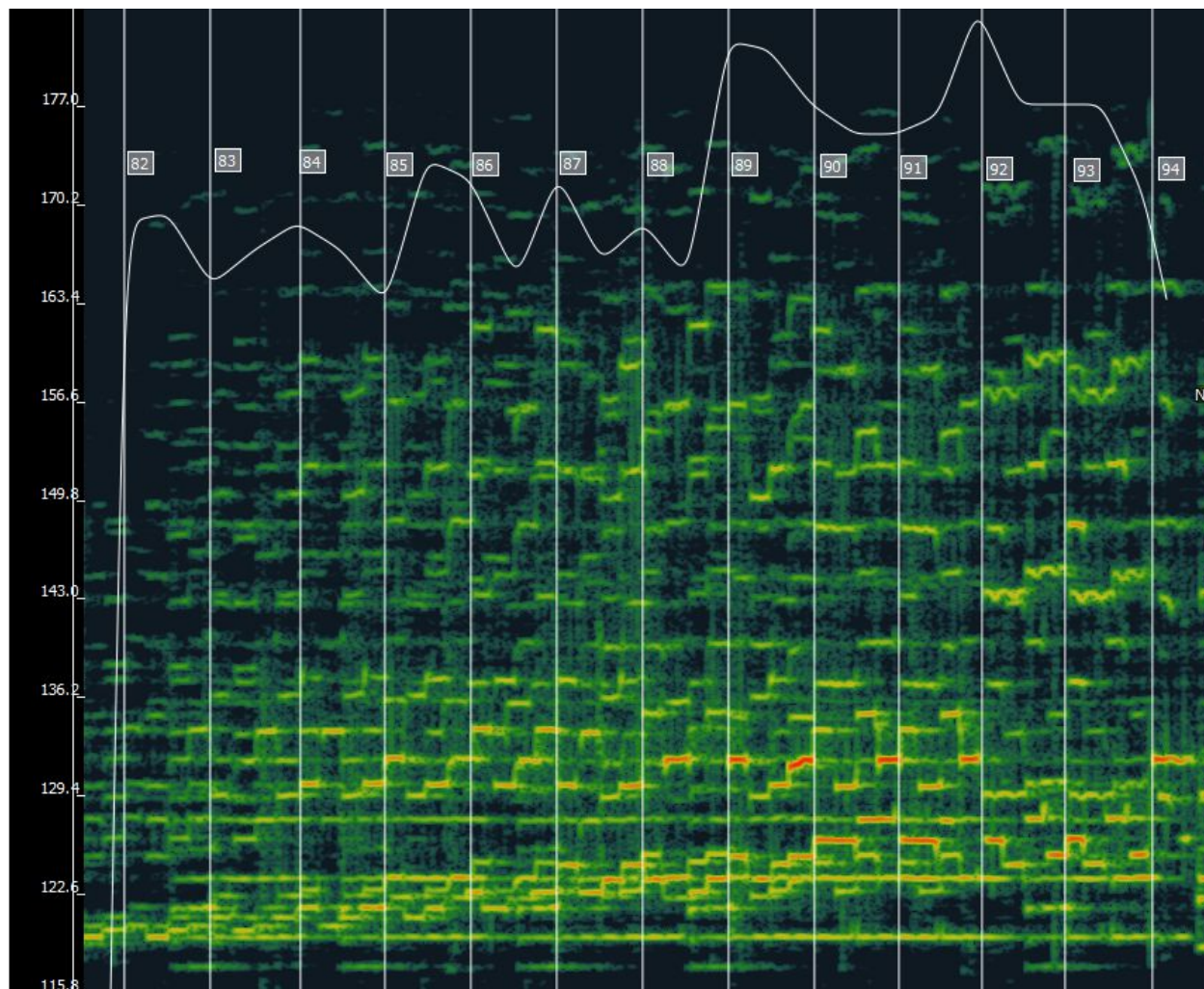


Figure 4.1: Sonic Visualiser graphing of tempo, G. Auric, *Trio*, I. “Décidé,” bars 82-86, OL 103, 1447, 0:59”-1:08”

Section A1 (Bars 94-122)—Incomplete return to principal themes (b & c only)

Bars 94-117

After 13 bars of preparation at the end of the first development, the return to familiar material in D major in bar 94 is triumphant (Ex. 4.14). Unexpectedly, however, the return is to the “b” theme, a theme which was left untouched and unexplored during the previous section. This material returns, however, in variation. Neither *très léger* nor *piano* and in fact quite far from its original *piano* character, the theme returns in *fortissimo*, played by both oboe and bassoon in octaves.

The musical score consists of three systems of three staves each. The first system (bars 94-101) is marked with *ff* and *f*. The second system (bars 102-109) is marked with *f* and *ff*. The third system (bars 110-117) is marked with *ff*, *f*, and *mf*. The key signature changes from G major to G minor at bar 110.

Example 4.14: G. Auric, *Trio*, I. “Décidé,” bars 94-117, edited score.

This A1 section is an incomplete variation on the original A section, as it has been abridged to include only the “b” and “c” themes. As in the original A section, the “c” fanfare theme of bars 110 to 116 again plays in bars with chord changes from major to minor, this time using alternating F’s and F sharps to change the mode.

Bars 117-125

A five bar transition closes the section (Ex. 4.15); again, a bassoon pedal is used to suspend time. In bars 118-119, the bassoon moves chromatically from a B flat to a B natural suspended by fermata.

Example 4.15: G. Auric, *Trio*, I. “Décidé,” bars 117-125, edited score.

Section B1 (Bars 123-171)—Development of secondary theme

Bars 123-138

The sustained bassoon note continues to rise chromatically to a C to begin this section, a logical move for the bassoon line, but unexpected for the ensuing harmonic change (Ex. 4.15). For this B1 section Auric modulates to F major, beginning the section on a C dominant seventh chord. The B1 section contrasts slightly through the use of a *Meno* tempo, but no new material enters, and the section evolves from further development of the rising chromatic secondary motive “d” introduced during the first B section. In its new appearance with altered rhythm, the rising chromatic motive bears a resemblance to a popular march of John Philip Sousa (Ex. 4.16).

Example 4.16: J.P. Sousa, *The Thunderer March*, 1912, piano reduction, bars 1-4, 1912.

As Nancy Perloff (1994) has written, the marches of John Philip Sousa were introduced to Paris for the Universal Exposition of 1900. Parisian crowds were known to flock to concerts of march

music held on the promenade of the Invalides between the months of May and July (p. 47). The reference to Sousa would be as obvious to a 1938 listener as it is to a present day listener.

A clear change of tonality and character is indicated by this section, and justifies the logic of the *Meno* marking. In their recorded performance, the musicians of the Trio d’anches de Paris do slow slightly here (OL 103, 1447, 1:29”), but with no metronome indication, interpretation of tempo in this *Meno* is left to the discretion of the performers. Table 4.5 compares tempo of this B section at bar 123 and indicates that modern recordings show much greater contrast between the original tempo and the *Meno* section. The 1987 recording by the Monte Carlo ensemble takes this contrast to an extreme. By comparison, the original Trio d’anches de Paris interpretation shows very little tempo variation; indeed the group’s *Meno* tempo is still faster than the suggested 156 for the first tempo (Table 4.3).

Table 4.3: Tempo variation, G. Auric, *Trio*, I. “Décidé,” bar 123 (*Meno*)

| G. Auric, <i>Trio</i>, I. “Décidé,” bar 123 (<i>Meno</i>) | | |
|--|-------------|-------------------------|
| | bar 1 | bar 123 (<i>Meno</i>) |
| Trio d'anches de Paris (rec. 1938) | ♩ = 174 bpm | ♩ = 164 bpm |
| Trio d’anches de Monte Carlo (rec. 1987) | 174 bpm | 104 bpm |
| Chicago Chamber musicians (rec. 1994) | 156 bpm | 136 bpm |
| Saarland Radio Reed Trio (rec. 2009) | 160 bpm | 120 bpm |
| Trio d’anches Meyer (rec. 1999) | 156 bpm | 126 bpm |

By not taking time, it can be argued, the Trio d’anches de Paris loses a clever moment of musical reference written into the score. A tempo approximating the standard march tempo of 120 bpm, such as seen in the approach of the Saarland Radio Reed Trio or the Trio d’anches Meyer, more successfully highlights the reference to the Sousa. It should also be noted that within this middle section, there are no markings to indicate a return to the original tempo. With no other clues given, interpreters must decide whether to keep the entire section at the slower tempo or to choose an appropriate moment to move back to the initial speed.

This section of development was discovered to contain many inconsistent articulations and presented difficult editing choices. Many details in the bassoon part are absent from the other two voices; again it is theorized that these details were corrections or interpretive marks by Oubradous which were incorporated into the printed parts of *Oiseau-Lyre*. Examples 4.17-4.19 represent the instrumental parts as published. As can be seen in red highlight, tenuto indications in bassoon call for more length and weight on several of the quarter notes of the phrase.

Htb.

* Note: rehearsal numbers of the *Oiseau-Lyre* parts differ from the edited score

Example 4.17: G. Auric, *Trio*, I. “Décidé,” *Oiseau-Lyre* oboe part, p. 8.

Cl. en la

Example 4.18: G. Auric, *Trio*, I. “Décidé,” *Oiseau-Lyre*, clarinet part, p. 8.

Bsn.

meno

Example 4.19: G. Auric, *Trio*, I. “Décidé,” *Oiseau-Lyre*, bassoon part, p. 8.

The simplified solution here would be use of the oboe model and remove the extra bassoon markings; however the *Trio d’anches de Paris* has recorded a much more interesting

interpretation through its use of variety in articulation. Examination of 1'29"- 1'35" of the Oiseau-Lyre recording with Sonic Visualiser's spectrogram feature allowed lengths of notes in bars 123-130 to be clearly seen (Figure 4.1). The numbered vertical lines of this image indicate bar lines; horizontal dashes show articulated notes of all three musicians. Labels "long" and "short" have been applied to identify the clear differences between the lengths of the articulations recorded. As can be seen the ensemble diversifies the articulations with longer and weightier notes.

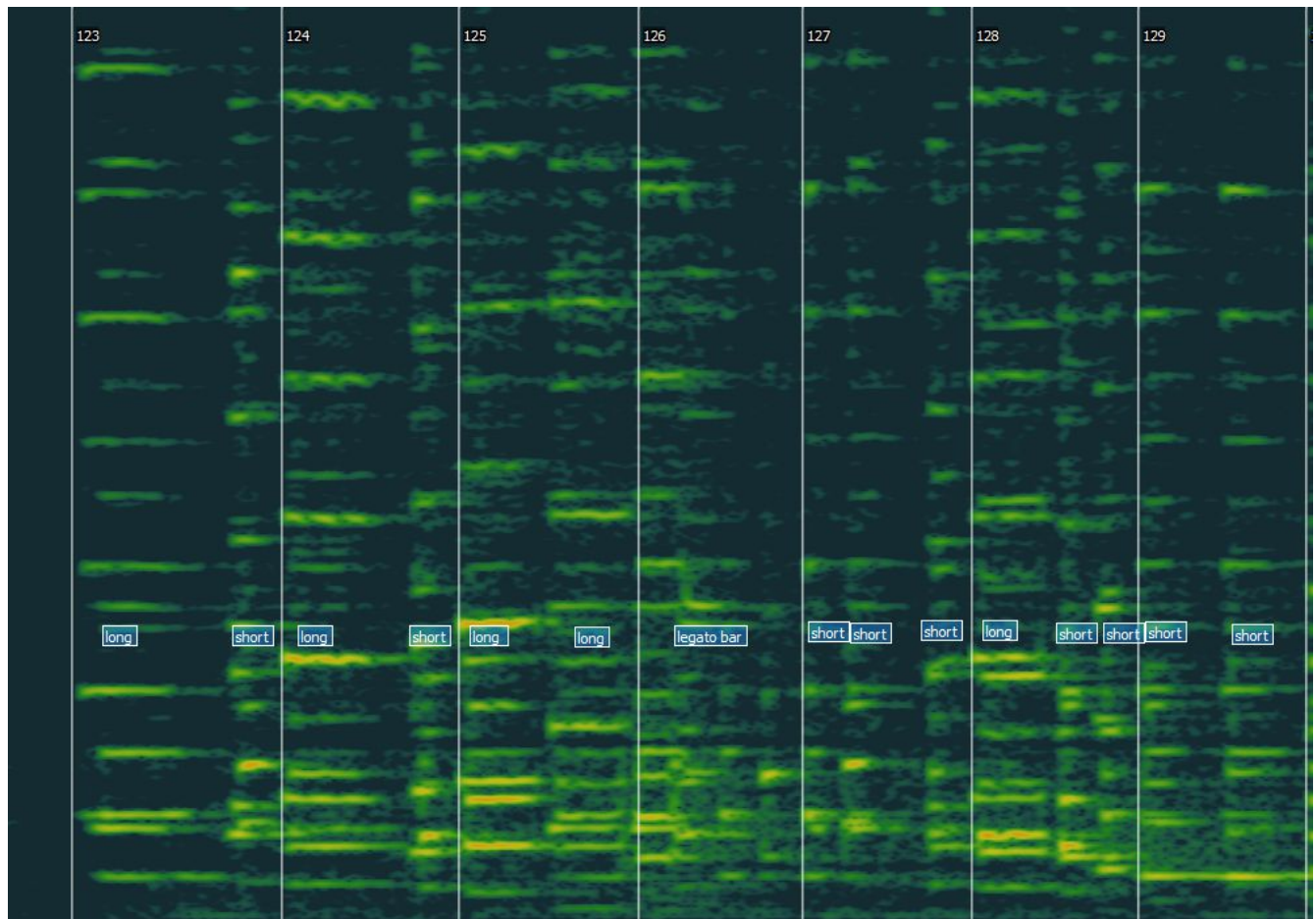


Figure 4.2: Sonic Visualiser spectrogram imaging of note lengths, G. Auric, *Trio*, I. "Décidé," bars 123-129, (OL 103, 1447, 1:29"- 1:35")

Using information gathered here and in the following bars, articulations for this section of the edited score were corrected to follow the bassoon model (Ex. 4.20).

123 **14** *Meno*

Htb. *pp* *p*

Cl. en la *pp* *p*

Bsn. *pp* *p*

131 **15**

Htb. *mf* *p*

Cl. en la *mf* *p*

Bsn. *mf* *p*

Example 4.20: G. Auric, *Trio*, I. “Décidé,” bars 123-138, edited score.

Bars 139-146

Bassoon eighth notes of bar 138 lead to an unexpected modulation, presenting a development of the “b” theme (Ex. 4.21).

139 **16**

Htb. *mf* *p* *mf* *p*

Cl. en la *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p*

Example 4.21: G. Auric, *Trio*, I. “Décidé,” bars 139-146, edited score.

This eight bar section features a brief conversation between the upper winds. Here oboe responds to the clarinet statement in an echoed dynamic. This is yet another example of

instrument characterization—the bold clarinet answered by the more reserved oboe, and this detail which can be brought out in performance.

Bars 147-171

After this brief eight bar detour, the composer returns to F major and continues developing the secondary “d” theme. This chromatic theme reappears twice, first as an espressivo melody in the bassoon in bar 147 then as an accompaniment to clarinet in bar 155.

The musical score consists of three systems of staves. The first system, labeled '17', covers bars 147-154. It features three staves: Htb. (Oboe), Cl. en la (Clarinet in B-flat), and Bsn. (Bassoon). The bassoon part begins in bar 147 with a chromatic melody marked *mf espres.* The clarinet and oboe parts are silent in this system. The second system, labeled '18', covers bars 155-162. The clarinet part begins in bar 155 with a chromatic accompaniment marked *pp*. The bassoon part is silent in this system. The third system covers bars 163-170. Both the clarinet and bassoon parts play the chromatic theme, with the clarinet marked *pp* and the bassoon marked *p*. Both parts have *cresc.* markings.

Example 4.22: G. Auric, *Trio*, I. “Décidé,” bars 147-170, edited score.

Section A2 (Bars 171-186)—Variation on theme “a”

In bar 172, the “a” steam organ theme, missing from the earlier return, is brought back in variation (Ex. 4.23). Now in B flat major, the theme appears in thirds between oboe and clarinet

and the idea repeated a half step up in bar 179 as bassoon accompanies with rising chromatic eighth notes.

Example 4.23: G. Auric, *Trio*, I. “Décidé,” bars 171-186, edited score.

The Trio d’anches de Paris makes an interesting and convincing choice for tempo in this section. Throughout the B1 development section, the group has used its slightly slower *meno* tempo, but at this variation on the “a” theme, the group retakes the original tempo. The return to the initial speed at this particular moment draws attention to the structure of the work, highlighting the fact that the steam organ theme has return, albeit in variation.

Section B1’—Incomplete variation on c and d (Bars 187-222)

Bars 187-198

A final variation on the “c” fanfare theme returns to oboe in B flat major in bar 187 (Ex. 4.24). Auric fragments the theme, breaking it down from four bars to two bars and finally to one bar phrasing. Against this descending oboe sequence, clarinet and bassoon brings back the rising chromatic “d” theme. Bassoon repeats the oboe’s material with rhythmic variation in bar 195.

The image shows a musical score for three instruments: Horn (Htb.), Clarinet in A (Cl. en la), and Bassoon (Bsn.). The score is in 3/4 time and features two systems of music. The first system covers bars 187-192, and the second system covers bars 193-198. A box labeled '22' is placed above bar 189. Dynamics include forte (f) and mezzo-forte (mf). The key signature has two flats (B-flat and E-flat).

Example 4.24: G. Auric, *Trio*, I. “Décidé,” bars 187-198, edited score.

It is at this point in the development that the composer indicates through a new *forte* dynamic and articulated resolute character that the end of the development is near. Stable tempo is essential for creating an almost military presentation here. A diminuendo in the upper voices in bars 193 and 194 can naturally follow the descending line and allow the bassoon to dominate in bar 195. Crisp repeated articulations for oboe and clarinet in bars 196 to 198 give this material an engaging march-like sound.

Performance of this section can be confused by the variety of inconsistent articulations presented in the Oiseau-Lyre instrumental parts. While the articulation of the oboe motive remains constant, articulation markings for clarinet and bassoon disagree without a logical pattern, irregularly presenting tenuto or staccato on the first eighth note of bars 188 to 193. A simple solution would be the use of the consistent pattern of the oboe as a model and use tenuto markings in bars 188, 190, and 192 and apply staccato to all other eighth notes. The interpretation of the Trio d’anches de Paris, however, provides a different and much more interesting model as they clearly elongating the eighth note of bars 189, but keep the eighth note of bars 191 and 193 short (OL 103, 1447, 2:17”-2:22”). In terms of performance, this articulation model presents a balanced and varied phrasing and was applied to the edited score.

Bars 199-206

To prepare a return to the re-exposition, the composer uses a series of upward moving motives beginning with an eight bar exchange between clarinet and oboe (Ex. 4.25). In the lower voice, the bassoon presents the rising chromatic movement of the “d” theme.

Example 4.25: G. Auric, *Trio*, I. “Décidé,” bars 199-206, edited score.

Coordination of the two upper voices in these bars can be difficult, and seamless passage of the line is essential for maintaining rhythmic momentum. The construction of the dynamic is also complex in these bars as the clarinet bears the responsibility of delivering the indicated dynamic to oboe through the use of each crescendo. The addition of a missing crescendo for clarinet was needed in bar 205 to maintain this pattern. Independent of this interplay in the upper voices, bassoon is given small swells on each bar which intensify to *forte* at the conclusion of each four-bar phrase.

Bars 207-223

Continuing the sprint to the re-exposition, Auric now introduces a series of virtuosic clarinet runs in bar 207 (Ex. 4.26). Bassoon presents rising accented downbeats to which clarinet responds with another series of dramatic dynamic swells.

Rhythmic movement becomes quicker in bar 212, and oboe enters to add motivating off-beats to activate the rhythmic movement. Over a series of pedal G's in bassoon, clarinet presents final bars of triplet rhythm in *forte* dynamic.

The image displays a musical score for three instruments: Horn in B-flat (Htb.), Clarinet in A (Cl. en la), and Bassoon (Bsn.). The score is divided into three systems. The first system (bars 207-211) shows the Htb. part with a whole rest, the Cl. en la part with a melodic line starting at bar 207, and the Bsn. part with a sustained G pedal point. The second system (bars 212-216) shows the Htb. part with a melodic line starting at bar 212, the Cl. en la part with a melodic line, and the Bsn. part with a sustained G pedal point. The third system (bars 217-223) shows the Htb. part with a melodic line starting at bar 217, the Cl. en la part with a melodic line, and the Bsn. part with a sustained G pedal point. Dynamics include *mf* and *f*. A 'Solo' marking is present in the bassoon part of the third system.

Example 4.26: G. Auric, *Trio*, I. “Décidé,” bars 207-223, edited score.

This use of the bassoon to present repeated octave jumps on a single sustained pitch was seen earlier in bars 82 to 94. The section ends with a suspended G in solo bassoon.

In preparing a recital performance of the Auric *Trio*, it was discovered that this section becomes most cohesive when bassoon can act as a point of stability in the line. If bassoon presents a strong steady downbeat at the start of each bar, it is much easier for clarinet and oboe

to react and orient their fast moving lines. Owing to his extraordinary technical control, clarinetist Pierre Lefebvre plays this final section of the development effortlessly for a particularly impressive effect (OL 103, 1447, 2:24-2:36). To aid clarinet technique here, a transposed edition which allowed this section to be played on clarinet in B flat was tested in performance. While the change of instrument greatly facilitated the technical execution of this section, it was concluded that switching to B flat clarinet before and after the development section was disruptive to the flow of the movement. In the end, this change of instruments was not incorporated into the edited score. Bassoon bears the responsibility of concluding this section. To create a dramatic end, a slight *rallentando* in bar 221 is effective for allowing time for the suspended note. This final G can be presented with a final triumphant swell to dynamic.

Section A'—Complete re-exposition of principal themes (a, b, and c) (Bars 224-271)

Bars 224-239

Auric completes the “Décidé” movement by bringing back the original themes again in D major and in a close variation (Ex. 4.27). The steam organ theme is now in the oboe high register accompanied by clarinet and again repeated by the full ensemble in bar 231.

Example 4.27: G. Auric, *Trio*, I. “Décidé,” bars 224-239, edited score.

Bars 240-255

The “b” theme returns in *piano* dynamic, remaining in one voice for four bar phrases in this variation (Ex. 4.28). The accompaniment for the “b” theme is elaborate and florid sixteenth note movement. Triplet movement, newly introduced in the previous section, is brought back to accompany the “b” theme.

Example 4.28: G. Auric, *Trio*, I. “Décidé,” bars 240-255, edited score.

Bars 256-271

The ‘b’ theme is expanded with a very brief final variation bringing back the dotted quarter note rhythm of the B2 section (Ex. 4.29). In bar 264, the “c” fanfare theme returns for a last presentation first in E flat major for four bars, accompanied by rising ornamented E flat major arpeggios in oboe and then rising to B major for four bars.

Example 4.29: G. Auric, *Trio*, I. “Décidé,” bars 256–271, edited score.

Section B2—Closure and variation on *d*, *c*, and *b* themes (Bars 272–285)

To conclude the movement, the composer brings back short reminders of the themes (Ex. 4.30). The “*d*” chromatic theme briefly appears followed by arpeggiated movement in the bassoon reminiscent of the material from bars 65–68 (Ex. 4.12, p. 254). Auric again uses a suspended bassoon note, now on an A, to prepare the dominant and the final cadence to finish the movement.

In the bassoon part alone, an *accelerando* is notated over the final four bars. The gesture is effective and was added to all parts in the edited score. In the Trio d’anches de Paris interpretation, clarinetist Lefebvre leads the ensemble in this *accelerando*, and his light articulation style is completely appropriate for a flippant good-bye to end the movement (OL 103, 1447, 3:26”–3:28”).

32
272

Htb.

Cl. en la

Bsn.

ff

ff

Solo

mf

dim.

278

33

mf

pp

mf

p

pp

p

pp

p

pp

pp

accel.

Example 4.30: G. Auric, *Trio*, I. “Décidé,” bars 275-285, edited score.

There is much to admire in the Trio d’anches de Paris interpretation of the “Décidé”. The appeal of the performance comes partially from the simple fact that the group succeeds in pulling off and maintaining the risky tempo throughout the movement. While the tempo is brisk, the performance comes across as both youthful and reckless, but never frantic. Auric’s previously mentioned statement about success in circus performance comes to mind in listening to the Trio d’anches de Paris interpretation. As Auric wrote, the success of the acrobat is not judged on intellect, but by the simple fact that the performer manages to land on his feet (Auric as cited in Schmidt, 2009, p. 991). The ensemble indeed succeeds, and not only portrays the rhythmic drive of the movement, but it also the highly-articulate nature of the work. Additionally, the very clear and coordinated articulations recorded by the group particularly in the first “steam organ theme” and in the *Meno* section of bar 123 were of infinite help in editing some of the many notational inconsistencies existing in the printed instrumental parts.

II: “Romance”

Sandwiched between two exuberant movements, Auric presents a slower “Romance”. The title may suggest the character of expansion and expressiveness of the 19th century instrumental romance; however, considering the brevity of the movement and the composition date (this “Romance” is neither extensive nor a 19th century work), one must expect the possibility of irony in the title. The movement is in B-flat major and unlike the “Décidé,” presents itself in a simple and clearly ternary form (Table 4.4).

Table 4.4: Abbreviated Form Chart, G. Auric, *Trio*, II. “Romance”

| II. “Romance”—Ternary Form | | | | |
|----------------------------|-----------------------|--------------|-------------------------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-8 | 8 (4+4) | A | Exposition of two main themes | B flat major |
| 9-16 | 8 (4+4) | B | Development | E flat minor |
| 17-24 | 8 (4+4) | B' | Development | F minor |
| 25-37 | 13 (4+4+5) | A' | Re-exposition in variation | B flat major |

Though the time signature is predominantly 4/4 in this movement, Auric eliminates two beats to give a bar of 2/4 at the end of the first A section. Harmonic movement is more romantic than classical; the composer makes several unexpected cadential moves, and melodic lines full of rising chromaticism give the piece a wistful, plaintive feel. Nostalgia, an emotion of melancholy and yearning, was a feature of the slower movements of Auric’s earlier “lifestyle modernist” period. The overall emotion present in the “Romance” movement of the *Trio* is more complex, but small sections do suggest this simple, nostalgic longing. The oboe, used as a more passive character in the first “Décidé” movement, now takes the leading role in the second “Romance” movement.

Section A (Bars 1-8)—Exposition of two main themes

The second movement immediately sets an atmosphere of both intimacy and uncertainty (Ex. 4.31). The “Romance” begins with a four-bar oboe theme, marked *très modéré* and in a *piano* dynamic. Clarinet accompanies playing “*le plus pp possible*.” This oboe motive, based on a rising minor third, poses rhythmic ambiguity to begin the movement. Depending on the gesture of the interpretation, the listener can either hear the initial D of the oboe line as an anacrusis to the beat or as the first beat itself. Bassoon joins the oboe in presenting the second theme in bar 5, doubling two octaves lower. This second theme is more scalar and arpeggiated and outlines the B flat major triad in both instruments. While the addition of bassoon stabilizes the melodic line, the clarinet continues to unsettle it with altered notes and syncopated movement in bar 6. A move to the dominant chord in the oboe and bassoon melody in bar 8 creates an expectation of closure in B flat major, but Auric evades the perfect authentic cadence and uses a shortened 2/4 bar to take the line in an unexpected direction.

Très modéré ♩ = 69

The musical score consists of three staves: Oboe (Htb.), Clarinet in E-flat (Cl. en la), and Bassoon (Bsn.). The tempo is marked "Très modéré" with a quarter note equal to 69 beats per minute. The key signature has two flats (B-flat major). The time signature is 4/4. The Oboe part starts in bar 1 with a four-bar theme marked *p*. The Clarinet part starts in bar 1 with a more complex, syncopated line marked "le plus *pp* possible". The Bassoon part enters in bar 5 with a scalar, arpeggiated line. The score concludes in bar 8 with a shortened 2/4 bar, marked "Solo" and *mf*.

Example 4.31: G. Auric, *Trio*, II. “Romance,” bars 1-8, edited score.

It is curious and significant to observe that Auric does not indicate *espressif* in this opening, although he does give this indication in the recapitulation at bar 25. The minor thirds in the oboe

might evoke the lull and calm of a Brahms lullaby, but has Auric chosen to write in the oboe's most uncomfortable and unattractive duck register of low D's, C's and B's, and adds edge to the sound through the use of this timbre. This choice of instrument color must be seen as deliberate; the composer will, after all, use this oboe color again in the third movement to create an effect he marks as "rude."

The opening of this movement as recorded by the Trio d'anches de Paris brings out all of the discomfort inherent in Auric's writing. Oboist Myrtil Morel uses very little vibrato to warm the harshness of the low oboe sound. Additionally, clarinetist Pierre Lefebvre plays the accompanying eighth notes of the clarinet mechanically and metrically. Morel also breathes between bars two and three, thereby deliberately avoiding the creation of a longer, more directed phrase. The Trio d'anches de Paris' interpretation does become more flexible and expressive as the movement continues, but the initial dry and detached manner of playing may point to an interwar aesthetic identified by Claudio Arrau and discussed in Chapter 3. In this absolute approach to interpretation, heard often in recordings of the late 1930s, the interpreters add nothing to the score beyond what is clearly notated.

It can also be argued that through his choices of instrument color and by the absence of indications for expression, Auric has set up the tone of modernist irony in this movement. After all, Auric used woodwind instruments, played in a similar static manner to create a cold unsettled atmosphere in the introduction of Cocteau's surreal film *Le Sang d'un poète* (Noailles & Cocteau, 1930, 1:20"-1:59"). Seen with this perspective, the Trio d'anches de Paris' dry interpretation of the opening absolutely hits the mark.

Performing the "Romance" in the 21st century, musicians look to soften the possible harshness of this opening. Oboists strive to find a reed which will allow controlled attacks in the low registers and try to blend with the fluid accompanying line so easily attainable on clarinet. But even modern players may find a certain restraint and sense of reflection more fitting for this opening, saving the more overt expression for later bars when indicated by the composer.

Editing errors are not as abundant in the "Romance" movement, however a dubious dynamic indication can be found in bars 5 and 6. These bars show a confusing crescendo marking between oboe and bassoon. Both instruments play the same melodic line in octaves, however, while the oboe is asked to crescendo to the C of bar 6, the bassoon is asked to

crescendo to the B flat of the same bar. The gesture of decrescendo is also important; the oboe is clearly indicated to move away from the same note (the B flat) which the bassoon highlights. It is unclear whether Auric wishes the C minor harmony or the settled B flat major harmony to be the arrival point of the phrase (Exs. 4.32-4.33).

Example 4.32: G. Auric, *Trio*, II. “Romance,” Oiseau-Lyre oboe part, p. 10

Example 4.33: G. Auric, *Trio*, II. “Romance,” Oiseau-Lyre bassoon part, p. 10

Listening to the Trio d’anches de Paris interpretation, the ensemble shows a clear crescendo through bar 5 for both oboe and bassoon, but there is also indication of a secondary crescendo in bar 6 directed towards the B flat (OL 103, 1448, 1:06”-1:12”). Example 4.34 presents the proposed solution—a slight shift to open the crescendo and decrescendo for both instruments. While this does present ambiguity for dynamic motion for the five eighth notes at the top of the phrase, it does eliminate the oboe decrescendo away from B flat. This solution allows for freedom of interpretation at the top of the phrase and the significance of the B flat in the line.

Example 4.34: G. Auric, *Trio*, II. “Romance,” bars 5-6, edited score.

Other changes to this movement were minor: a *mezzo-forte* marking was added for the bassoon on the third beat of bar 16 in order to be consistent with the other two voices. The

presentation of the clarinet syncopation in bar 6 was modified to follow modern notational protocol (Gould, 2011, p. 170). Other differences which exist between the recorded performance and printed score were acknowledged but not changed. In bar 10, Morel plays a C natural on the final eighth note of the bar. This was clearly taken as a performance error and no change to the score was given (OL 103, 1448, 1:24”).

Section B (Bars 9-16)—Development

In the first B section Auric develops the initial material by means of harmonic transformation, by the use of imitation, and by fragmentation of the material (Ex. 4.35). The original four bar phrases shorten to two bars each and recombine to form a new four bar structure. In bar 9, now in E flat minor, the bassoon presents this new construction over two bars. The rising minor third motive continues here in the lowest voice and has now been intensified by the continuation of the motive in the high oboe voice through the bassoon’s held note. The poignancy of this two bar phrase increases in bar 10 with the appearance of a tritone between the bassoon A natural and the clarinet G flat (sounding note E flat). Tension subsides in bar 11 as the oboe brings back the more scalar second theme and the bassoon and clarinet settle into parallel third movement on a descending sequence. Returned to the original B flat major, bassoon and oboe begin a canonic presentation of the developed theme in bar 13 accompanied by an inner embroidered line of sixteenth note movement in clarinet. Bassoon joins clarinet in this figure in bar 15, delivering a modulation to C major in bar 16.

9
Htb.
Cl. en la
Bsn.
mf
mf
espressif
p

12
mf
pp
mf

14
cresc. poco a poco
cresc. poco a poco
p cresc. poco a poco
mf
mf
mf

Example 4.35: G. Auric, *Trio*, II. “Romance,” bars 8-16, edited score.

In performance, this section presents the first indication for expression with the marking of *espressif*, in the oboe. The rising figure in the bassoon is repetitive and simple, but becomes plaintive when the line can be passed fluidly between the two instruments and when the oboe takes time to fully enjoy the rich sentiment of this eighth-note figure. Auric uses this simple moment of nostalgia to begin warming and transforming the “Romance” movement. The arrival on the high B flat in bassoon in bar 10 which continues on to a high E flat in oboe is the pinnacle point of this phrase, and both players can savor the moment. Respecting the *piano* dynamic of bar 11 will ensure that clarinet and bassoon do not cover the oboe line; in bar 12, the final eighth notes which end the phrase for the lower voices are best approached with weight and

diminuendo. When the minor third motive returns again in bar 13 in oboe and bassoon, the sixteenth-note clarinet accompaniment can be used to create a restless tension to motivate the phrase forward. Together, clarinet and bassoon can use this figure of rising sixteenth-notes to support the oboe's arrival on high E natural and the uplifting modulation to C major.

In the Trio d'anches de Paris recording of the movement, the playing of the ensemble becomes much more flexible and more interesting in this section. Contrary to oboist Morel's approach in the opening, Fernand Oubradous underemphasizes the anacrusis and rises with the upward interval (OL 103, 1448, 1:18"-1:32"). Morel intensifies the line with much richer color and a much more prominent use of vibrato. The gesture is simple but poignant. The sixteenth-notes of the clarinet in bars 13 and 16 are mobile and propel the crescendo to the high point of the phrase in bar 16. Oubradous uses his sixteenth-note figure on the third and fourth beats of bar 16 to relax movement and create a moment of repose in the phrase before continuing to the new section.

Two corrections of notation were needed in bar 11 of this section. The bassoon dynamic of this bar was changed to *piano* to match clarinet and to ensure that this two-voice figure does not cover the oboe melody. Additionally, a wrong note was discovered in this bar for clarinet. The second appearance of the written pitch A after the third beat was corrected to an A flat to follow the descending sequence of the phrase.

Section B1 (Bars 17-24)—Second Development

The second development section continues unexpectedly and the momentary elation of the C major of bar 16 wiped away by a new dissonance (Ex. 4.36). While the E natural (written G) of the previous section continues in the clarinet in a rhythmically diminished variation of the first theme, the oboe plummets from its highest to its lowest register, and its D flat creates a tritone clash with the clarinet's sounding G (written B). This momentary edge is immediately resolved in bar 18 when oboe resumes a more favorable register and a more ethereal instrumental color returns to the ensemble with the use of higher register clarinet and tenor register bassoon. The use of the acciaccatura in clarinet in bars 19 and 20 gives a brief nod to the opening theme from the "Décidé" movement. A cadence to F major is created in bar 20.

The D flat of bassoon in bar 21 brings an unexpected B flat minor and a further rhythmic development of the first theme, echoed by oboe in the following bar. Against this varied theme, the clarinet resumes its inner sixteenth-note accompaniment in syncopated rhythm. Two transitional bars return the section to the re-exposition of bar 25.

Example 4.36: G. Auric, *Trio*, II. "Romance," bars 17-24, edited score.

Performers are presented with many opportunities for experimenting with instrumental color and playing with dynamic in this second development. Between bars 17 and 18, a complete transformation of mood takes place as Auric abandons the dissonance moves to plaintive expression; using variation of instrumental color is fundamental for expressing this

change. The parallel lines between clarinet and bassoon in bars 19 and 20 require performers to discover similar articulations and manner of phrasing. A missing slur was added to the bassoon part in bar 20 to ensure this corresponding articulation. In clarinet, a slight slowing to the final acciaccatura figure of bar 21 allows a settling in to the F major cadence. As in the previous section, the syncopated inner movement of clarinet can motivate the bassoon and oboe phrases of bars 21 and 22.

Emotionally, bars 23 and 24 pose final moments of doubt and questioning to end the development. Auric conveys this expression through the use of repeated short motives, filled with wistful “sighing” dynamic movement, a detail which should be exaggerated and enjoyed in performance. Articulation marking for bassoon was missing in these bars, and the corrected edition applies slurs to create groupings of four eighth notes. A slight *rallentando* in clarinet and bassoon can bring closure to this section and create the transition to the re-exposition. In the Trio d’anches de Paris recorded interpretation, this *rallentando* is accomplished effectively by Lefebvre and Oubradous at 2:17-2:20 (OL 103, 1448). This slowing of movement also creates the needed space for the ensemble to take a full breath before beginning the new section.

Section A' (Bars 25-37)—Re-exposition

Bars 25-32

The final thirteen bars of the piece bring a satisfying end to the movement. Auric accomplishes his very complete ending by returning to the home key B flat major and presenting the familiar material in slight variation (Ex. 4.37). Auric returns the two themes to their original four bar length but the anacrusis of the oboe theme which made the downbeat ambiguous in the exposition has disappeared, and the first theme begins solidly on the first beat of the bar. Tonality, only implicit in the exposition, has been clarified in the re-exposition by B flat octave repetitions in the bassoon accompaniment. But the clarinet (and later bassoon) continues the off-beat 16th note figure, indicating that the movement must settle further before ending. These 16th notes relax slightly at the end of the phrase when Auric marks the bassoon line with a *cédez*, in effect to take time and give up on the relentless forward movement of the figure. As in the exposition, the second theme (here presented in bars 29 to 32) refuses to resolve at the end of the

fourth bar. The oboe and bassoon hold a long F, a prolonged dominant while the clarinet continues to rise chromatically.

Example 4.37: G. Auric, *Trio*, II. “Romance,” bars 25-32, edited score.

The composer is not rushed to end the movement and prolongs the resolution, not only by adding five extra bars to the end, but also noting several instances (*cédez*, *ritenuto*, and *élargi*) for the performers to take time within the phrases (Ex. 4.38). The recapitulation also completes what was robbed from the exposition, effectively replacing the cadence to B flat major and the

two stolen beats of the 2/4 measure of bar 8. The second theme is restated in bar 33, divided between the three instruments (Ex. 4.39, highlighted in red). The phrase is further expanded by *ritenuto* in the bassoon line and *élargi* in the clarinet line.

Example 4.38: G. Auric, *Trio*, II. “Romance,” bars 33-37, edited score.

To provide an even more thorough conclusion, Auric ends the movement with an extra statement of the B flat major chord in the last bar, effectively replacing the tonic resolution and missing two beats removed from bar 8.

III. “Final”

The third “Final” movement shares many characteristics with the opening “Décidé.”. The “Final,” again in D major, is lively and joyful and based on thematic material which recalls popular song and dance. Although there are frequent returns to thematic material in the “Final,” the label of Rondo is difficult to apply: the returns to the first theme are very brief; the last return, not literal, is in a 7/4 variation and too different to the ear to be heard as a true return. The movement can be more accurately seen as a five-part song form (Table 4.5).

Table 4.5: Abbreviated Form Chart, G. Auric, *Trio*, III. “Final”

| III. “Final”—Five-part Song Form | | | | |
|---|-------------------------|--------------|---|------------------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-28 | 28 (14+14) | A | Exposition of first theme | D major |
| 29-100 | 72 (13+16+16+9+11+7) | B | Exposition of secondary theme | B minor, D major, A major |
| 101-114 | 14 | A' | Return to first theme | D major |
| 115-170 | 56 (12+12+12+6+8+6) | B' | Development of secondary theme | F major, A flat major |
| 171-214 | 44 (6+8+12+6+8+6+12) | A'' | Variation on first theme and conclusion | D major |

This movement is built on two main themes: the first theme, in compound triple, bears similarity to the French patriotic folk song tradition; the second theme is more lyrical and waltz-like. Diversity and variation in the “Final” movement come from Auric’s exploration of the triple meter and transforming his two main themes into popular music genres from folk songs to accordion waltzes.

Section A (Bars 1-28)—Exposition of first theme

Bars 1-4

The 9/8 theme which opens the movement in oboe is spirited and effervescent (Ex. 4.39). The clarinet and bassoon provide a larger three-beat figure at the bar level, always accented or ornamented to give emphasis to the first beat of the bar and a rustic accordion waltz character to the music. As in the “Décidé” movement, Auric uses the bright key of D major. It is in this

movement that “popular modernism,” dictated by the FMP which called for the incorporation of patriotic or folk material, becomes most apparent.

Vif et joyeux ♩. = 160

Example 4.39: G. Auric, *Trio*, III. “Final,” bars 1-4, edited score.

While the exact source of this theme has yet to be discovered, the compound meter and interval movement (rising to octave, settling to fourth) suggests the triumphant character of patriotic folk melody. As Christopher Lee Moore (2006) has written, Auric often wrote his own patriotic songs for use in his works, so the theme may be an original composition (p. 166). The convention of the patriotic song genre and the similarity to Auric’s jaunty compound rhythm theme is shown in a typical melody such as the war song, “Trois jeunes tambours” (Ex. 4.40).

Voice

Trois jeunes tam bours_ s'en re - ve-naient de guer - re, Trois jeunes tam bours_ s'en
re-ve-naient de guer' Et ri et ran ran-pa-ta- plan_ S'en re-ve-naient de guer - re

Example 4.40: Traditional 18th cent., “Trois Jeunes tambours.”

Bars 5-14

The structure of this first theme is an unusual length of fourteen bars. The initial phrase is four bars in length and presented in simple repetition (a, a), but the following phrase (repeated in modification, (b, b’)) is only three bars in length (Ex. 4.41). Phrases of six bar length can be

found throughout this movement, indicating a less formal and classical, more folk music feel to the “Final”.

The image displays two systems of musical notation for three instruments: Htb. (Horn in B-flat), Cl. en la (Clarinet in A), and Bsn. (Bassoon). The first system covers bars 5 through 14. The Htb. part begins with a five-measure rest (marked '5') followed by a melodic line starting on bar 6. The Cl. en la and Bsn. parts have a seven-measure rest (marked '7') followed by their respective parts starting on bar 8. A first ending bracket labeled '1' spans the final two measures of the first system. The second system covers bars 10 through 14, with the Htb. part starting on bar 10 and the Cl. en la and Bsn. parts starting on bar 11. The Bsn. part in bar 15 (the first bar of the second system) features a complete closure with a cadence.

Example 4.41: G. Auric, *Trio*, III. “Final,” bars 5-14, edited score.

Bars 15-28

The bassoon repeats the opening theme in bar 15, however this repetition features complete closure with a cadence in bar 28 (Ex. 4.42). Another variation to this repetition of the first theme is the altered length of the pick-up note. While the oboe originally begins the theme with an eighth note anacrusis, the anacrusis for the bassoon effectively begins on the third complete beat of bar 14. Auric will continue to play with the anacrusis length for comic effect throughout the movement.

The image shows a musical score for three instruments: Horn in B-flat (Hrtb.), Clarinet in A (Cl. en la), and Bassoon (Bsn.). The score is divided into three systems of five bars each, labeled 14-18, 19-23, and 24-28. The key signature has two sharps (F# and C#). The first system includes a 'Solo' marking above the Bassoon part in bar 15. The notation includes various rhythmic values, accents, and phrasing slurs, illustrating the 'Final' section of the piece.

Example 4.42: G. Auric, *Trio*, III. “Final,” bars 14-28, edited score.

Articulation and forward motion are the main challenges of the first theme. This first theme has the rustic lilt of the folk song, with repeatedly accented first beats tying the rhythmic movement of the accompaniment strongly to the bar. Yet Auric marks the movement *Vif et joyeux*. Interpreters must find a way to overcome the weight of the one bar phrasing of the accompaniment in order to create the forward motion required of a lively theme. In other words, performers must find a way to use the accented first beat not as a heavy arrival point in the phrase, but as a motivating launching point to propel the phrase. The 9/8 theme has the advantage of being built on anacrusis motion; with light articulation, the constant iambic, short-long pattern will move forward naturally. Both the oboist who first presents the theme and the bassoonist who repeats it must agree on a similar light articulation.

Once again in this movement, the instrumental virtuosity heard by the Trio d’anches de Paris in their recorded interpretation stands out. The ensemble takes the “Final” movement at 170 bpm, far faster than the 160 proposed by Auric, however, the lilt and lift which potentially comes from the strongly accented first beat of the first theme becomes lost at this rapid tempo, as is the heavy accordion-like gesture of the accompaniment. The coordination of the ensemble, however, is remarkable. Clarinetist Pierre Lefebvre succeeds in bringing out impressive chromatic eighth note runs but then is skilled at immediately disappearing into the texture on less prominent accompaniments. When trading the first theme melodic figure, oboist Myrtil Morel and bassoonist Fernand Oubradous present identical and homogeneous articulation length and style.

Section B (Bars 29-100)—Exposition and development of second theme

The B section is long and full of striking contrasts of tempo, dynamic and articulation. This new longer section is built upon many small returns to a second theme which is first introduced in the bassoon in bar 29.

Bars 29-32

This second theme presents a new waltz-like movement, indicated by the four-bar legato bassoon phrase moving at the dotted quarter note level (Ex. 4.43). Oboe and clarinet accompany with a rising motive followed by downward sliding chromatic scales.

The musical score for Example 4.43 consists of three staves: Horn (Htb.), Clarinet in E-flat (Cl. en la), and Bassoon (Bsn.). The music is in 3/4 time with a key signature of one sharp (F#). A box with the number '3' is placed above bar 29. The Horn and Clarinet parts are marked *mf léger* and feature a rising eighth-note motif followed by a descending chromatic scale. The Bassoon part is marked *mf* and features a four-bar legato phrase of dotted quarter notes.

Example 4.43: G. Auric, *Trio*, III. “Final,” bars 29-32, edited score.

This new theme also introduces a new character and rhythmic movement: a lyrical waltz, marked *léger*. The highly-articulated and accented opening accompaniment has changed to become more legato in the oboe and clarinet. No tempo change is indicated, however, and players are challenged to find the lyric character without loss of forward motion.

Bars 33-41

Auric continues the section with two awkward answering phrases, of four bar and five bar length respectively (Ex. 4.44).

Example 4.44: G. Auric, *Trio*, III. "Final," bars 33-41, edited score.

The first phrase brings rhythmic agitation to the lyrical waltz. To further diversify the possibilities of the triple meter, the composer adds four bars in 3/4 with simple eighth note subdivision in the oboe in bar 34 and later in clarinet in bar 36. The 9/8 meter is returned to all three instruments in bar 37 and a rising figure moves to an F sharp major dominant chord. This first presentation of the second theme closes completely with a cadence to B major in bar 41. This first four-bar phrase and its introduction of the 3/4 meter require rhythmic precision. Maintaining tempo while making the sudden switch from compound to simple subdivision presents a challenge for any ensemble.

Bars 42-57

Auric continues the lyrical 9/8 movement in D major. The waltzing second theme continues in variation between bassoon and clarinet in bar 42 in a phrase now extended to six bars (Ex. 4.45).

The musical score consists of three systems of three staves each. The top staff is for Horn (Htb.), the middle for Clarinet in B-flat (Cl. en la), and the bottom for Bassoon (Bsn.). The key signature is D major (one sharp) and the time signature is 9/8. The dynamic marking is *mf*. The first system (bars 42-46) is marked with a box containing the number '5'. The second system (bars 47-51) is marked with a box containing the number '6'. The third system (bars 52-57) continues the musical phrase. The bassoon and clarinet parts play a waltzing second theme in variation.

Example 4.45: G. Auric, *Trio*, III. "Final," bars 42-57, edited score

The oboe accompanying line has become much more complex in bar 42 and takes over as a countermelody. The following six bar phrase modulates to A major and thins in texture as the oboe drops out and the countermelody is taken over as main melody in the clarinet. The composer uses the last three bars of this phrase to prepare the cadence finally using as descending sequence in the bassoon to cadence into A major.

Bar 42 combines three different articulations and three differing rhythmic motifs and has a tendency to sound very busy and disjoint. Bassoon continues the lyrical waltz with movement at the level of the bar; clarinet shares in the waltz but adds movement at the eighth note layer; oboe has a countermelody which features a bar long anacrusis to an articulated lifting figure. An aid to ensemble in this section is coordinating voices which function jointly (bassoon and clarinet in the first bar waltz, for instance). Adherence to these details can instantly clarify texture and function in this section.

Bars 58-73

A *Meno* section beginning in bar 58 brings back yet another variation on the secondary theme, as the oboe, playing in its lowest register begins a comical heavily-accented dance (Ex. 4.46). A weighty accompaniment in clarinet and bassoon is again suggestive of the accordion. The tonality remains in the A major established in the previous section, but the lyrical movement has been lost and has been replaced by this new burlesque-type waltz.

The *Meno* section of bar 58 is an opportunity for witty display of instrument parody, as it presents the theme first as a grotesque oboe waddle, followed by a lighter and more lyrical response in clarinet and oboe. The composer clearly wishes for this section to sound rough and comical as he uses the indication of *rude*; additionally he uses a new articulation, the vertical wedges of the *martellato* indicating strong but short accent. Almost apologetically, *legato* and in *piano* dynamic, the clarinet returns to the lyric presentation of the theme in bar 66. As in the re-exposition of the second “Romance” movement, the oboe is allowed to redemption, given a four bar waltz phrase in a more favorable register to close the section. Again, the section closes completely with a cadence in A major in bar 73.

58 **7** *Meno*
 Htb. *f rude*
 Cl. en la *f marcato*
 Bsn. *f marcato*

65 **8**
p
p en dehors
p

69
léger
léger
léger
mf

Example 4.46: G. Auric, *Trio*, III. "Final," bars 58-73, edited score.

Bars 73-83

Auric introduces ten bars of transitional material in bar 73 as bassoon initiates two F sharp minor arpeggios (Ex. 4.47). The line rises to end on an implied A dominant seventh in bar 82. The importance of these ten bars is the possibility they present for tempo change. Markings of tempo are confusing in the B section as Auric follows the *Meno* section of bar 58 to 73 with yet another indication of *meno* in bar 83. These indications are curious because the composer gives no indications for retaking the tempo in the ten bars between the two *Meno* indications.

9
74

Htb.

Cl. en la

Bsn.

mf

mf

mf

mf

79

10 Tempo (Meno)

cresc.

f

mf

cresc.

f

mf

f

mf

Example 4.47: G. Auric, *Trio*, III. “Final,” bars 74-83, edited score.

For more clarification of tempi in this section, the Trio d’anches de Paris recording was consulted. Curiously, the players make very little difference in tempo for the *Meno* sections at bar 53 and at bar 83. Sonic Visualiser was used to graph metronomic variation in this movement. The graph in figure 4.3 (where the “Y” axis represents beats per minute and vertical lines represent the larger sections of the movement) shows the first 101 bars of the “Final,” the A section and B section of the work. Large vertical lines have been added to identify moments of breaking and sectioning. As can be seen, the two *Meno* sections, beginning in the middle part of the image shows the same range of tempi (between 160-190 bpm) as the Tempo primo of bar 101. Another distinct feature visible with the Sonic Visualiser graph is the clear divisions which the ensemble creates by the use of time and space. The large vertical dips on the graph indicate moments of complete break in the musical line. These breaks in the music must be seen as added for clearly technical reasons.

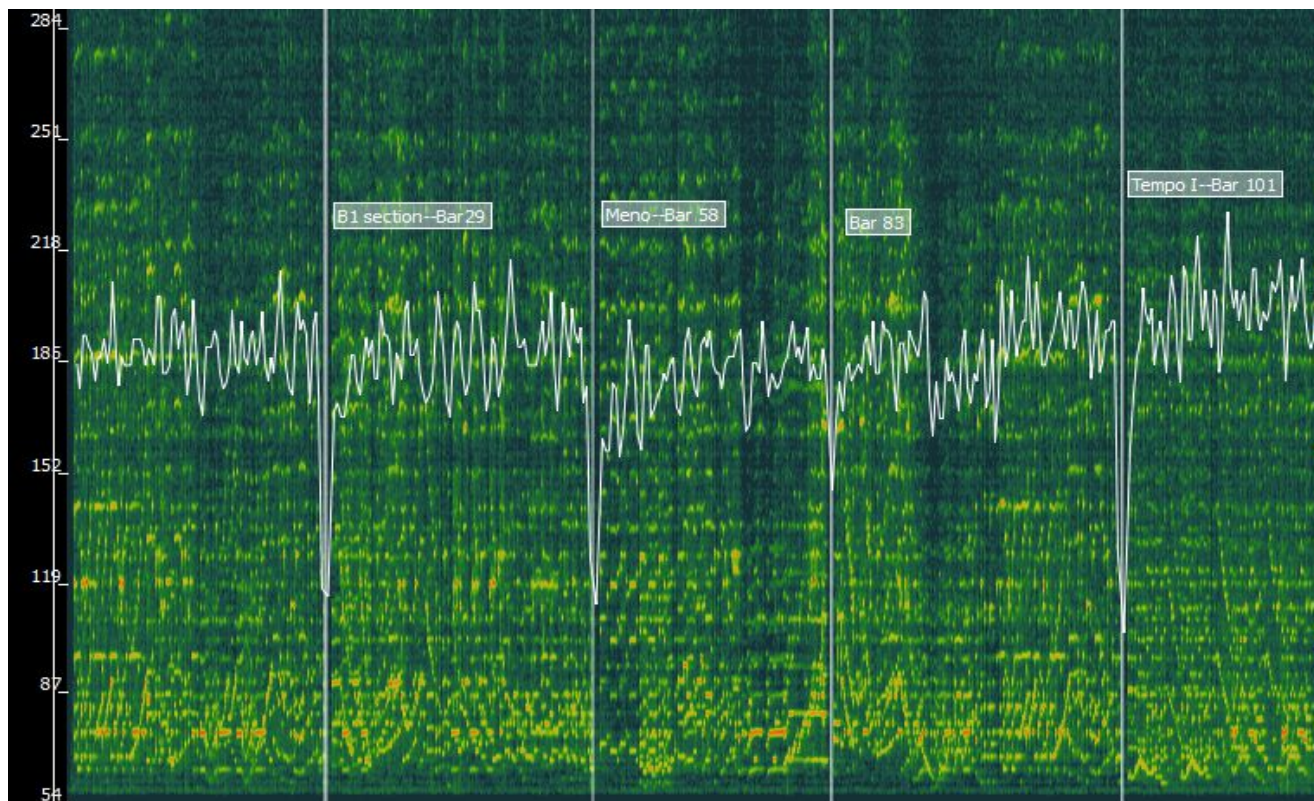


Figure 4.3: Sonic Visualiser graphing of metronomic variation, G. Auric, *Trio*, III. “Final” bars 1-101 (OL 104, 1451, 0:00”-1:51”).

As was the case with the “Décidé” movement recorded on OL 103, the time limitation of the 78 rpm disc required that the “Final” be divided over two sides of OL 104. By using more time between each section, the group manages to establish a structure of breaking the work into sections. This manner of sectioning of the work prepares the listener for the largest break created at bar 115 at the moment where the disc side ends and the record must be flipped. In a modern more continuous performance, the phrase between bars 73 and 83 can be easily used to provide tempo variation either *rallentando* or *accelerando* to break up the tedium of sustaining tempo between the two *Meno* sections.

Bars 83-100

The composer returns to D major in bar 83 and again presents the secondary theme. Here, however, the theme is not obvious but can be found hidden between the three voices. Example 4.48 shows the melodic design in red.

83 **10** Tempo (Meno)

Htb. *mf*

Cl. en la *mf*

Bsn. *mf*

88 *f*

11

94 *pp* *mf*

Example 4.48: G. Auric, *Trio*, III. “Final,” bars 83-100, edited score.

This variation will later bring back the 3/4 time signature gradually applied to all three instruments. In bar 94, the composer uses nine bars of transition both to reestablish the 9/8 subdivision and to return to the home key of D major.

Section A' (Bars 101-114)—Return to first theme

The oboe marks a strong return to the first theme returns in bar 101, the anacrusis reinforced and lengthened now to a dotted quarter note (Ex. 4.49). The fourteen bar theme is only stated once on this return, the final six bars an identical restatement of bars 23 to 28. As earlier, this restatement ends in a perfect cadence. Auric also writes a fermata over the last beat of the bar indicating a complete stop and end to the section.

The musical score is presented in three systems, each containing three staves for Horn (Htb.), Clarinet in B-flat (Cl. en la), and Bassoon (Bsn.).

- System 1 (Bars 100-114):** Starts at bar 100. A box labeled '12' with '1° Tempo' above it is placed over bar 101. The music begins with a dotted quarter note anacrusis. Dynamic marking *f* is present. A fermata is placed over the final bar (114).
- System 2 (Bars 105-114):** Starts at bar 105. A box labeled '13' is placed over bar 106. This system continues the melodic lines from the first system.
- System 3 (Bars 110-114):** Starts at bar 110. This system concludes the section with the final cadence.

Example 4.49: G. Auric, *Trio*, III. "Final," bars 100-114, edited score.

Theatrical comedy is again brought out by Auric's manner of playing with the anacrusis of his first theme each time the material returns. At the beginning of the movement, the anacrusis is a simple eighth note on the ninth beat of the bar (Ex. 4.39, p. 285). When the

bassoon repeats the theme in bar 15, the anacrusis again is an eighth note, but now presented on the seventh beat of the bar. On the third return to the theme, however, the anacrusis transforms completely; the composer has lengthened the note to a full dotted quarter and added a tenuto. With these indications, Auric invites the performer to add a dramatic and comic moment of suspense before jolting back into the theme. By the three repetitions and the music hall singer technique of suspending a note, the composer diversifies and sets up the comedic technique of a perfect “comic triple,” establishing a pattern and then completely breaking expectations on the third. The notation of the anacrusis here can be deceptive and the third dotted quarter note in bar 100 of the oboe part could easily be misread to be the end of the previous phrase. To clarify this moment, a parenthetical addition of a breath mark caesura was added to the edited score. After a brief moment of rest in bar 100, the oboist can retake the first theme with all the vigor and energy of the initial presentation.

Section B' (Bars 115-170)—Development of second theme

Bars 115-130

Auric uses the same modulation here as in the “Décidé,” moving from D major to F major to begin a contrasting section. Though the clarinet figure outlines the F major scale (written A flat major) in bar 115, hints of D minor make this section tonally ambiguous. Although the section is in 3/4, rhythmic subdivision in the clarinet vacillates between simple and compound. The second theme of bar 29 can be heard in bar 117 incorporated into a waltz in the lowest register of the clarinet (Ex. 4.50).

The lyrical movement of the waltz is most easily achieved by phrasing at the bar level and feeling the phrase in one rather than three. The section is constructed with traditional use of the ensemble, with oboe carrying the melody and bassoon and clarinet providing the accompaniment.

115 **14** $\text{♩} = \text{♩}$

Hrtb. *mf* *pp*

Cl. en la *mf* *p*

Bsn. *mf* *p*

121 **15**

mf *p*

126

mf *mf* *mf*

Example 4.50: G. Auric, *Trio*, III. "Final," bars 115-130, edited score.

Bars 131-157

The waltz becomes heavier in bar 139 with the introduction of longer accompanying notes and the weight of tenuto markings in bassoon (Ex. 4.51).

131 **16**

Htb. *p* *mf* *p*

Cl. en la *p* *mf* *p*

Bsn. *mf*

138 **17**

p *p*

145 **18**

mf en dehors

152 *mf* *mf* *mf*

Example 4.51: G. Auric, *Trio*, III. "Final," bars 131-157, edited score.

The repetitive nature of this section allows it to become rather hypnotic, like the waltz of a music-box. Auric stays with this waltz for over forty bars and the regularity of it presents few performance problems to the ensemble.

Bars 157-170

Increasing dynamic and use of chromaticism adds a new tension to bar 154. Alarm-like accented figures appear in clarinet and bassoon in bar 157, as oboe begins an accelerating chromatic wail in bar 161 (Ex. 4.52). After three *fortissimo* struck chords, this section ends strongly on an A dominant 7th chord, preparing the return to the home key.

The musical score consists of two systems. The first system, labeled '19', covers bars 157 to 162. It features three staves: Htb. (Horn in B-flat), Cl. en la (Clarinet in B-flat), and Bsn. (Bassoon). The Htb. staff has a chromatic wail starting at bar 157, marked with a box '19'. The Cl. en la and Bsn. staves have accented figures. Dynamics include *f* and *mf*. The second system, labeled '20', covers bars 163 to 170. It features three staves: Htb., Cl. en la, and Bsn. The Cl. en la staff has an accelerating chromatic wail starting at bar 163, marked with a box '20' and 'accel.'. The Bsn. staff has a final chord marked *ff*. Dynamics include *f* and *ff*.

Example 4.52: G. Auric, *Trio*, III. "Final," bars 157-170, edited score.

The accelerando which closes the section is best led from the clarinet, the most prominent voice in the phrase at this point. The Trio d'anches de Paris ends this waltzing middle section with a tremendous accelerando led by clarinetist Pierre Lefebvre. On the recording, the group actually begins the accelerando in bar 157, six bars before the written indication and gathers a final tempo which exceeds 200 bpm (OL 104, 1452, 0:49"-0:56").

Section A' (Bars 171-214)—Return to first theme in variation

Bars 171-184

In bar 171, Auric again returns to the original key of D major and brings back the first theme, hidden in a curious oboe 7/4 variation (Ex. 4.53). A moment of parody and reference to comic cinema can be heard here as Auric presents a tipsy tune befitting of a Charlie Chaplin scene. The humor of this moment is heightened by the fact that while the clarinet and bassoon provide their staggering, hiccupping accompaniment, the oboe has brought back the first patriotic theme and recast it in this less than noble setting.

171 **21** *Meno mosso*

Htb. *mf*

Cl. en la *mf très léger*

Bsn. *mf très léger*

174 **22**

179

Example 4.53: G. Auric, *Trio*, III. "Final," bars 171-184, edited score

The first theme smoothes to 3/4 after four bars, becoming more rhythmically regular and legato with a passing eighth note figure between clarinet and bassoon in bar 179 and 180. A long A in oboe in bars 182-183 prepares the dominant chord.

In performance, there is the possibility for a full stop and breath before beginning this 7/4 section. Once again a *Meno* tempo is marked, but when the movement sobers to 3/4 in bar 176, a brisk chosen tempo allows the waltz to be felt in one beat per bar rather than in three. Clarinetists can enjoy the comedy of the hiccupping grace notes.

The Trio d'anches de Paris performance of this section is compelling. After an exciting *accelerando* in the previous section, the sudden fall into the loping 7/4 *Meno mosso* has the comic timing of a well-prepared joke. The group actually takes a slower tempo to begin the 7/4 with Lefebvre and Oubradous setting up a relaxed and heavy accompaniment to Morel's lightly articulated restatement of the first theme. Tempo begins to return to its previous rapid clip when the music settles into 3/4 in bar 176. Alone on the six eighth notes which end the section, Oubradous adds another not written but effective *accelerando* to end the section (OL 104, 1452, 0:49"-1:03").

Bars 185-196

In bar 185, the composer again disguises a presentation of the first theme through the use of meter and tempo (Ex. 4.54). In 6/8 and at a tempo marked "*Très lent*," Auric uses high register bassoon to present the theme as a slow chorale between bassoon and clarinet.

Against this transformed theme, oboe maintains the waltz movement through the use of florid 16th note accompaniment. Unexpected slowing before the final ending is reminiscent of the works of Beethoven and similar to what would be seen at the end of the 9th symphony where, after bars of build up, the composer returns to *adagio* movement and a reduced texture of voices to present a final return of transformed thematic material. The *Très lent subito* indication applies to the third eighth note "E" of the bassoon, a note which functions as an anacrusis to the new slower tempo. Though not marked, the sixteenth note responses of the oboe suggest a freer more forward movement, followed by a slowing to the bassoon and clarinet tempo on the eighth notes which end the phrase. Diverse dynamics are called for in the *lent* section as well. The clarinet and bassoon move from triumphant *forte* to a more intimate *piano* in the second phrase

of the section. The bassoon again is responsible for the change of tempo which returns to the Tempo I° of bar 197.

185 **22** Très lent sub.

The musical score consists of three systems of staves. The first system (bars 185-188) shows the Horn, Clarinet in E-flat, and Bassoon parts. The Horn part has a complex rhythmic pattern starting in bar 188. The Clarinet part has a melodic line with dynamics *f*, *mf*, and *p*. The Bassoon part has a melodic line with dynamics *f*, *mf*, and *p*. The second system (bars 190-193) continues the parts, with the Horn part having a melodic line and the Bassoon part having a melodic line with dynamics *p* and *mf*. The third system (bars 194-196) shows the Horn part with a melodic line and the Bassoon part with a melodic line and dynamics *mf* and *p*.

Example 4.54: G. Auric, *Trio*, III. "Final," bars 185-196, edited score.

Bars 197-214

Also as Beethoven does in the 9th Symphony, Auric introduces a sudden return to Tempo I° for the last 18 bars of the work giving the work a dramatic and virtuosic sprint to the end (Ex. 4.55). Auric again uses a pedal note in the bassoon, in this case a repeated A, to enforce the dominant for the final cadence to end the work.

197 **24** Tempo 1°

Htb. *f*

Cl. en la *mf*

Bsn. *mf*

25

202

f

26

208

cresc. e accel. *poco a poco* *ff* *ff long*

cresc. e accel. *poco a poco* *ff* *ff long*

cresc. e accel. *poco a poco* *ff* *ff long*

Example 4.55: G. Auric, *Trio*, III. “Final,” bars 197-214, edited score.

Following the accelerando, breath and time are logical in bar 212 before creating the final cadence. This is the approach of the Trio d’anches de Paris as they end the work with flair at 3:40”-3:48” (OL 104, 1452).

Conclusion

There is no questioning the facility and mastery which all three players of the Trio d'anches de Paris display on their instruments. The sheer technical difficulties of the Auric *Trio* pose no problems for the ensemble. This work, particularly difficult for clarinet, gave Pierre Lefebvre an opportunity to display his virtuosity in the many rapid and complicated passages. The experience of the players in ensemble is also evident in this performance. The Trio d'anches de Paris would have been playing together for 11 years at the time of the recording and had achieved their long-sought homogeneity of sound and articulation. The highly-articulated Auric *Trio* showcases this conformity which the group achieves in several passages. In addition, the composer's technique of splitting melodic line between instruments such as seen in the "b" theme of the "Décidé" movement or the B section of the "Final" shows off the quick response and admirable coordination between the three players.

As has been shown, true to "popular modernism" and the urgings of the FMP, Auric uses revolutionary-type song as the main theme of the third movement. The *Trio* does defy Christopher Moore's definition of the "popular modernism" concept in that it uses circus and music hall as a source. This reference back to popular street entertainment does link the work equally to the "lifestyle modernist" definition. Also significant is the fact that the premiere performance of the work was for the La Sérénade composer society. The audience for the first performance would have been a similar group of elite aristocrats who originally welcomed "lifestyle modernism" works of Les Six. In this contradiction, the *Trio* clearly embraces both aesthetics.

The musicians of the Trio d'anches de Paris do present a conservative interpretation of the work: they are true to the printed material without exaggerating detail or adding expression. This again resonates with Claudio Arrau's definition of the interwar style of performing which identifies the musician as merely a conduit of the notated page. However, part of the value of these recordings is this neutrality and fidelity of the performers which can be trusted as a reference for editing the scores. While modern performers may make significantly different interpretive choices, the contrast offered by early recordings force the listener to look beyond current performance conventions and look deeper into the score for justifications.

Edited Score—G. Auric, *Trio pour hautbois, clarinette et basson* (1938)

à Henri Sauguet

Trio
pour hautbois, clarinette et basson

Georges Auric

Edited by Catherine Stockwell

I. Décidé

Décidé ♩ = 156

Hautbois

Clarinette en la

Basson

1

f joyeux

f joyeux

f

(sf)

(sf)

2

p très léger

p

p

3

mf

f

mf

mf

f *p*

mf

mf

mf

f *p*

mf

4

f *pp*

p

mf

cresc. poco a poco

f

f *pp*

p

mf

cresc. poco a poco

f

f *p* *pp*

p

mf *cresc. poco a poco* *f*

5

6

p

mf

f

p

mf

f

p

mf

2

54 7

mf p mf cresc. f

mf p mf cresc. f p

mf p mf cresc. f

65 8 meno 9 *A tempo*

p mf

77 10

cresc. poco a poco f p

cresc. poco a poco f p

cresc. poco a poco f p

89 11

cresc. poco a poco ff f

cresc. poco a poco ff f

cresc. poco a poco ff f

101 12 13

ff f ff

ff f ff

ff f ff

112 14 **Meno**

f *mf* *pp* *pp* *f* *pp*

Solo

124 15

p *mf* *p* *p* *mf* *p*

138 16 17

mf *p* *mf* *p* *mf espres.*

150 18

pp *pp* *p*

161 19

cresc. *mf* *pp* *cresc.* *mf* *pp* *cresc.* *mf* *pp*

223 26

f *f* *f*

234 27

p *p* *mf*

244 28

mf *f* *mf* *f* *f* *f* *f* *f*

254 29 30

pp *p* *mf* *p* *pp* *pp* *p* *mf* *pp*

265 31

p *mf* *cresc.* *poco a poco* *f* *ff*

p *mf* *cresc.* *poco a poco* *f* *ff*

p *mf* *cresc.* *poco a poco* *f* *ff*

274 32 *accel.*

mf *dim.* *p* *mf* *p* *pp*

II. ROMANCE

Très modéré ♩ = 69

Hautbois *p*

Clarinette en la *le plus pp possible*

Basson *pp*

6 1

mf *espressif* *p*

mf *mp*

12

mf *pp* *cresc. poco a*

mf *p* *cresc. poco a*

16 2

poco *mf* *p* *pp* *mf*

poco *mf* *Solo* *mf* *p* *mf*

poco *mf* *p* *mf*

21

p *mf* *mf* *mf* *mf*

Solo

25

3

p expressif *p* *pp*

28

cédez

Tempo I

mf *mf* *p* *mf* *p*

32

4

rit. élargi

p *pp* *mf en dehors* *librement* *p* *pp* *p express.* *mf* *p*

Vif et joyeux ♩ = 160

III. FINAL

Hautbois *f*

Clarinette en la *f*

Basson *f*

8

6 1

12 2

Solo

18

24 3

mf léger

mf léger

mf

30 4

f

f

f

Musical score for measures 36-41. The score is in 3/4 time and consists of three staves: Treble, Bass, and Bass. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many rests and slurs.

Musical score for measures 42-47. The score is in 3/4 time and consists of three staves: Treble, Bass, and Bass. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many rests and slurs. The dynamic marking *mf* is present in all three staves.

Musical score for measures 48-53. The score is in 3/4 time and consists of three staves: Treble, Bass, and Bass. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many rests and slurs.

Musical score for measures 54-61. The score is in 3/4 time and consists of three staves: Treble, Bass, and Bass. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many rests and slurs. The dynamic marking *f rude* is present in the Treble staff. A box labeled '7' is placed above the Treble staff.

Musical score for measures 62-67. The score is in 3/4 time and consists of three staves: Treble, Bass, and Bass. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many rests and slurs. The dynamic markings *f marcato*, *p*, and *léger* are present in the Treble staff. The dynamic markings *f marcato* and *p* are present in the Bass staff. A box labeled '8' is placed above the Treble staff.

10

71 9

mf *cresc.*

Tempo (Meno)

81 10

f *mf*

87

f

11

93

pp *mf*

1° Tempo

99 12

f

105

13

14

111

mf

mf

mf

mf

118

pp

mf

p

mf

p

mf

126

16

mf

p

mf

mf

mf

mf

134

17

p

p

p

p

12

142

p

mf en dehors

18

151

mf

f

mf

f

en

19

159

f

f

dehors

20

167

ff

ff

mf

mf très léger

21 *Meno mosso*

mf très léger

173

22

180 **23** Très lent sub.

188

194 **24** Tempo 1°

200 **25**

206

26

210

The musical score consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one sharp (F#). The music is marked with *ff* (fortissimo) throughout. The first three measures show rhythmic patterns with eighth and sixteenth notes. The fourth measure features a long, sweeping melodic line in the middle staff. The fifth measure concludes with a long note in each staff, marked with *ff* and *long*. The piece ends with a double bar line.

Compiled Errata—G. Auric, *Trio pour hautbois, clarinette et basson* (1938)

| G. Auric, Trio, I. “Décidé” | | | | |
|------------------------------------|----------------|---|--------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 5 | cl | addition of staccato | ob bar 13, ob | |
| 8 | cl | addition of decrescendo | bar 8, bn | |
| 8 | cl | addition of <i>sf</i> and accent | bar 8, bn | OL 103, 1447, :07” |
| 9 | bn | removal of accent on grace note | bar 3, cl | |
| 10 | cl, bn | addition of slur over 16th notes | bar 12, bn | |
| 12 | cl | addition of slur over 16th notes | bar 12, bn | |
| 12 | cl | change staccato to accent | bar 12, bn | |
| 13 | bn | removal of accent on grace note | bar 3, cl | |
| 18 | bn | addition of staccato to D eighth notes | bar 18, cl | |
| 23 | bn | addition of staccato | bar 23, ob, cl | |
| 24 | bn | removal of tenuto on A | bar 32, bn | |
| 26 | cl | addition of staccato | bar 18, cl | OL 103, 1447, :20” |
| 34 | bn | change quarter note to eighth note on A | bar 36, bn | |
| 40 | bn | addition of staccato on A | bar 40, ob, cl | |
| 63 | bn | removal of hairpin crescendo | bar 63, ob, cl | |
| 66 | cl | addition of staccato | bar 70, cl | |
| 75 | ob | removal of staccato | bar 73, cl | |
| 81 | ob | shift of <i>f</i> to first eighth | bar 81, cl | |
| 81 | ob | addition of <i>p</i> to second eighth | bar 81, cl | |
| 89 | ob, cl, bn | shift rehearsal mark 11 to bar 94 | | |
| 94 | bn | removal of accent | bar 94, ob | |
| 95 | bn | removal of martellato | bar 95, ob | |

| G. Auric, <i>Trio</i>, I. “Décidé” (cont’d) | | | | |
|--|----------------|--------------------------------------|--------------------|-------------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 96 | bn | removal of accent | bar 96, ob | |
| 97 | ob, cl, bn | shift rehearsal mark 12 to bar 102 | | |
| 108 | ob | addition of staccato on A | bar 108, cl | |
| 115 | ob | beaming of eighth notes | bar 115, cl | |
| 123, 124, 128, 131- 133 | ob,cl | tenuto marking to quarter note | bar 122, bn | OL 103, 1447,1:29-1:36" |
| 139 | cl | beaming of eighth notes | bar 143, cl | |
| 155 | cl | note corrected to G flat | | OL 103, 1447, 1:53" |
| 167 | bn | legato added | bar163, bn | |
| 171 | cl | tie added | bar171, ob | |
| 195 | cl | staccato changed to tenuto | bar195, ob | OL 103, 1447, 2:23" |
| 234 | bn | removal of accent on B | bar 8, bn | |
| 234 | ob | addition of <i>f</i> | bar 234, bn | |
| 234 | cl | 4th eighth note changed to D natural | | |
| 243 | bn | change <i>p</i> to <i>mf</i> | bar 243, ob, cl | |
| 270 | cl | addition of <i>f</i> | bar 270, bn | |
| 270 | bn | removal of accent | bar 271, cl | |
| 271 | bn | removal of staccato on second eighth | bar 271, cl | |
| 271 | bn | removal of tenuto on first eighth | bar 272, cl | |
| 272 | bn | addition of slur over eights | bar 272-274, cl | |

| G. Auric, <i>Trio</i>, II. “Romance” | | | | |
|---|----------------|------------------------------------|--------------------|---------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 5 | bn | shifting of crescendo | bar 5, ob | |
| 6 | cl | rewriting of syncopation | | |
| 6 | ob | shifting of decrescendo | bar 6, bn | |
| 11 | bn | change <i>mp</i> to <i>p</i> | bar 11, cl | |
| 11 | cl | A flat on second descending figure | | OL 103, 1448, 1:26” |
| 16 | bn | addition of <i>mf</i> to 3rd beat | bar 16, ob, cl | |

| G. Auric, <i>Trio</i>, III. “Final” | | | | |
|--|----------------|-------------------------------------|-------------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 7, 9, 16 | bn | accent added | bar 7, 9, 16, ob, cl | |
| 17 | ob, cl, bn | shift rehearsal mark 2 to bar 15 | | |
| 25 | bn | accent added | bar 25, ob, cl | |
| 25 | ob, cl, bn | shift rehearsal mark 3 to bar 29 | | |
| 31 | cl | grouping of legato changed to 3+3+3 | bar 31, ob | |
| 34 | ob, cl, bn | shift rehearsal mark 4 to bar 33 | | |
| 51 | bn | tenuto added | bar 50, bn | |
| 57 | bn | slur over last 3 eights | bar 57, cl | |
| 64 | bn | accent added | bar 64, cl | |

| G. Auric, <i>Trio</i>, III. “Final” (cont’d) | | | | |
|---|----------------|---------------------------------------|--------------------|---------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 68 | bn | accent added | bar 68, cl | |
| 69 | ob | accent added | bar 69, cl | |
| 71 | cl | staccato added | bar 71, bn | |
| 71 | ob | staccato added to eighths | | OL 104, 1451, 1:04" |
| 80 | ob, cl, bn | addition of accelerando marking | | |
| 81 | bn | slur added to C | bar 81, ob, cl | |
| 81-82 | ob | slurred extended to C | | |
| 82 | ob, cl, bn | shift of rehearsal mark 10 to bar 83 | | |
| 87 | ob | staccato added | bar 87, bn | |
| 90 | ob, cl, bn | shift of rehearsal mark 11 to bar 94 | | |
| 90 | ob | change legato to 4+2 | bar 90, cl | |
| 91 | ob | change legato to 4+2 | bar 91, cl | |
| 98 | ob, cl, bn | shift of rehearsal mark 12 to bar 100 | | |
| 99 | cl | staccato added to second eighth | bar 99, ob | |
| 101 | ob, cl, bn | addition of Tempo I° marking | | |
| 106 | ob, cl, bn | shift of rehearsal mark 13 to bar 109 | | |
| 113 | bn | accent added | bar 113, ob,cl | |
| 114 | ob, cl, bn | shift of rehearsal mark 14 to bar 115 | | |

| G. Auric, <i>Trio</i>, III. “Final” (cont’d) | | | | |
|---|----------------|--|--------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 130 | ob, cl, bn | shift of rehearsal mark 16 to bar 131 | | |
| 130, 135 | cl | first note changed to tenuto | bar 130, 135 ob | |
| 138 | ob, cl, bn | shift of rehearsal mark 17 to bar 139 | | |
| 146 | ob, cl, bn | shift of rehearsal mark 18 to bar 149 | | |
| 160 | bn | accent added | bar 160, cl | |
| 162 | ob, cl, bn | shift of rehearsal mark 20 to bar 165 | | |
| 169 | bn | staccato added | bar 169, ob, cl | |
| 170 | ob, cl, bn | shift of rehearsal mark 21 to bar 171 | | |
| 170 | bn | staccato added | bar 170, ob, cl | |
| 177 | ob, cl, bn | shift of rehearsal mark 22 to bar 175 | | |
| 177 | bn | staccato added | bar 177, cl | |
| 186 | ob, cl, bn | shift of rehearsal mark 23 to bar 185 | | |
| 188 | bn | <i>p</i> added | bar 188, cl | |
| 194 | ob, cl, bn | shift of rehearsal mark 24 to bar 197 | | |
| 199 | cl | shift slur to start figure on articulation | | |
| 199- 201 | cl | staccato marking on last eighth note | bar 199-201, bn | |
| 202 | ob, cl, bn | shift of rehearsal mark 25 to bar 203 | | |
| 208 | cl, bn | accelerando indication added | | |

| G. Auric, <i>Trio</i>, III. "Final" (cont'd) | | | | |
|---|----------------|--|--------------------|--------------------|
| Bar no. | OL part | correction | reference 1 | reference 2 |
| 210 | bn | articulation on first eighth | bar 210, cl | |
| 212 | ob | accent added | bar 212, cl, bn | |
| 213 | cl, bn | martellato added | bar 213, ob | |
| 214 | ob, bn | martellato changed to accent | bar 214, cl | |
| 214 | cl | " <i>très long</i> " changed to read " <i>long</i> " | bar 214, ob, bn | |

Chapter 5 –Darius Milhaud, *Suite d'après Corrette*, Op. 161b (1937)

Introduction

Milhaud's *Suite d'après Corrette*, Op. 161b (1937), Milhaud's reconstruction of an 18th century work by Michel Corrette has been acknowledged as being one of the finest crafted compositions for winds of the French interwar period (Duchesneau, 1997, p. 128). Of all works presented in this study, the *Suite* and its history have perhaps received the most attention, and the work is often performed and recorded in modern times. Additionally four movements of the work as recorded by the Trio d'anches de Paris were reissued in digital format on The Oboe 1903-1953, a compilation of historical recordings on the Oboe Classics label (2005) allowing modern listeners an opportunity to hear the original interpretation. The work has also been addressed by Milhaud scholar Barbara Kelly who includes a brief analysis of the work in *Tradition and Style in the Works of Darius Milhaud 1912-1939* (2003, pp. 185-187). Kelly's analysis is most valuable as she has identified the source material—Corrette's *Pièces pour musette, no. 1*—on which the work is based.

The *Suite* is the only work in the Oiseau-Lyre wind trio collection for which a full score has been published, however, as will be shown in this chapter, both the score and parts present the same notational inconsistencies and errata visible throughout the collection. This chapter, in three parts, will present a brief biographical sketch of Milhaud with particular attention given to the interwar years. A following section defines Milhaud's reverence for tradition, a virtue which not only governed his personality and his composing style, but also prompted his creation of the *Suite*. The chapter concludes with an analysis of the work: a general analysis of the printed score and a performance analysis of the work. Some details for understanding the work have been taken from the recording made by the Trio d'anches de Paris on OL 17 and 18. It will also be shown how this 1938 recording has served as a resource for correcting printed errata in the *Suite*. A complete edited score of the *Suite* as well as the compiled errata will be presented as an annex to this chapter.

Part 1: Biographical notes—Darius Milhaud (1892-1974)

1892-1908: Early years in Aix-en-Provence

Born in Marseilles in 1892, Darius Milhaud spent his younger years in Aix-en-Provence, a medieval village once part of the ancient Comtat Venaissin. This region of France, established in 1274, was uniquely under the rule of the pope rather than the French king; the Comtat was seen as a refuge for Jewish families of France who historically received fairer treatment and more rights here than in the rest of the kingdom. The Milhaud family was one of these centuries-old Jewish families occupying the region, and Milhaud's great grandfather himself was one of the founders of the synagogue of Aix (Milhaud, 1995, pp. 23-24). Thus, Milhaud was born into a proud, deeply-rooted Provençal Jewish tradition. This sense of *enracinement* or rootedness and as the bearer of tradition will be shown to be a central theme both in Milhaud's life and as a mandate for his composition.

Milhaud's father was an almond exporter and an accomplished amateur pianist who encouraged his son to begin violin study at the age of seven. Milhaud showed facility with the instrument and by his eighth birthday was performing public recitals accompanied by his father. In 1904, the young Milhaud was invited to form a string quartet with his violin teacher, Léo Brugier, where he studied and performed the music of César Franck and Debussy. Milhaud's young life was impacted not only by these musical influences, but also by the color and sounds of his home in Provence. In his autobiography, Milhaud (1995) describes his passionate love of the natural environment which surrounded him and hours spent outside with Léo Latil and Armand Lunel, two friends who shared his love of nature and literature and who would be life-long companions (pp. 35-36).

1908-1915: Studies and early compositions in Paris

In 1909, after finishing his Classics baccalaureate in Greek and Latin, Milhaud left Provence for further musical study at the Conservatoire of Paris, accompanied by Armand Lunel, who aspired to study writing at the École normale. Milhaud's original intention was to become a violinist, but he found orchestral classes tedious and the long of hours of technical study too isolating. He became fast friends with violinist and classmate Yvonne Giraud, who in later

decades would found the composer society La Sérénade. Increasingly Milhaud became enamored with the study of composition. Armand Lunel would visit Milhaud every Sunday and the two young men would amuse themselves for hours setting Lunel's poems to music. Although Milhaud was a poor student in his conservatoire harmony classes, his teacher, composer Xavier Leroux, agreed after repeated requests to look at the young man's first violin sonata and was ultimately delighted by Milhaud's unique musical language. Milhaud followed Leroux's urging to leave the study of traditional harmony and was accepted in André Gédalge's private studio to study counterpoint and composition. It was in Gédalge's classes that Milhaud met classmates Arthur Honegger, Jacques Ibert, Henri Cliquet-Pleyel, and Jean Wiéner.

Literary sources would be Milhaud's main inspiration for composition in his early endeavors, and he would use scripture, poetry, and Provençal legends to fuel his creativity (Milhaud, 1995, p. 40). A friend from Provence, pianist Céline Lagouarde introduced Milhaud to the poetry of Francis Jammes and Paul Claudel. Jammes particularly intrigued him. It was childhood friend Léo Latil, who excitedly presented Milhaud with Jammes' play, *La Brebis égarée* (The Lost Sheep), and Milhaud immediately hit upon the idea of turning the work into an opera. Wanting to discuss the idea with the poet, Milhaud and Latil decided to visit him in Orthez and use the trip to gain a feel for the play's Spanish environment. Jammes was charmed by both young men, and listened with great interest not only to Milhaud's piano reduction of the first act of *La Brebis* but also to his settings of poetry by Paul Claudel. Jammes took the initiative to write to Claudel on behalf of the young composer. Intrigued, Claudel wrote from Frankfurt where he was serving as French ambassador and arranged a meeting with Milhaud. The eventual encounter led to a deep and lifelong friendship. Claudel shared Milhaud's love of Greek classicism, and he took on the role of mentoring the young composer. The first meeting would lead to years of collaboration between the poet/librettist and composer (Milhaud, 1995, p. 50).

Céline Lagouarde also introduced Milhaud to Maurice Ravel in 1913. Ravel, upon examining Milhaud's violin sonata, was enthusiastic and suggested he submit it for consideration to the Société musicale indépendante (SMI). The work was accepted for performance, and Milhaud invited his violinist classmate Yvonne Giraud to debut the work in a concert which also

included the first performance of Milhaud's first string quartet. The works were well-received by critics, and the young composer was met backstage by publisher Jacques Durand who requested the rights to publish Milhaud's work (Milhaud, 1995, pp. 52-53).

Milhaud finished *La Brebis égarée* in July of 1914, days before the outbreak of the First World War. While health concerns kept Milhaud from active military service, he aided with refugee allocation and later worked as a war photographer for the French foreign ministry. Milhaud's dear friend, Léo Latil, however, was called up for active duty on the front and was killed in action. The death of his friend devastated Milhaud, who later integrated some of Latil's poems into a part for soprano as an additional voice in his third string quartet. When Paul Claudel requested Milhaud to serve as his secretary on a posting to Rio de Janeiro, the composer, still grieving over Latil's death and longing for solitude, accepted to make the journey (Milhaud, 1995, p. 66).

1917-1919: Rio de Janeiro

Brazil was restorative for Milhaud; time spent with Claudel included planning a collaborative work on the Aeschylus' trilogy of Greek tragedies, the *Oresteia*. Additionally, Milhaud found the rhythms of Brazilian popular music invigorating, inspiring such works as *Saudades do Brasil*. In a stop in Puerto Rico, a small island full of the contrasting influences of both the United States and of Spain, Milhaud was fascinated to hear how music heard on the streets would juxtapose Sousa marches with Spanish tangos and Afro-Caribbean syncopation (Milhaud, 1995, p. 80). The sounds of the Brazilian rain forest also inspired him. When the Ballet Russes stopped in Rio in 1917 on their South American tour, Milhaud and Claudel took the dancer Nijinsky out into the jungle. The image of the great dancer in this wild environment led to Claudel and Milhaud's conception of a collaborative ballet *L'Homme et son désir*, a work for which Milhaud constructed music based on small independent instrumental groupings held together by the constant drive of primal percussion (Milhaud, 1995, pp. 73-74). The Brazil stay came to an end in November of 1918 when armistice was declared among the warring nations. After a brief stay in Washington, D.C. where Milhaud accompanied Claudel on representing France in an inter-allied mission, the two returned to France in February of 1919 (Milhaud, 1995, pp. 67-77).

1919-1929: Involvement with Les Six, experimentation with jazz, Opéras-Minute

Milhaud returned to Paris to find the music scene much changed. Erik Satie's *Parade* had premiered, the resulting controversy triggering the formation of the Satie's Les Nouveaux Jeunes. Jean Cocteau's inflammatory *Le Coq et l'arlequin*, which vilified Impressionism and German Romanticism and advocated a return to "true French music" of simplicity and clarity, had already appeared in print. Despite Milhaud's absence, conservatory friends Arthur Honegger and Georges Auric had included Milhaud in the Les Nouveaux Jeunes grouping from the start. Long before Milhaud's return from Brazil, his *Sonate pour violon et piano* had been included in concert at the Théâtre du Vieux-Colombier along with works by Honegger, Tailleferre, Durey, and Auric (Shapiro, 2011, p. 427). Once reinstated in Paris, Milhaud became an active participant in concerts of Les Nouveaux Jeunes; excerpts from his music for *Les Choéphores*, the second of the *Oresteia* trilogy, was performed in June 1919, and due to financial constraints for hiring extra musicians, Auric, Honegger, Poulenc, and Cocteau were enlisted to play extra percussion (Shapiro, 2011, p.195). "Music of the earth," and "music of the everyday" were Cocteau's appeals in his manifesto *Le Coq et l'arlequin*, and to follow this directive, Milhaud briefly moved away from high literature to the mundane, composing two song cycles, his *Machines agricoles* and his *Catalogue de fleurs*. The former was based on text from a catalog of farm machinery while the latter was inspired by poems derived from a seed catalog.

Once reinstated in Paris, Milhaud's rue Gaillard apartment became a hub for regular Saturday evening meetings of Les Nouveaux Jeunes as well as for other performers and writers. These Saturday evenings would always include visits to sources of popular entertainment such as the Montmartre fair and the Cirque Médrano (Milhaud, 1995, pp. 84-85). As it would with Satie, Auric, and Poulenc, this atmosphere of popular entertainment would inspire Milhaud's composition. For Milhaud, however, the main appeal was the joyous clash of sound, "the din of the mechanical organs...seeming to grind out simultaneously and implacably all the blaring tunes from the music halls" (Milhaud, 1995, p. 85). It was to one of these Saturday evening gatherings that Cocteau invited music journalist Henri Collet who weeks later wrote his famed articles introducing the group of composers and christening them as Les Six.

Milhaud thrived on movement and noise, and he had delighted at the simultaneous juxtaposition of differing street musics which he had heard in Brazil and Puerto Rico. His composition, *Le Boeuf sur le toit* which mixes maxixes,⁴⁷ sambas, and tangos (including the *Boi no Telhado*⁴⁸ from which the work would take its name) attempts to capture the succession of differing music types and differing keys. Chapter 4 of this study presented Georges Auric's anecdote on the origins of *Le Boeuf* as the *Cinema-Fantasia*; curiously, Milhaud did not seem to share Auric's delight in mocking D'Indy's composer competition as he does not relate this event in his autobiography. Milhaud's considered each of his composition as a serious artistic creation, never writing ironically or sharing the iconoclastic intent of Satie or Auric. Milhaud did, however, plan to propose *Le Boeuf* as music for a Charlie Chaplin film. It was Jean Cocteau who convinced Milhaud to turn the work into a ballet. Cocteau took it upon himself to write the scenario and hire clowns and acrobats from the Cirque Médrano to perform the roles. He also solicited funding for the ballet from the Comte de Beaumont, one of the wealthy aristocrats who sponsored activities of Cocteau and the Nouveaux Jeunes. *Le Boeuf* was premiered at the Comédie des Champs-Élysées on February 21, 1920, alongside other works by Satie, Auric, and Poulenc which displayed the aesthetics of popular modernism.⁴⁹ Milhaud, who had taken the construction of this work very seriously, was distraught by reviews of this concert where he was labeled as a "figure of fun" and member of a "Music Hall Circus system of aesthetics" (Milhaud, 1995, pp. 87-88).

Milhaud had developed his distinctive musical language, including his expanded use of tonality through experimentation before and during his time in Brazil; by simultaneously layering melodic lines of differing modes and by exploring all possibilities of canonic counterpoint, he found he was able to enrich and expand harmonic movement. This new tonal language was not readily accepted by either the public or critics. At a performance of his second Symphonic Suite at the Concerts Colonne in 1920, police were brought in to quiet the crowds (Shapiro, 2011, p. 197). Even supporters of modern music such as Sergei Diaghilev were not taken by Milhaud's composition; hoping to gain a performance of *L'Homme et son désir* by the

⁴⁷ A Brazilian dance in duple meter similar to the tango.

⁴⁸ A tango written by José Monteiro for the 1918 carnival

⁴⁹ For a full definition of popular modernism, see Chapter 4, pp. 240-241.

Ballet Russes, Milhaud and Claudel had played Diaghilev the music for their Brazilian collaboration. Diaghilev was not interested, and the work was given its debut performance in 1921 by the smaller Ballets Suédois (Milhaud, 1995, pp. 91-92).

In 1922, Milhaud again travelled to the United States, visiting Philadelphia, Boston and New York to conduct concerts of his own music as well as the music of Auric, Poulenc, Satie, and Honegger. Milhaud used this trip to lecture on the music of Les Six at Vassar College, Harvard University and Columbia University. While visiting Columbia, Milhaud had the opportunity to visit the jazz clubs of Harlem to hear authentic jazz as played by African Americans and became transfixed by the expressiveness of the music and simultaneous use of melodic lines which “criss-crossed in a breathless pattern of broken and twisted rhythms” (Milhaud, 1995, p. 110). It was soon after his return to France that jazz found its way into Milhaud’s work as he began his ballet, *La Création du monde*, a collaborative project with poet Blaise Cendrars and artist Fernand Léger which was premiered by the Ballet Suédois in 1923. Only decades later would the work be recognized as one of the earliest works which successfully merged American jazz with the European concert hall traditions. Other premieres in the same year included the opera *La Brebis égarée*, completed nearly a decade earlier. With much coaxing and intervention from Satie, Diaghilev’s favor was also turned and the Ballets Russes performed a small ballet, *Le Train bleu* in 1924 (Milhaud, 1995, pp. 123-124). Milhaud additionally gained the attention and respect of famed patroness Winnaretta Singer, the Princesse de Polignac who shared Milhaud’s love of Greek classicism and agreed to commission his opera *Les Malheurs d’Orphée*. Collaborating with Armand Lunel who conceived the libretto, the two childhood friends conceived a Provençal setting for the work. Greek classicism continued to inspire Milhaud’s work and a trip to the annual music festival in Baden-Baden in 1927 at Paul Hindemith’s request inspired further miniature operas, *Opéras-Minute* based on shorter myths such as *L’Abandon d’Ariane* and *La Délivrance de Thésée*.

1930-1939: Maximilien, *La Sérénade*, music for stage and screen

Milhaud composition during the 1930s can be seen as responding to several events which marked the decade. The 1930s also showed growing acceptance of Milhaud’s work. The Paris Opéra programmed Milhaud’s opera *Maximilien* in 1932, an enormous triumph considering the

organization's conservative production record and its habitual avoidance of any modern works. In the 1930s Milhaud also began several projects writing film music and incidental music for theatre. While financial pressures of the worldwide economic depression may have necessitated Milhaud's work for stage and screen, he took pleasure in the new genre, often recasting this incidental music for concert hall use. The woodwind quintet, *La Cheminée du roi René*, a suite of medieval dances, had its origins in a group composition project with Honegger and Roger Désormière for the film *Cavalcade d'amour*. Milhaud used the reed trio twice in 1937 to create incidental music, both for *Roméo et Juliette* and for *La Duchesse d'Amalfi*.

When Conservatoire colleague, Yvonne Giraud formed her composer society, La Sérénade in 1932, Milhaud was appointed member of the artistic committee. Although Milhaud has written of opposition between La Sérénade and the composer society Triton, comparing a division as large as that which historically existed between the Société nationale and the Société musicale indépendante, (Milhaud, 1995, p. 126) Milhaud had no qualms about serving on the artistic committee of both groups. Several of his works of the 1930s were given their debut performances at La Sérénade including his reed trio, *Suite d'après Corrette* performed by the Trio d'anches de Paris on November 28, 1938 (Duchesneau, 1997, p. 330).

In 1935, Milhaud became a part of the Fédération musicale populaire (FMP) along with many of his composer colleagues (Auric, Ibert, Honegger, Durey, and Désormière were also members), participating in the production of Rolland's *Le 14 Juillet* by contributing the "Finale" of Act I (Moore, 2006, p. 185). Additionally he contributed a revolutionary song *Main tendue à tous* (p. 149). Milhaud may have been torn by the FMP's appeal for accessibility in art music; at the debut of his String Quartet, no. 9, many FMP members spoke out against the complexity of the work, forcing Fédération president Charles Koechlin to defend Milhaud by demonstrating how the work's rhythmic appeal and anti-Impressionistic use of horizontal line subscribed to the FMP aesthetic (p.130).

1940-1947: Declining health, work in U.S.A

During the 1930s, Milhaud had increased attacks of rheumatoid arthritis, the illness often keeping him bed-ridden for weeks and eventually confining him to a wheelchair. At the end of the decade, Milhaud learned that his name was included on a Nazi list as a prominent Jewish artist. As German occupation of France became imminent, Milhaud felt the necessity to move

with his family to the United States. He remained in the U.S. through the Second World War and beyond, teaching composition at Mills College in California. While teaching at Mills, Milhaud's understanding of the jazz idiom and penchant for melody influenced students such as jazz pianist Dave Brubeck and popular song writer Burt Bacharach.

1947-1981: Later years

Milhaud returned to France in 1947 where he was appointed professor of composition at the Paris Conservatoire. Always loving travel, Milhaud chose to divide the later years of his life between France and California, teaching both at the Conservatoire and at Mills. Throughout his career, Milhaud remained extraordinarily prolific and contributed works to most genres of music. In 1971, his deteriorating health forced him to retire. His last composition, his Wind Quintet Op. 443 was written in 1973 to celebrate his 50th anniversary of marriage to Madeleine Milhaud. Darius Milhaud died in Geneva in 1981 leaving a legacy of over 400 compositions.

Part 2: Tradition as a theme in the composition of Darius Milhaud

One cannot invent tradition. One can only accept and bear it, and work on it.
(Milhaud, 1923, p. 545)

In the 1930s, Milhaud began reconstructing music of the French baroque, particularly the music of Jean-Baptiste Anet (1676-1755) and Michel Corrette (1707-1795). In homage to these composers, Milhaud began using their thematic material and reworking some of their scores to create new compositions. Milhaud had previously dabbled in this reappropriation of material, rewriting *Paganini Caprices* in his *Trois caprices de Paganini* (1927) for violin and piano. Musicologist Barbara Kelly has written, however, that Milhaud's attraction to the French baroque in the decade of the 30s arose from a newly-felt confidence that he had established himself as serious French art composer. For Milhaud, after years of fierce controversy and harsh reviews, the acceptance of his opera, *Maximilien* at the Opera de Paris in 1932 was this long-awaited sign of recognition (Kelly, 2003, pp. 175-176). Taking inspiration from the past was Milhaud's way of honoring composers of the French baroque and of acknowledging his place in a centuries-old tradition. One work to arise from this compositional period was the reed trio of 1937, his *Suite d'après Corrette*, 161b.

This section presents Milhaud the traditionalist and his pursuit throughout his experimental years in the 10s and 20s to discover his uncommon artistic voice and to hone and temper this voice within the aesthetics of French classicism. From this formative period, it will be shown how Milhaud's writing shows a transformation from Impressionistic influences to a more linear approach of composition particularly through his use of instrumentation, melody, and counterpoint. Additionally Milhaud used this linear approach to expand his use of tonality, an aspect of his composition which was met with violent rebuke when introduced to the Parisian public. It will be shown how Milhaud used arguments of French music tradition to confront his critics and to defend the validity of his unique tonal language.

In the introduction to the 1995 edition of the autobiography, *My Happy Life*, composer Christopher Palmer wrote of Milhaud's famed amiable personality which Palmer credited to the composer's strong sense of "rootedness", both to his region of Provence and to his heritage as a member of one France's oldest Jewish families (Milhaud, 1995, p.10). Milhaud's identity as a composer also found its roots in Aix-en-Provence. Machine noises, sounds of nature, music of

the shepherds, and music of the synagogue, Milhaud (1995) claimed, wove the rich fabric of sounds which were part of his early years (p. 29). Milhaud scholar Jeremy Drake even suggested that growing up with the constant noise of the almond-grinding machines created in Milhaud the ability to tolerate many simultaneous sounds (Drake as cited in Kelly, 2003, p. 149). Rhythm, Milhaud also claimed was part of Provence, “a rhythm as regular and vital as that of the blood that beats in our arteries” (Milhaud as cited in Kelly, p. 33).

Studies in Paris exposed Milhaud to other types of music, and he registered an immediate aversion to the music of Richard Wagner. Upon hearing Parsifal, Milhaud (1995) wrote “this work...sickened me by its pretentious vulgarity. I did not realize that what I felt was merely the reaction of a Latin mind.” (p. 38). Milhaud was equally wary of Impressionism, writing,

When I first started to compose, I sensed immediately the dangers inherent in following the path of musical Impressionism. Too many perfumed breezes, bursts of fireworks, glittering baubles, mists and languor marked the end of an era, the affections of which revolted me... (Milhaud as cited in Shapiro, 2007, p. 129).

More than any composer, Milhaud wrote of the influence of the poets such as Francis Jammes, André Gide, and Paul Claudel as the crucial element inspiring a compositional style which was clear and direct. As a result of these literary influences, the bulk of Milhaud’s early compositions were song cycles based on poetry. Attraction to lyricism was nurtured by studies in Paris with Gédalge who valued melody above all. As Gédalge instructed, “just write for me eight bars that can be sung without accompaniment” (Gédalge as cited in Milhaud, 1995, p. 65). But early songs showed Milhaud’s discomfort with melodic writing. Traces of Impressionism are visible as he imitates the repetitive almost recitative-like voice line of Debussy’s songs. Melody lines, often syllabic, are static and shapeless, dependent as they are on the rhythms of texts. Again following Debussy, Milhaud based many of these melodies on pentatonic scale, accompanying them with elaborate patterns of arpeggios or open fifths (Kelly, 2003, p. 106).

Milhaud scholar Barbara Kelly (2003) argues that Milhaud’s years in Brazil, separated from the influences of the Parisian music world and working closely with Paul Claudel were vital for allowing Milhaud to experiment and develop his personal style. Interest in melody writing, experiments with instrumentation, use of small forms, and use of counterpoint all stem from these two crucial years (p. 190). While still in Paris, Milhaud identified polytonality as used by Stravinsky and Charles Koechlin as the answer to his lifelong attraction to simultaneous

lines of sound. Through study of counterpoint with Gédalge, Milhaud found justification of a tradition for the technique in the canons of Bach. It was in Brazil, however, through work on *Les Choéphores* that Milhaud could truly experiment with polytonality. Paul Claudel urged Milhaud to experiment with instrumental writing to learn melodic form which was not dependent on the structure of text. Additionally Milhaud discovered that small groupings of instruments would be the best vehicle for experimenting with juxtaposed lines. Wind instruments and their clarity and directness of sound appealed to Milhaud just as it had appealed to Stravinsky and Satie (Kelly, 2003, p. 162).

Milhaud's chamber symphonies, miniature works for 8-10 musicians, allowed him to explore the interweaving of independent musical lines. Milhaud's *Symphonie de chambre*, No.1 "Le Printemps," Op. 43 of 1917 shows some of his early writing for winds instruments. Here Milhaud highlights the lyrical quality of the woodwind voice, writing simple folk-like melodies to create a pastoral mood. In the first movement, harp provides a florid almost Impressionistic accompaniment but also functions to support the melody, reinforcing the first and third beats of flute in bars 4 and 5 and again of clarinet in bars 9 and 10 (Ex. 5.1). The rhythms of bars 2 and 7 create a complex layering of triplet and dotted eighth-sixteenth note juxtaposition. Milhaud uses flute and clarinet to present two simultaneous themes, and in bar 6 the instruments exchange themes presenting a type of perpetual canon. This perpetual canon is a technique which Milhaud also uses in his *Suite d'après Corrette*.

Allant

Fl. *p* 3 3

Cl. en Si *p*

Hp. *pp*

2 3 3 3 3 3

6 *p* 3 3 3 3 3 3 *p*

Example 5.1: D. Milhaud, *Symphonie de chambre*, No.1, Op 43, 1917, I. Allant, Bars 1-10.

Opus 47, the *Sonate pour flûte, hautbois, clarinette et piano* written the following year shows a similar lyrical writing style for winds which again capitalizes on the bucolic sound of the instruments. The use of rhythm becomes much more apparent in the *Sonate* where use of dense florid accompaniment seen earlier has been replaced by staid rhythmic figures, witnessed in the opening bars where the accompanying piano provides a simple pulsating figure (Ex. 5.2).

Tranquille (♩ = 50)

Htb.

Cl. en Sib.

Pno.

pp

p

p3

Example 5.2: D. Milhaud, *Sonate*, Op. 47, I. “Tranquillo”, 1918, bars 1-5

In both the *Symphonie de chambre*, No.1 and the *Sonate*, Milhaud avoids dissonance in the opening bars, but begins to test tonality as the works progress. In the second movement of the *Sonate*, Milhaud sets up a canon between flute and oboe (Ex. 5.3), creating brief but noticeable dissonances between D’s and C sharps. The overlap of compound and simple subdivisions of the bar create intricate rhythmic movement between the voices.

35

Fl.

Htb.

Exl. 5.3: D. Milhaud, *Sonate*, Op. 47, II. “Joyeux,” 1918, bars 35-38

Symphonie de chambre, No. 2 “Pastorale,” Op. 49 shows even more complex layering of independent lines extending to layering of differing key centers (Ex. 5.4). The final movement of the symphony shows a clear example of this type of polytonality. The flute provides a bright melody in A major accompanied by a bassoon line which hints at F major. English horn contributes yet a third key center which suggests C sharp major. A significant feature of this opening is the doubling of an additional theme between violin and double bass. The two instruments, separated by four octaves, create a type of “frame,” Barbara Kelly’s term, around the other voices (Kelly, 2003, p. 159).

Joyeux

Fl. *mf*

C. A.

Bsn. *mf*

Vln.

Vla. *pizz.*

Vc. *p* *mf*

Db.

4

Fl. *mf*

C. A.

Bsn. *mf*

Vln. *mf*

Vla.

Vc. *p* *mf*

Db. *mf*

Example 5.4: D. Milhaud, *Symphonie de chambre*, No. 2, Op. 49, 1918, III. *Joyeux*, bars 1-6

Milhaud's return to the Paris music scene was launched by his participation in the activities of Les Nouveaux Jeunes and later Les Six. But Milhaud's use of polytonality, brought to the larger public at the premiere performance of his *Symphonic Suite*, No. 2 "Protée," Op. 57

in 1920, was not easily accepted and caused hoots of derision and the need for police intervention (Shapiro, 2007, p.197). An open letter from Camille Saint-Saëns to Gabriel Pierné who conducted the debut was printed in *Le Ménestrel*; “I am grieved to see that you are opening the doors to all sorts of Coney Hatch aberrations,” Saint-Saëns wrote, “and trying to force them down the public’s throats when it protests. Several instruments playing in different keys have never produced music, only a filthy row!” (Saint-Saëns as cited in Milhaud, 1995, p. 90)

Even before the First World War, the acceptability of using two or more keys simultaneously as a compositional technique was hotly debated between the more traditional composers of the Société nationale (SN) and the more progressive composers of the Société musicale indépendante (SMI). In a 1917 article in *Le Courrier musical*, Vincent D’Indy, president of the SN and director of the conservative Schola Cantorum, labeled the technique *style boche* or modern Germanic; SMI members such as Charles Koechlin and Émile Vuillermoz contested D’Indy’s claim, justifying the technique as a means for developing musical timbre and color, a “harmonic vibrato.” (Kelly, 2003, p.143)

In the press, the dissonance of Milhaud’s music brought instant comparison to the atonal music of Arnold Schoenberg. This comparison between the two composers heightened in 1922 when Milhaud, together with close friend composer/pianist Jean Wiéner, arranged the French premiere of Schoenberg’s *Pierrot lunaire*. By coincidence, Schoenberg, Wiéner, and Milhaud were Jews, a fact which did not escape the notice of composer/critic Louis Vuillemin who wrote a viciously anti-Semitic article in *Le Courrier musical* entitled ‘Concerts métèques;’ the term *métèque*, literally ‘immigrant’ was commonly used as a derogatory term for ‘Jew’ (Kelly, 2003, p.11).

Vuillemin further accused Wiéner and his friends of infiltrating with French music, a sentiment echoing the paranoia voiced by Vincent D’Indy’s in earlier decades.⁵⁰ Musicologist Henry Prunières, in his music periodical *La Revue musicale*, also publish articles attempting to

⁵⁰ One of the many rifts which had divided the intellectual and artistic community of the 1910s and 1920s arose from the aftermath of the Dreyfus affair of 1894, where mistrust of Jews in French society became exposed and hotly debated. Openly anti-Semitic Vincent D’Indy, president of the Société nationale and director of the Schola Cantorum wrote repeatedly of his conviction that French music had been corrupted by the avariciousness of Jews in the 19th century and was only “cleansed” by the introduction of Richard Wagner’s operas (Fulcher, 2005, p. 31-33).

remove Milhaud from mainstream French musical culture by defining a separate Jewish tradition of composition in which Mendelssohn and Schoenberg were included (Kelly, 2003, p. 25).

Milhaud dealt with this attempt to isolate him from French art musicians by writing a series of lucid and didactic articles in the early 1920s. As a young man, Milhaud easily resolved the conflict of his identity as a minority Jew in dominantly Catholic France by focusing on the deeper common root for both cultures, that of Greek and Latin classicism. Milhaud's early studies were in classics, and it was this earnest passion for Greek poetry and Greek tragedy which Paul Claudel initially admired in the younger man (Fulcher, 2005, pp. 176-177). To reconcile the legitimacy of his musical voice and his use of polytonality within current French musical culture, Milhaud again sought a deeper root, going back to the French baroque to trace the line of the true Gallic tradition and legitimize his place and his compositional style within this tradition.

In one of these articles, 'Polytonalité et atonalité,' published in Prunière's own *Revue musicale*, Milhaud (2006) defines the differences between polytonality and atonality, attributing classical roots to the former due to its base on the diatonic rather than chromatic scale. Milhaud goes on to point to the origins of polytonality in the long-standing school of counterpoint created by Bach, pointing to the canonic movement of Bach's Duetti. "The day when canons were admitted at intervals other than the octave marked the birth of the principle of polytonality," he wrote (p.1). The article goes on to point out instances of use of the technique in French composers such as Roussel, Debussy, Ravel, Satie and Poulenc (pp.3-5).

In an article aimed for American readers, written for *The North American Review*, Milhaud establishes two evolutionary lines of music, pointing to the absolute opposition between Teutonic and Latin currents. In outlining this evolution, Milhaud (1923) points to a tradition beginning with Couperin and Rameau as initiators of the true characteristics of French music; Milhaud defines these characteristics as fluidity, clarity, proportional, simplicity, and conciseness. He further wrote:

And if Couperin, Rameau, Berlioz, Chabrier, Bizet, and Debussy and Satie are indeed the true masters to whom we have turned for tradition, it does not at all mean that French music has not had to suffer assaults and influences which have often blotted out its characteristics (pp. 546-547).

He continues by pointing to negative influences to the line which he finds in the influences of César Franck and the Schola Cantorum, acknowledging Bizet, Gounod, and Chabrier as the bearers of the torch which was handed on to Erik Satie and passed on to Les Six generation. Milhaud, incidentally, praises the genius of Debussy, pointing to the imitators of Debussy as having caused a “blind alley” through the school of Impressionism (p. 548). Milhaud continues this article by defining his connection to the line of tradition and uses melody as the crucial defining factor.

For the line of French musicians of which I am a member, or a disciple (I mean Rameau, Berlioz, Bizet, Chabrier, Satie), who really represent, I believe, the purer heart of our national modern tradition, melody is the element that binds together these names. (p. 551).

Milhaud broaches the subject of polytonality and atonality by again referring to the division between French and German traditions, claiming polytonality and “faith in simple triads” as Latin, and atonality and its “faith in the chromatic scale,” as Teutonic (p.551). Milhaud concludes the article thusly: “Melody ... alone will allow us to work by our imagination and yet keep close the tradition which we feel to be ours” (p. 554).

Conclusion

It would be another decade before Milhaud would receive the invitation to have his work performed at the Opéra, his own personal verification that his reputation as a French composer had been solidified. Yet despite criticism, Milhaud remained true to his musical language and to the line he believed he upheld. Merging his own language with the music of his forbearers of the French baroque as he would do in the *Suite d'après Corrette* would be his further imaginative way of keeping tradition close.

Part 3: Analysis of the construction of *Suite d'après Corrette*, Op. 161b

The *Suite d'après Corrette* originated in incidental music for a 1937 production of *Roméo et Juliette* at the Théâtre des Mathurins. As previously discussed, Milhaud wrote prolifically for the theater in the late 1930s, and between the years 1936-1937 he provided incidental music for three Shakespeare plays. For *Roméo et Juliette*, Milhaud borrowed music from 18th century French composer Michel Corrette (1707-1795), reworking Corrette's harmony and melodic lines to create a small suite of movements for reed trio. As musicologist Barbara Kelly (2003) wrote, Milhaud's choice of Corrette for creating an "old music" ambience is anachronistic considering the Renaissance setting of the play (p. 185). Milhaud (1995) wrote, however, of his pleasure in working with translator Georges Pitoëff to coordinate perfect timing between his music and the relevant scene (p. 182). The *Suite d'après Corrette*, a concert version of the material, was debuted by the Trio d'anches de Paris for the composer society La Sérénade on November 28, 1938 (Duchesneau, 1997, p. 330). In its review of the concert, the journal *Le Ménestrel* praised the work's "piquant flavor, clear writing, lovely counterpoint...and skillful use of the three instruments' contrasting sounds" (Bertrand, 1938, p. 280). Perhaps acknowledging Louise Hanson-Dyer's appreciation for the reed trio and for music of the French baroque, Milhaud offered the work to Oiseau-Lyre for publication and recording (Davidson, 1997, p. 315). The *Suite* would be Milhaud's third use of the reed trio genre. In 1935 he wrote his first piece dedicated to the Trio d'anches de Paris, his Pastorale Op. 147. Milhaud additionally used the ensemble for unpublished incidental music for a production of *La Duchesse d'Amalfi*, Op. 160.

Barbara Kelly (2003) identified the Corrette source of Milhaud's work as the *Pièces pour musette*, no. 1 (c. 1730) in C major (p. 185). The *Suite* borrows liberally from Corrette's original, yet much of Milhaud's approach to wind writing, identified in the previous section is apparent in the work. Through the use of varying scales (modal, whole tone, and chromatic), the creation of canonic movement, and alterations to rhythms, Milhaud has masterfully transformed the work to reflect his own 20th century language. Milhaud makes some alterations in the overall structure of the piece, changing the order of the movements, renaming one, and replacing Corrette's Canon with his own canonic Musette. Some of Milhaud's changes to the original—the addition or removal of repeated sections and the renaming of the Chaconne to Sérénade—

may be reflective of the original theatrical intention of the work. The *Suite* is in the form of eight small movements: Entrée et Rondeau, Tambourin, Musette, Sérénade, Fanfare, Rondeau, Menuets (1, 2, et 3), and Le Coucou.

The Trio d'anches de Paris recorded the *Suite d'après Corrette* on the Oiseau-Lyre label in 1938, however the onset of the Second World War only allowed the release of the discs (OL 17/18) in later years (Davidson, 1997, p. 315). This recorded interpretation can be seen as a crucial reference to understanding the work. It was the Trio d'anches de Paris after all which performed Milhaud's original incidental music in the Théâtre des Mathurins production; the Trio also performed the premiere of the work at La Sérénade society concert in its concert version as the *Suite*. The recorded interpretation also shows the liberties which the group takes with the work by repeating sections and by varying articulations. While these repeats may have fulfilled a practical function to fill a disc side, they also serve to extend some of the very brief movements. Considering the baroque origins of the work where repetition and variation would be expected, these extra repeats have validity and some have been added as an option in the corrected score.

Milhaud's reed trio is the only work in the Oiseau-Lyre collection for which Oiseau-Lyre published an accompanying full score.⁵¹ According to biographer Jim Davidson, most composers requested a full score, but the pragmatic Louise Hanson-Dyer did not always feel the expense justified (Davidson, 1997, p. 315). Davidson argues, however, that Hanson-Dyer had a special respect for Milhaud, and his request for a printed score for the *Suite* was not questioned. As has been seen throughout this study, notation within the instrumental parts for the work does not always agree; in the *Suite*, the provided score at times provides a fourth point of inconsistency. The recorded interpretations presented on OL 17/18 again proved invaluable for proposing corrections.

I. Entrée et Rondeau

Themes of the first Rondeau of Milhaud's *Suite* remain close to the first Rondeau movement of Corrette's *Pièces*. Not only is the main ritornello theme in oboe a near identical transcription of the musette original, the bassoon has also been given a close to exact copy of

⁵¹While biographer Jim Davidson claims that a full score of the Henri Sauguet *Trio* is known to exist, this score was not reissued by Oiseau-Lyre in the 1984 edition and has not been discovered.

Corrette's bass line. Additionally, Milhaud's two couplets are transformations of the themes of Corrette's two couplets. The principal tonality (C major), time signature (*alla breve* or simple duple), and overall form of the movement are also identical to Corrette's Rondeau (Table 5.1). Milhaud changes the original material in three significant ways, however: through the use of altered notes in a created inner voice (mostly clarinet); through the layer of themes in canon; and through the alteration of articulations to create of syncopation and to change stress patterns in the line.

Table 5.1: Form Chart: D. Milhaud: *Suite d'après Corrette*, I. Entrée et Rondeau

| I. Entrée et Rondeau—Rondo Form with Introduction | | | | |
|--|-----------------------|--------------|------------------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-6 | 6 (4+2) | Intro | Introduction | C major |
| 7-15 | 8 (4+4) | A | Ritornello | |
| 15-23 | 8 (4+4) | B | 1st couplet | |
| 23-31 | 8 (4+4) | A | Ritornello | |
| 31-39 | 8 (4+4) | C | 2nd couplet | |
| 7-15 | 8 (4+4) | A | Ritornello | |

Introduction: Entrée (Bars 1-6)

The *Suite* opens with a short introduction: a two-bar oboe figure of sixteenth notes in F major followed by a similar figure in F minor in the clarinet. Bars 5 and 6 bring the section to a conclusion as clarinet and bassoon descend in parallel sixths to end on a G dominant seventh chord (Ex. 5.5).

Modéré ♩ = 88

Example 5.5: D. Milhaud, *Suite d'après Corrette*, Op. 161b, 1937, I. Entrée, bars 1-6, edited score.

This Entrée, the only section of the movement which does not come from Corrette, is deceptively simple; in these six bars, however, Milhaud manages to establish ambience and a dramatic context for the *Suite* as well as introducing some of the musical language which he will use throughout the work. The four opening bars are based on a scalar motion with sixteenth note motives functioning as ornamentations of C. These small scale flourishes, accompanied as they are by drone-like pedal notes in bassoon, evoke the movement of the shepherd's pipe and give an immediate pastoral, perhaps Provençal, feel to the Entrée.⁵² This pastoral use of winds was apparent in Milhaud's earliest writing for winds, particularly in the chamber symphonies. Considering the theatrical origin of the *Suite*, the sudden shift from major to minor mode is perhaps indicative of the pathos of the Shakespeare tragedy. As foreshadowed in this opening, juxtaposition of modes will continue to be a technique used by Milhaud for his reworking of Corrette's material. Parallel motion seen first here between clarinet and bassoon will also be a continued practice throughout the work.

⁵² Milhaud used this bucolic characteristic of the reed trio sound in his earlier work for reed trio, *Pastorale*, Op. 147 (1935).

In this Entrée, Milhaud leaves details of phrasing and dynamic completely open to the performer and provides no markings beyond than the original *mf* dynamic. Interpreters can consider whether the initial oboe and clarinet statements are more imitative or more contrasting and which elements (tone color, dynamic, and flexibility of tempo) can be used to achieve the desired effect. It is important to note that performance of this opening by a modern reed trio would naturally create a contrast with instrument tone color; while current taste in oboe playing calls for a brighter tone and the use of vibrato, clarinet timbre is now darker and rounder than in previous decades and vibrato is kept minimal. The cadential figure in bar 5 invites the use of *rallentando* and the use of a dynamic shift either through the use of *crescendo* or through the more understated approach of using *diminuendo*.

The Trio d'anches de Paris approach to this opening, recorded on OL 17, serves as a perfect vehicle for examining the group's uniform approach to sound quality. Clarinetist Pierre Lefebvre imitates oboist Myrtil Morel's opening phrase with a similar bright tone color and fast narrow vibrato. The ensemble's manner of creating contrast between the two statements is through the use of time: Morel moves the sixteenth notes forward dramatically and then applies a defined *rallentando* while Lefebvre's approach is much more metronomic. Sonic Visualiser graphing (fig. 5.1) clearly shows the differing approaches to tempo variation in the first five bars of the movement.

In Figure 5.1 where vertical lines represent barlines and the "Y" axis measures beats per minute, acceleration and sudden slowing are clearly visible in the oboe line in bars 1 and 2 whereas the clarinet phrase of bars 3 and 4 remains mostly stable in tempo. The Trio d'anches de Paris also adds *rallentando* and *crescendo* to the cadential figure of bar 5 and suspends the final chord by applying a *fermata*

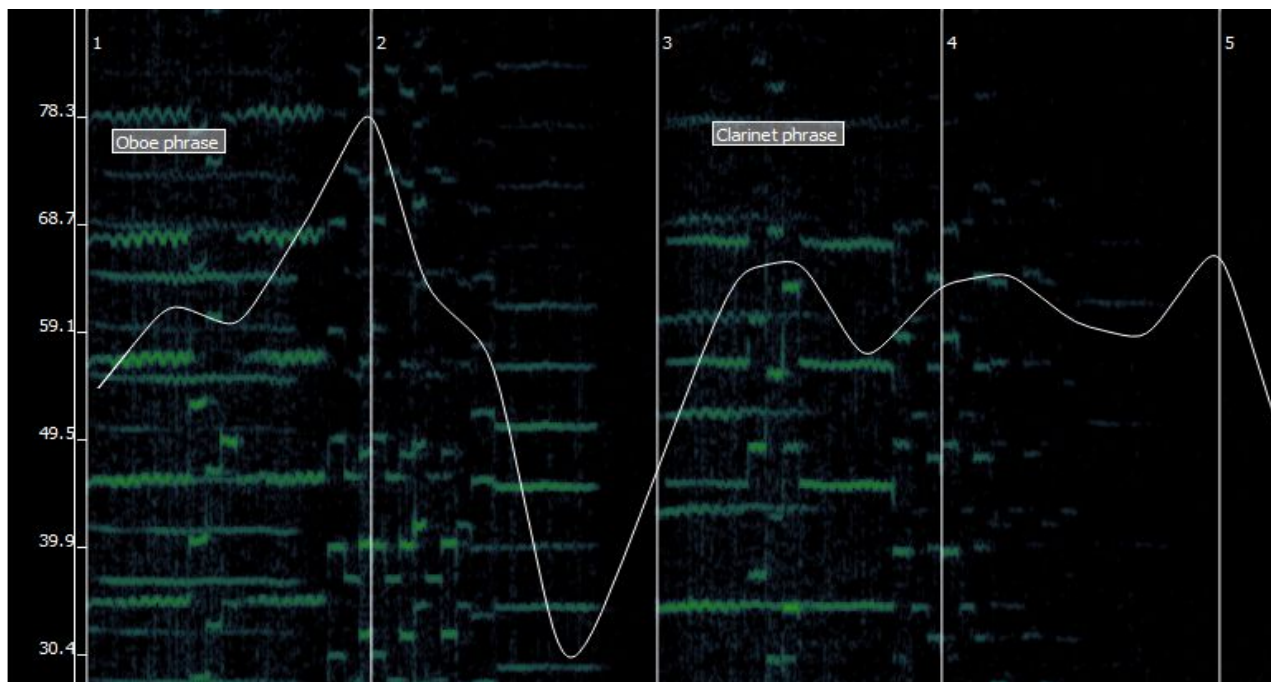


Figure 5.1: Sonic Visualiser graphing of tempo, D. Milhaud, *Suite d'après Corrette*, I. Entrée, bars 1-5, (OL 17, 1095, 0:01"- 0:17")

Rondeau

Section A: Ritornello (Bars 7-15)

Example 5.6 shows the simple movement of Corrette's musette line from his 1730 ritornello theme.

Example 5.6: M. Corrette, *Pièces pour musette*, no.1, I. Rondeau, bars 1-9.

While Corrette's theme is more conjunct, Milhaud alters his oboe line, creating humorous "donkey bray" leaps of fourths and sixths (Ex. 5.7). This more angular movement adds extra accent to weaker parts of the beat creating a much more rhythmically active line.

The image displays a musical score for three woodwind instruments: Horn (Htb.), Clarinet in B-flat (Cl. en Sib), and Bassoon (Bsn.). The score is in 2/4 time with a tempo marking of quarter note = 88. The first system covers bars 7-11, and the second system covers bars 12-15. The piece ends with 'FINE' at the end of bar 15. Dynamics include forte (f) and a first ending bracket over bar 8.

Example 5.7: D. Milhaud, *Suite d'après Corrette*, Op. 161b, I. Entrée et Rondeau, bars 7-15, edited score.

With the exception of added slurs and an extra eighth note in bar 9, the bassoon line in this section is an exact copy of Corrette's original bass line. Milhaud's innovation to the Rondeau is the insertion of a clarinet line full of altered notes and chromaticism into the C major of the outer voices. This phrase repeats itself to form a balanced 8-bar structure closing in a cadence to the tonic C major.

In performing this movement, the two-beat anacrusis of the phrase structure of the ritornello invites forward momentum. While the Trio d'anches de Paris shows lyrical flexible playing in the Entrée, the group's approach to the Rondeau is rather static. By constantly stressing the first and third beats, the resulting phrase is heavy and very much tied to the beat. The group continues to play the figure in this same weighty manner every time the Rondeau refrain reoccurs

Section B: Couplet I (Bars 15-23)

To construct his first couplet, Milhaud borrows the B material from Corrette and again displaces eighth notes in the oboe to break up the original's scalar movement. The composer then sets up a canon in octaves between oboe and clarinet (Ex. 5.8).

The image displays a musical score for three instruments: Htb. (Horn in B-flat), Cl. en Sib. (Clarinet in B-flat), and Bsn. (Bassoon). The score is divided into two systems. The first system covers bars 15 to 18, and the second system covers bars 19 to 23. The key signature has one flat (B-flat), and the time signature is 3/4. The Htb. part starts in bar 15 with a melodic line. The Cl. en Sib. part enters in bar 16, playing the same melody as the Htb. part an octave lower. The Bsn. part is silent in bars 15 and 16, then enters in bar 17, playing the Htb. melody an octave lower. In bar 19, the Bsn. part plays a distinct staccato eighth-note pattern. The score is edited to show the canon in octaves between the Htb. and Cl. en Sib. parts.

Example 5.8: D. Milhaud, *Suite d'après Corrette*, Op. 161b, I. Entrée et Rondeau, bars 15-23, edited score.

Bassoon feigns an entrance into this canonic movement in bar 17, repeating the first part of the bar, but quickly abandons the idea and reverts to providing Corrette's original bass line. The four bars repeat to create an eight bar phrase before returning to the ritornello in bar 23.

Again, Milhaud marks no dynamics here, but performers can communicate the canonic structure of this section to the listener by balancing the three voices and allowing each entrance to be clearly heard. The Trio d'anches de Paris is particularly successful at creating this layered effect on their recorded interpretation. Bassoonist Fernand Oubradous uses a distinct staccato to bring out the articulated eighth notes of bar 19 which end the phrase (OL 17, 1095, 0:35"-0:41").

Section C: Couplet II (Bars 31-39)

Again borrowing from Corrette, Milhaud moves the thematic material to clarinet in bar 31. The bassoon remains true to the original bass line, but the composer alters two notes in the clarinet in bar 34 to break the parallel motion between the instruments (Ex. 5.9). While oboe has a more passive role in this section with slower rhythmic movements of quarter notes and half notes, Milhaud adds syncopation to the line in bar 38 and creates a composite rhythm of active eighth note movement which drives towards the final take of the refrain.

The image displays a musical score for three instruments: Horn (Htb.), Clarinet in B-flat (Cl. en Sib), and Bassoon (Bsn.). The score is divided into two systems. The first system covers bars 31 to 34, and the second system covers bars 35 to 39. The clarinet part is marked with a forte (*f*) dynamic starting in bar 31. The bassoon part features a syncopated eighth-note pattern. The oboe part is more passive with quarter and half notes. The score ends with the instruction "D.S. al Fine".

Example 5.9: D. Milhaud, *Suite d'après Corrette*, Op. 161b, I. Entrée et Rondeau, bars 31-39, edited score.

An important detail of this section is the use of thematic material in clarinet rather than oboe. Very few modern performers allow clarinet to be heard here. Curiously, Milhaud highlights the instrument by notating a *forte*, but the marking only appears in bar 33. The edited score shifts the *forte* dynamic to bar 31 to communicate the importance of this middle line. The use of syncopation, a special 20th century addition to the movement, can be emphasized in performance. Even though the figure of bars 37 and 38 is marked with legato, oboists can still “articulate” these syncopated notes by using air stream.

In the Trio d'anches de Paris recording, clarinet clearly dominates this couplet. The group adds a slight *ritenuto* and small caesura before its final return to the refrain. Aside from a few details, the group adds little to the Rondeau through their interpretation. While this movement disappoints, Robert Philip (1992) has written that the convention for chamber music performance of the time dictated that interpretation should not be worked out in detail beforehand, but be left spontaneous for the moment of performance. We can assume the interpretation could have been entirely different on any other day (pp. 92-93).

The Oiseau-Lyre printed score of this first movement presented few editing problems. There are, however, small discrepancies between the instrumental parts and the printed general score. Ambiguity can be seen in the use of navigation marks throughout the movement. In the full score, the Rondeau ends with a correct though incomplete marking of “D.S.” indicating a return to the *Segno* symbol (♯) of bar 7. The final bars of the instrumental parts are marked with “D.C.” incorrectly indicating a return to the beginning of the movement. In both the full score and the instrumental parts, *Segno* symbols appear logically at bar 7 and again, redundantly at the end of the work. To clarify, both score and parts have been labeled with “D.S. al Fine,” and the superfluous *Segno* symbol was removed.

II. Tambourin

The dance form *tambourin* originally hailed from Milhaud's region of Provence. Curiously, Milhaud has changed the placement of this dance in his *Suite*; while the *Tambourin* comes near the end of Corrette's *Pièces*, Milhaud uses it as the second movement. In the *Suite*, Milhaud stays true to the model in two-part rounded binary form model provided by Corrette (Table 5.2). In Corrette's *Tambourin*, however, the smaller four-bar phrases repeat while Milhaud repeats the small dance in its entirety. The number of repeats Milhaud indicates for his *Tambourin* is unclear, a point which will be examined in a later section. Curiously, while Corrette maintains the home key of C major, Milhaud wrote his *Tambourin* in D major, a whole step higher. Significantly, however, Milhaud uses accidentals within the instrumental lines rather than an applied key signature suggesting perhaps the composer's desire for independence from tonal restriction.

Table 5.2: Form Chart: D. Milhaud: *Suite d'après Corrette*, II. Tambourin

| II. Tambourin—Rounded Binary form | | | |
|--|-----------------------|--------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Tonal Region</i> |
| 1-4 | 4 (2+2) | A | D major |
| 5-10 | 6 (2+2+2) | B | |

The key change, the altered repeats, and the placement of the movement may indicate a functional use of this short dance. In the original theatrical performance, the Tambourin may likely have been used for a change of scene, the repeats altered to gain extra time, and the change of key indicating a change of dramatic mood on stage. Aside from altered tonality and added articulation, the oboe melody of the Tambourin is a replica of Corrette's Tambourin line. This melody, typical of the dance form, it is based on strong simple rhythms. While Corrette accompanies his melodic line with drone notes outlining the tonic triad (C, G and E), Milhaud accompanies with descending tetrachords in bassoon and clarinet, the two instruments moving in parallel tenths (Ex. 5.12).

This parallel movement continues in the B section of bar 5. To end the section, Milhaud uses a technique in bars 9 and 10 which he will continue to explore throughout his *Suite*—the simultaneous layering of motives through the use of imitation. In this instance, clarinet repeats the oboe's motive from bars 7 and 8 in canonic imitation while the oboe returns to the A material, modified to achieve cadence on the tonic and end the section.

Example 5.10: D. Milhaud, *Suite d'après Corrette*, Op. 161b, II. Tambourin, bars 1-10, edited score.

The Tambourin is the one movement of the *Suite* which requires a vertical rather than horizontal approach to performance. In his 18th century *Dictionnaire*, Jean-Jacques Rousseau wrote that a tambourin must be played lively and well accented⁵³ (Rousseau as cited in Little, 2014). Articulations align perfectly on the downbeats and ensemble precision is key to achieving the movement's rhythmic drive. The oboe is the natural leader of the Tambourin, particularly for creating the accelerando which ends the final repeated section.

Navigation markings are again confusing in this second movement. While the repeat sign at the end of the last bar is clear and obvious, a Segno symbol appears at the beginning and end of the piece with no accompanying instructions such as D.S. or Dal Segno. This ambiguity is present in both the full score and instrumental parts. A written indication “*la 2e fois en accélérant*” confirms the repetition of the material and the use of accelerando in the final repeat, but the notation is confusing. Milhaud's use of the Segno appears to imply a third repeat, but this is contradictory to the indication for accelerando with the second playing. Of the six

⁵³ sautillant et bien cadencé

different recordings studied, modern interpreters seem evenly divided on whether the small ten bar movement should be played twice or three times.

To gain understanding of these unclear navigation marks, the Trio d'anches de Paris recording was examined. The approach of the Trio d'anches is unique; the ensemble plays the movement through a full four times.

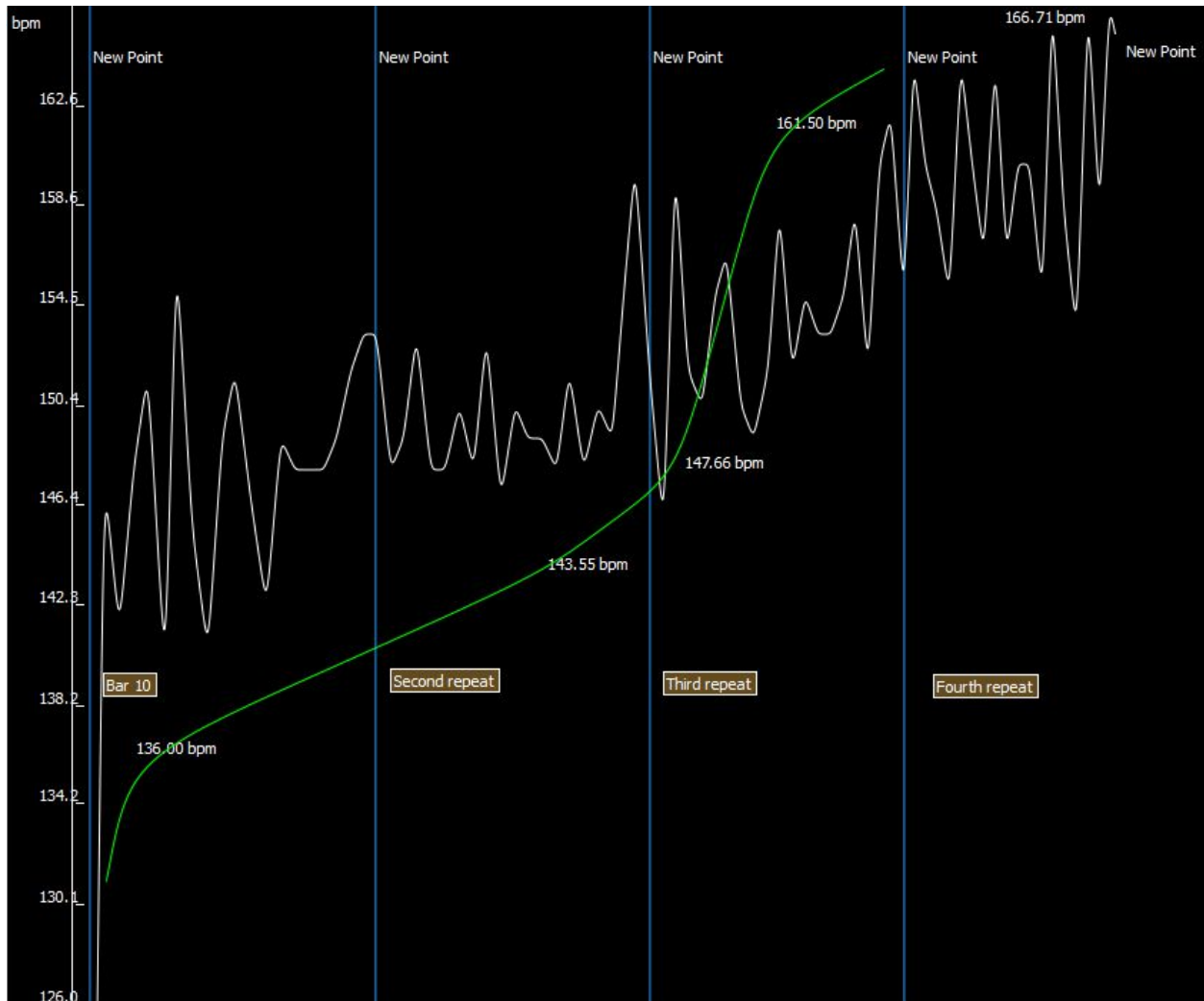


Figure 5.2: Sonic Visualiser graphing of tempo, D. Milhaud, *Suite d'après Corrette, II. Tambourin*, bars 1-10 (with repeats) (OL 17, 1095, 1:26"- 2:00")

Steadier tempo is kept throughout the first complete presentation and repeat. The movement then restarts with steady accelerando, the forward movement continuing into a final repeat which takes the tempo to near 170 beats per minute. The result, which pushes Morel to the limits of his

technique, brings the movement to a virtuosic and exhilarating end. Sonic Visualiser software was used to graph this accelerando. In Figure 5.1, the “Y” axis indicates beats per minute while vertical lines indicate repetitions of the movement. The green curve shows the general rising direction of the rhythmic movement and indicates the tempo at various points in the performance.

It can be suggested that the Tambourin was used practically in the staged production, the extra repeats used *ad libitum* to extend time for a scene end or scene change. The corrected score follows the logic of the Trio d’anches de Paris’ repeat pattern, interpreting the *Segno* symbol as a full retaking of the entire movement, complete with repeats. By eliminating this unclear *Segno* symbol and reprinting the repeated material, the notation is less ambiguous. For further clarity, Milhaud’s indication of accelerando is added to the second repeated ten-bar section.

The Trio d’anches de Paris performance of this movement is pure delight. Morel’s light reedy sound and clear articulations are particularly appropriate for evoking the character in this light spirited dance. Additionally, Lefebvre and Oubradous play a strongly accented rhythmic line, giving the necessary percussive quality needed for a tambourin. Clarinet and bassoon exaggerate Milhaud’s contrasting notation, playing shorter eighth notes in the A section and longer, more directed quarter notes in the B section. A marking of tenuto is given to the clarinet in bar 43 in both the score and instrumental part. Although the bassoon has an identical rhythmic figure in the same bar, no such articulation markings have been indicated in either the instrumental part or full score. For the sake of consistency and to follow the articulation clearly presented in the recorded interpretation (OL 17, 1095, 1:31”) the corrected score adds the tenuto markings to all quarter notes of the phrase for both clarinet and bassoon.

III. Musette

While Corrette’s *Pièces* does not feature this movement, the musette was favored by the 18th century composer, and his three *Livres d’orgue* show several examples of the form. Until source material is discovered, it can be assumed that the movement is a purely Milhaud contribution to the *Suite*. Milhaud’s Musette continues in G major, again without the use of key

signature. The work is in simple triple (3/4) and in two large sections. A partial return to the A section follows the rounded binary structure common in 18th century short dances. Curiously, the lyrical and very canonic Musette replaces a movement of the Corrette original entitled Canon. Typical of the musette form, Milhaud's movement features a pedal note to imitate the drone of the bagpipe-like instrument which in this case is seen in the held G in the bassoon.

Table 5.3: Form Chart: D. Milhaud: *Suite d'après Corrette*, III. Musette

| III. Musette—Rounded Binary Form | | | |
|---|-----------------------|--------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Tonal Region</i> |
| 1-8 | 8 (4+4) | A | G major |
| 9-24 | 9 + 7 (4+5) (3+4) | B | |

Section A (Bars 1-8)

Milhaud's oboe line, constructed on wide leaps, avoids the conjunct movement typical of a musette melody (Ex. 5.13). This disjunct movement is similar to the composer's reconstruction of the ritornello theme seen in the first Rondeau movement. Clarinet enters in canon in bar 2 but quickly abandons the imitation and moves to providing a more conjunct countermelody.

In performance, this movement provides a return to lyrical melody following the rhythmic excitement of the previous Tambourin. Dynamic in all three instruments is a restrained *piano*. Oboists are challenged to create a smooth line in spite of the wide interval leaps. An eighth note anacrusis introduces the oboe melody, and performers can consider taking time on this small figure.

Example 5.11: D. Milhaud, *Suite d'après Corrette*, Op. 161b, III. Musette, bars 1-8, edited score.

Issues of inconsistent articulations in this opening A section can confuse interpretation of phrasing. In the first theme, the oboe anacrusis notes slur into the D, and the F sharp of bar 2 is articulated. In the parallel phrase of bar 4, the D is articulated and the F sharp is approached by slur. Additionally, the lack of slur in the canonic clarinet phrase was questioned as it differs from the oboe model (Ex. 5.12). These inconsistencies have been highlighted in red.

Example 5.12: D. Milhaud, *Suite d'après Corrette*, Op. 161b, III. Musette, bars 1-6, Oiseau-Lyre score

Clarification of these markings were sought by listening to the Trio d'anches de Paris recording of the movement. Oboist Morel uses tempo flexibly in this movement as he takes time and stretches out the initial anacrusis eighth notes of the theme and then pushes tempo forward in

the continuing eighth notes of bars 3 and 4 (0:01''-0:08''). Clarinetist Lefebvre shows a similar flexibility of tempo, matching the forward motion of the oboe eighths. In the recorded interpretation, the trio adds a repeat of the first 8-bar section of the movement and varies the articulation on the second presentation. This repeat is not indicated in the Oiseau-Lyre printed score and, as was proposed with the Tambourin, may have been used by the ensemble in the theatrical context or added to extend the length of the disc side. Morel plays the first statement of the opening phrase all in legato (adding yet another variation for articulation), but the group's repetition of the section presents articulations identical to those seen in the Oiseau-Lyre notation (OL 17, 1096, 0:15-0:23'').

In the context of this interpretation, the changes of articulation seen in the parts were understood as indicative of deliberate variation. No alterations of articulation were therefore applied to this section of the corrected score. By varying articulation, Milhaud also changes phrase structure. Articulation of the F sharp emphasizes the second bar of the phrase; articulation on the D in bar 5 modifies the phrase by adding emphasis to the first bar of the phrase. In order to respect this phrasing structure, a slur was not added to the clarinet opening figure; articulation of this written E (sounding D) was seen to support the emphasis on the second bar of the phrase as indicated by the oboe.

Section B (Bars 9-17)

By alternating two-bar phrases between clarinet and oboe, Milhaud creates a sort of perpetual canon between the voices in the first six bars of the B section (Ex. 5.13), similar to the technique seen in the *Symphonie de Chambre*, No. 1 (Ex. 5.1, p. 339).

8

Htb.

Cl. en Sib

Bsn.

14

Example 5.13: D. Milhaud, *Suite d'après Corrette*, Op. 161b, III. Musette, bars 8-18, edited score.

This phrase begins a repeat of itself in bar 12, but the oboe line changes, intensifying with a long held note on the dominant D. The section ends with a descending scale in parallel tenths between oboe and clarinet (bars 16-17) for a return to the original A section (Ex. 5.16).

17

Htb.

Cl. en Si b

Bsn.

20

Example 5.14: D. Milhaud, *Suite d'après Corrette*, Op. 161b, III. Musette, bars 17-24, edited score.

In performance, awareness of the two-bar structure of the B section will allow oboe and clarinet to adjust dynamics such that the beginning of each phrase to be distinctly heard. By taking time with the anacrusis to bar 20, performers can highlight the return to the A phrase in bar 21 and communicate the structure of the piece. The eighth notes of bar 23 invite *rallentando* to construct a settled ending to the movement.

IV. Sérénade

The Sérénade shows a creative transformation of Corrette's Chaconne. Despite the name change, the Sérénade shows the characteristics of the chaconne form (the use of variation, the use of the descending sequence, and the use of ostinato in the bass line).

Table 5.4: Form Chart: D. Milhaud: *Suite d'après Corrette*, IV. Sérénade

| IV. Sérénade—Variation Form | | | |
|-----------------------------|-----------------------|--------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Tonal Region</i> |
| 1-8 | 8 (4+4) | A | C major |
| 9-12 | 4 | A1 | |
| 13-16 | 4 | B | |
| 17-24 | 8 (4+4) | A2 | |
| 25-36 | 12 (2+2+4+4) | C | C minor |
| 37-40 | 4 | A2' | C major |
| 41-47 | 7 (2+5) | A3 | |

Milhaud shortens the original by avoiding sections of extensive repetition and at times compresses the material by overlapping Corrette's themes in canonic movement over more than

one instrument. Treated thus, eight-bar phrases become shortened to lengths of four or five bars. Milhaud's *Sérénade*, in simple triple, can best be identified as variation form (Table 5.4).

Section A (Bars 1-8)

Oboe begins the *Sérénade* with a direct quote of Corrette's melodic line which is built on the notes of a descending sequence (Ex. 5.15).

Example 5.15: M. Corrette, *Pièces pour musette*, no. 1, Chaconne, bars 1-8

Milhaud's first transformation of this material is rhythmic. Corrette begins his theme with anacrusis for all voices such that a strong downbeat is only felt in the second bar (Ex. 5.16).

Example 5.16: D. Milhaud, *Suite d'après Corrette*, Op. 161b, IV. *Sérénade*, bars 1-9, edited score.

Milhaud's oboe and clarinet line feature the anacrusis of the original and the clarinet's first and third beat function similarly to Corrette's original bass line. Milhaud's addition to the theme is an ostinato in the bassoon, a figure rhythmically modeled on the oboe melody but which uses the low tonic C to create a strong first beat in each bar. This repeated low C opposes the emphasis to the second and third beats provided by the other instruments, resulting in an active and engaging rhythmic movement. In bar 6, Milhaud alters the accompaniment, giving clarinet the role of providing this anchoring downbeat.

This dance-like opening, with its constantly shifting rhythmic stress, becomes even more captivating to the listener when presented in the understated *piano* dynamic. In performance, observance of this dynamic and performing a light staccato creates an intriguingly suspenseful and seductive atmosphere. It is hypothesized that in the theatrical context, this music may have accompanied the dance scene where Romeo and Juliet first meet. In bars 6-9, clarinet and bassoon function best as a unified line providing a contrasting articulation for the accompaniment pattern.

In their recorded performance, the Trio d'anches de Paris approaches the Sérénade in a whimsical manner and clearly presents the variety of dynamics and articulations notated in Milhaud's score. In the opening theme, Morel takes liberties with the indications of staccato of bars 2 and 3 and slightly lengthens the first quarter notes to emphasize the first beat of each bar. This lengthening of the note coincides exactly with the clarinet whose articulation pattern naturally stresses the first beat. Lefebvre plays the third quarter notes of bars 2 and 3 quite short (OL 17, 1096, 1:03"-1:04"), a logical approach for matching the oboe and bassoon articulation. This articulation detail was taken to the corrected score, and a staccato mark was added to these quarter notes to coincide with the other parts. Against this phrase, Oubradous stresses the A of the third beat of the bassoon ostinato and sets up an effective rhythmic interplay.

Section A1 (Bars 9-12)

Milhaud's first variation copies Corrette's first variation with the theme based on a more extended descending sequence. Milhaud also refers to Corrette's bass line in the bassoon and its descending tetrachord on F, E, D, C, but the Sérénade activates this line with leaps of tenths,

similar to the leaping intervals of the opening ostinato (Ex. 5.17). Milhaud adds further variation to these bars by changing articulation and applying legato to contrast with the shorter notes of the opening; this variation of articulation is not present in Corrette. Another Milhaud addition is the clarinet line which, in defiance of the falling direction of the line, presents rising scale flourishes. Milhaud does not repeat the four bar section as Corrette does and keeps this variation brief.

Example 5.17: D. Milhaud, *Suite d'après Corrette*, Op. 161b, IV. Sérénade, bars 9-13

Coordinating the timing of these small clarinet scales is a challenge to the ensemble; as the figure begins on the off-beat, it is very easy for the entrance to be late such that the final quarter note does not arrive to the following bar in time with the double reeds. Clarinetists can avoid this problem by using the third beat as an anchoring point for performing the phrase.

Section B (Bars 13-16)

Again mirroring Corrette, Milhaud follows his first variation with a new theme (Ex. 5.18).

Example 5.18: D. Milhaud, *Suite d'après Corrette*, Op. 161b, IV. Sérénade, bars 13-17

Corrette repeats these four bars to create an eight-bar phrase, but Milhaud compresses the material by layering the theme canonically between oboe and clarinet (bars 14-16), effectively presenting the theme twice as Corrette does, but in simultaneity. Milhaud will continue to use this technique of compressing material later in the work. The sudden more conjunct movement of the bassoon line in bar 14 is derived directly from Corrette's bass line.

In performance, oboe and clarinet can follow the rise of the musical line in bar 15 to naturally create the crescendo which delivers to the *forte* of the next section. Both oboe and bassoon can emphasize the articulated third beat of bar 16 and lead to the downbeat of bar 17.

The Trio d'anches de Paris interpretation of these two sections is full of charming detail. Oboists Morel begins bar 9 by exaggerating and elongating the eighth note anacrusis. All three players begin this section in a comfortable dynamic and add diminuendo to the descending phrase of bars 9 to 12. This preparation allows Milhaud's written crescendo of bar 15 and the arrival in *forte* in bar 17 to be particularly effective. In all instrumental parts and in the full score, the crescendo appears only in bar 15; the corrected score extends the hairpin through bar 16 to lead directly to the *forte* of bar 17.

Section A2 (Bars 17-24)

Bar 17 presents a further varied theme, again directly borrowed from Corrette (Ex. 5.19). Milhaud's own variation to this material is the accompaniment in clarinet and bassoon where both instruments descend chromatically at the distance of a sixth. This parallel motion is off-set by syncopation in the clarinet which creates an active rhythmic interplay between the two lower voices (bar 17-20). This detail can be emphasized by clarinet and bassoon in performance through the use of strong articulation on each note. In this section, Milhaud also varies the original musette theme by adding articulation patterns for oboe which emphasize off-beats to join the clarinet's syncopated movement. When performing this figure, oboists can bring out the syncopation by slightly accenting and separating the repeated note.

Example 5.19: D. Milhaud, *Suite d'après Corrette*, Op. 161b, IV. Sérénade, bars 17-25

The varied theme continues a third higher in the second 4-bar phrase of bar 21; Milhaud's addition is a return to the original ostinato accompaniment in bassoon. For extra harmonic interest, clarinet presents a middle voice on a wandering C Lydian scale (sounding B flat Lydian). This section closes with a complete cadence.

In their recorded performance, the Trio d'anches de Paris adds a slight *accelerando* to bars 17 to 20, the gesture motivated by the articulation of the clarinet and bassoon on the descending chromatic scales. Another interpretive addition to the Trio's recorded performance is a *subito piano* given to bar 21. This sudden drop in dynamic, combined as it is with the return of the bassoon ostinato, recalls the calm atmosphere of the movement's beginning and is a natural, though not notated variation to the section.

Section C (Bars 25-36)

While Corrette creates two further variations of A material, Milhaud has chosen to leave out these 16 bars and move directly to an episodic section in the parallel minor of C. Milhaud begins this movement as Corrette does, with a plaintive phrase moving at the quarter note level which outlines the C minor arpeggio and features a fragment of a descending C minor scale.

Small sixteenth note accompaniment figures, reminders of the rhythmic movement of the previous section, continue in clarinet echoed by bassoon (Ex. 5.20). Texture lightens in this section as Milhaud shifts the overall tessitura of the ensemble, moving bassoon up to its higher tenor register and eliminating the bass voice.

Example 5.20: D. Milhaud, *Suite d'après Corrette*, Op. 161b, IV. Sérénade, bars 25-37

Milhaud proceeds directly into Corrette's second minor phrase in bar 29. Here oboe presents a simple musical idea featuring dotted rhythm and scalar motion. Milhaud's addition to this phrase is a sequence of descending scales in the clarinet and bassoon accompaniment, the two instruments moving together in parallel thirds. This accompanying phrase continues presenting the dotted rhythms of the oboe phrase. The section ends with a perfect authentic cadence in bar 37.

The Trio d'anches de Paris recording prepares the contrasting minor section of bar 25 in an interesting and effective manner. The ensemble adds *rallentando* to the end of the phrase in bar 24, and after a slight caesura, begins the minor section in a completely new tempo, notably slower than the rest of the movement. To end the section the group uses the notated crescendo

and adds *rallentando* to the cadential figure and then launches into a spirited return to the original tempo in bar 37.

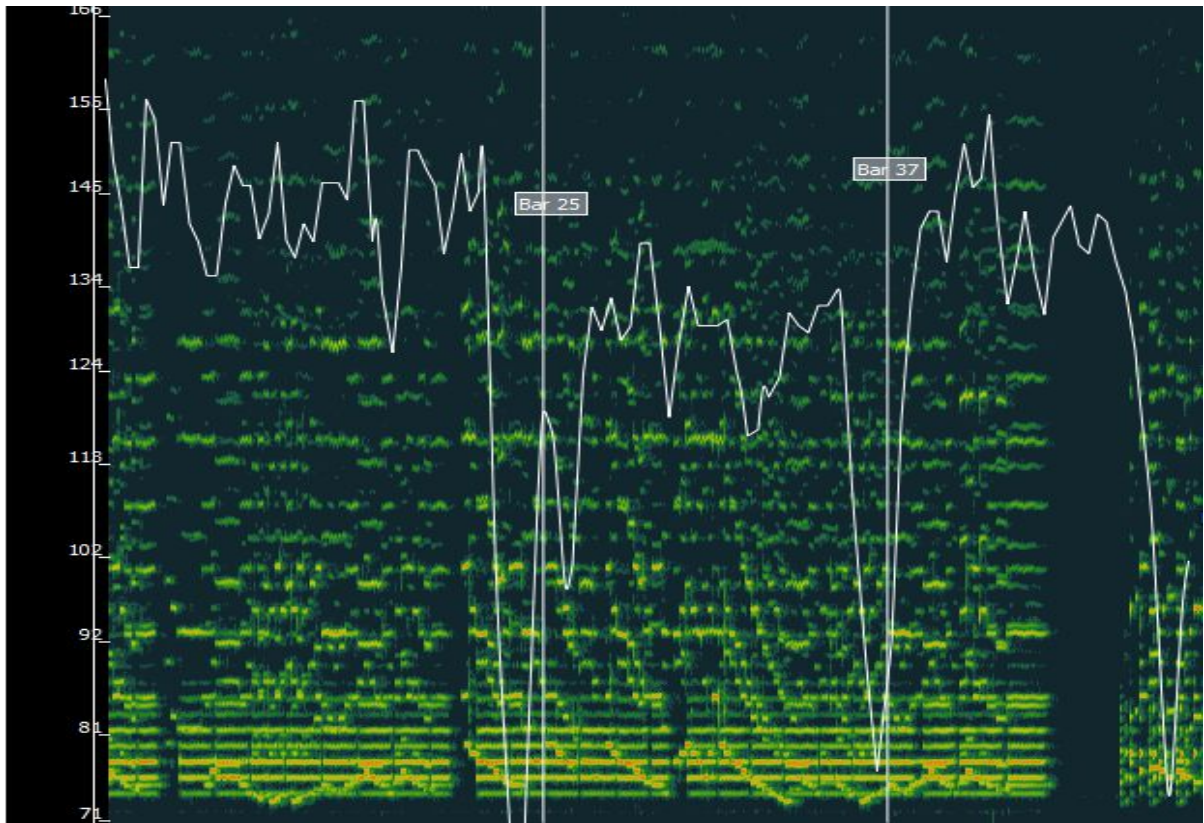


Figure 5.3: Sonic Visualiser graphing of tempo variation, D. Milhaud, *Suite d'après Corrette*, IV. Sérénade, OL 17, 1096, 1:09"-2:07", bars 9-47

Sonic Visualiser graphing of tempo was used to illustrate this interpreted tempo change. In Figure 5.3, the “Y” axis indicates beats per minute; vertical white lines have been used to mark the minor section between bars 25 and 37. The figure not only shows the ensemble’s sudden slowing of tempo in this minor section, but the drastic descents to the graph also demonstrate the Trio’s manner of suspending movement altogether to isolate the section from the rest of the movement. Following the effective interpretation of the Trio d’anches de Paris, a comma breath mark was added in parenthesis as an editorial suggestion before the second beat of bar 25. Only small corrections were needed to clarify the notation of these bars. The crescendo of bar 35 was extended to two-bar length to lead to the *forte* of bar 37. This *forte* of bar 37 had been left off the oboe part and was added to match the dynamic of the other two voices.

Section A2 (Bars 37-40)

As the *Sérénade* nears its end, the composer follows Corrette's model and brings back the initial material, but Milhaud creates a further variation by using the rhythmic movement of bar 17 (Ex. 5.21). Originally, Corrette uses this theme in canon with the bass line; Milhaud applies the same idea but uses clarinet to create the counterpoint. The bassoon here resumes the ostinato pattern from the original A theme.

Example 5.21: D. Milhaud, *Suite d'après Corrette*, Op. 161b, IV. *Sérénade*, bars 37-40

Section A3 (Bars 41-47)

Milhaud uses Corrette's theme of the final seven bars to end the movement, adding a diminuendo to bars 41 and 42 to calm the dynamic (Ex. 5.22). Clarinet continues the descending sixteenth note scale pattern begun in bar 40 and now joined by bassoon in parallel tenths. In bar 43, the movement settles and ends as it began, the calm opening dynamic now further reduced to *pianissimo*. The closing theme is a final variation of the opening phrase now become more scalar with added eighth notes. The clarinet's similar ascending scale figure provides Corrette's original bass line. Only the bassoon plays a Milhaud line and continues the ostinato bass up to the final chord.

Additional corrections were applied to the final five bars of the movement: clarinet beaming of bars 43 and 44 was changed to reflect the pattern established by oboe. Inconsistent articulation between oboe and clarinet in bars 45-46 was also altered. In the clarinet part, the eighth note figure is slurred over the barline. The edited score notates an articulation on the first

note of this penultimate bar to follow the oboe model. This articulation can also be heard on the Trio d'anches de Paris recording (OL 17, 1096, 2:01”).

The image displays a musical score for three woodwind instruments: Horn in B-flat (Htb.), Clarinet in B-flat (Cl. en Si b), and Bassoon (Bsn.) for bars 41-47, and a grand staff for bars 44-47. The top system (bars 41-47) features three staves. The Htb. staff has a melodic line with slurs and a *pp* dynamic marking. The Cl. en Si b staff has a more rhythmic, eighth-note pattern with slurs and a *pp* dynamic marking. The Bsn. staff has a similar rhythmic pattern with slurs and a *pp* dynamic marking. The bottom system (bars 44-47) is a grand staff with a treble and bass clef. The treble clef part has a melodic line with slurs, and the bass clef part has a rhythmic pattern with slurs. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 5.22: D. Milhaud, *Suite d'après Corrette*, Op. 161b, IV. Sérénade, bars 41-47

V. Fanfare

Milhaud's Fanfare copies Corrette's version identically in terms of form, key center, and thematic material; similarities, however, end here (Table 5.5). From the fifth movement onward, Milhaud begins much more radical transformations of Corrette's *Pièces* as he begins exploring harmonic possibilities by changing the scales and applying more harmonically independent lines.

Table 5.5: Form Chart: D. Milhaud: *Suite d'après Corrette*, V. Fanfare

| V. Fanfare—Sectional Form | | | |
|---------------------------|-----------------------|--------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Tonal Region</i> |
| Bars 1-8 | 8 (4+4) | A | C major |
| Bars 9-20 | 12 (4+8) | B | C minor |
| Bars 21-28 | 8 | C | C major |

Section A (Bars 1-8)

Example 5.23 shows the opening phrase of Corrette's Fanfare in C major with its regular compound duple rhythm and canonic construction over two voices.

Example 5.23: M. Corrette, *Pièces pour musette*, no. 1, Fanfare, bars 1-4

Milhaud alters Corrette's opening phrase in two ways. Most strikingly, Milhaud adds an F sharp to bar 3 of the melodic line, creating his favored Lydian scale with this raised fourth degree. Additionally, as seen in the bars 2 and 3, Milhaud creates syncopation in his line by altering notes to create unisons which he then ties over the barline (Ex. 5.24). The composer preserves the original canonic movement between melodic line and bass line in oboe and bassoon, but adds a third canonic voice in the clarinet built on the E natural minor scale. The section ends in consonance, in a closing cadence on the dominant.

The image shows a musical score for three instruments: Horn (Htb.), Clarinet in Si b (Cl. en Si b), and Bassoon (Bsn.). The tempo is marked as quarter note = 112. The dynamic is mezzo-forte (mf). The score is in 6/8 time and features a canon between the instruments. The first system shows the beginning of the piece, with the Horn and Bassoon playing a melodic line and the Clarinet in Si b playing a parallel line. The second system shows the continuation of the canon, with the Horn and Bassoon playing a melodic line and the Clarinet in Si b playing a parallel line. The score is marked with a '5' above the first measure of the second system, indicating a measure rest for the first five measures.

Example 5.24: D. Milhaud, *Suite d'après Corrette*, Op. 161b, V. Fanfare, bars 1-8

This short movement challenges the interpreter to create dynamic and rhythmic variation in the absence of any indications from the composer. The title ‘Fanfare’ encourages a triumphant but stately performance, an approach confirmed by the conservative *mf* dynamic and reserved tempo of 112 beats per minute. In this opening canon, Milhaud enlivens the material with his addition of syncopation; by creating a slight stress on the two longer notes (the quarter note and the tied-over note), the performers can alter the expected rhythmic pattern of the 6/8 meter. In addition, staccato was discovered printed on the third eighth note of the phrase in the Oiseau-Lyre general score, a marking missing from the instrumental parts. By preparing the two longer notes with this shortened note, the line becomes even more varied and active. The edited score also provides a slur which was missing from bar 4 of the oboe line. Both the parallel phrase in clarinet of bar 6 and the performance of the Trio d’anches de Paris confirm this correction (OL 18, 1097, 0:04”).

Section B (Bars 9-20)

In the B section, Milhaud abandons Corrette’s major mode adding B flat and E Flat to the oboe line to move to the parallel minor of C minor (Ex. 5.25).

Example 5.25: D. Milhaud, *Suite d'après Corrette*, Op. 161b, V. Fanfare, bars 9-20

Again, the composer breaks up the original conjunct theme by adding wide interval leaps for the oboe. Corrette's original canon between melody and bass is continued by Milhaud but using clarinet to provide the lower voice. In bar 13, bassoon joins to create a 7-bar sequence of descending fifths based on the whole tone scale. Against this, Milhaud gives clarinet a downward-moving chromatic scale. The composer returns to C major in oboe in bar 15 and replicates a descending sequence from the Corrette model, but continues to break up the line with the use of the “donkey” leaps, now emphasized by accents added to the raised notes. This section ends in a chromatic rise back to the G dominant in clarinet and bassoon.

The Trio d'anches de Paris recording shows a creative use of dynamics in their interpretation of this section. The ensemble adds a subito *piano* to bar 13 and then uses crescendo in bars 19 and 20 to follow the rising chromaticism of the line. The addition brings interest to the line and was added in parenthesis in the edited score as a suggested interpretation.

Section C (Bars 21-28)

Clarinet continues its chromatic accompaniment in this final section (Ex. 5.26). As in the opening section, Milhaud briefly adds the F sharp of the Lydian scale to oboe and bassoon in bar 24.

The image shows a musical score for three instruments: Horn (Htb.), Clarinet in Si b (Cl. en Si b), and Bassoon (Bsn.). The score is in 6/8 time and has one sharp (F#) in the key signature. It covers bars 21 to 28. The Horn part starts at bar 21 with a dynamic marking of (p). The Clarinet part starts at bar 21 with a dynamic marking of (p). The Bassoon part starts at bar 21. The score ends at bar 28 with an 'optional repeat' marking.

Example 5.26: D. Milhaud, *Suite d'après Corrette*, Op. 161b, V. Fanfare, bars 21-28

F natural is returned in bar 25 and, with the exception of an added chromatic scale descent in clarinet, Milhaud's Fanfare ends in a manner similar to the original. Perhaps as a final touch of wit, Milhaud expands the tessitura of the outer voices: while Corrette's melodic and bass line end with C's at a two octave span, Milhaud extends to a comical four octave spread between oboe and bassoon.

The Trio d'anches de Paris creates another effective dynamic in bar 21; by reducing volume to *piano*, the group gains the possibility of emphasizing Milhaud's notated crescendo in bar 24. This notation again was added in parenthesis in the edited score. Of note, the group accompanies this crescendo with *accelerando*, an interpretive trait linked to interwar performance style (Philips, 1992, p. 35). Unique to the Trio d'anches de Paris' interpretation of the Fanfare is a repeat which the group applies to the entire movement. While this repeat may have been

functional to fill the disc side, it effectively extends what would otherwise be a strikingly short movement. The Trio adds a slight variation to its repeated performance: oboe plays the final C an octave lower on the first repeat only creates the dramatic 4-octave spread at the very end. Both the indication for repeat and the lowered C variation have been added as options to the corrected score.

VI. Rondeau

In this sixth movement, Milhaud takes liberties with Corrette's themes by layering them and dividing them between instruments. Milhaud also varies the themes through the application of an array of scales based on C including chromatic, whole tone, Lydian, and Mixolydian. Neither Corrette nor Milhaud follows the true Rondo form as both neglect to insert a ritornello between the first and second couplets (Table 5.6).

Table 5.6: Form Chart: D. Milhaud: *Suite d'après Corrette*, VI. Rondeau

| VI. Rondeau—Faux Rondo form | | | | |
|-----------------------------|-----------------------|--------------|------------------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Formal Function</i> | <i>Tonal Region</i> |
| 1-10 | 10 (4+6) | A | Ritornello | C major |
| 11-17 | 6 (2+4) | B | Couplet I | |
| 18-24 | 8 | C | Couplet II | |
| 1-10 | 10 (4+6) | A | Ritornello | |

Section A, Ritornello (Bars 1-10)

Milhaud divides the borrowed Corrette theme by beginning in oboe and then passing to clarinet in bar 2 (Ex. 5.27).

The image displays a musical score for three woodwind instruments: Oboe (Htb.), Clarinet in B-flat (Cl. en Si b), and Bassoon (Bsn.). The first system consists of three staves. The Oboe part begins with a quarter note followed by eighth notes. The Clarinet and Bassoon parts enter in the second bar with eighth notes. A dynamic marking of *f* (forte) is placed below the first staff. Above the first staff, there is a tempo marking $\text{♩} = 84$ and a symbol for a repeat sign. A wavy line above the first staff indicates a tremolo. The second system consists of three staves, starting with a measure number '5' above the first staff. The dynamic marking *f* is repeated below the second staff. The word 'Fine' is written at the end of the second system.

Example 5.27: D. Milhaud, *Suite d'après Corrette*, Op. 161b, VI. Rondeau, bars 1-10

Bassoon is given a melodic role in this movement, and Milhaud uses the instrument in its upper register to create canonic movement with clarinet. The slightly lengthened structure of 10 bars allows the bassoon to finish the line and bring the section to a complete cadence. Throughout the A section, Milhaud maintains C major.

Oboe announces the character and tempo of this Rondeau. By using a strong articulation and allowing a slight space between the opening quarter notes, oboe can give this opening theme the necessary vigor and rhythmic drive. When clarinet and bassoon enter in the second bar, the oboe must retreat to allow the two lower instruments to carry the section. Again performers should balance the voices to allow the beginning of each canonic theme to be stand out and the structure of the section to be clearly heard. By slowing slightly in bars 9 and 10, performers create the space to add a slight breath before continuing to the next section.

Section B (Bars 11-17)

Corrette's theme for this B section is 8 bars long (Ex. 5.28), but by cleverly layering the theme upon itself in various instrumental lines, Milhaud manages to quote its entirety in the space of 6 bars (Ex. 5.29).

Example 5.28: M. Corrette, *Pièces pour musette*, no. 1, Rondeau, bars 9-16

Example 5.29: D. Milhaud, *Suite d'après Corrette*, Op. 161b, VI. Rondeau, bars 11-17

Corrette's theme is presented in bassoon for these first two bars, but then seems to disappear. Closer examination shows the second half of Corrette's theme has been placed in the clarinet in bar 10, occurring simultaneously with the bassoon. Clarinet carries on with this theme in bar 12 while oboe and bassoon begin a highly rhythmic and accented ostinato figure. The appearance of B flat in bar oboe indicates the construction of a dominant seventh. Bassoon ends this section with a rising scale in bar 15, the F sharp indicating a move to G major.

This middle section, *piano* and legato, should contrast with the more spirited material of the opening. By performing a slight *rallentando* and breath at the end of the previous section, a change of character here is easier for performers to achieve. The bassoon has the only articulated line here, and this detail allows the thematic material to stand out in the legato texture. Accents for the double reeds beginning in bar 12 provoke a more active and dance-like line and recall Milhaud's writing in the *Sérénade*. Oboists can balance the heaviness of the accented low G in bassoon with a quick sting to the accented high C. Clarinet is given an altered articulation pattern in bar 13 and a brief opportunity to join in the more active line of the accompaniment.

Section C (Bars 18-24)

Clarinet begins a continuation of Corrette's C theme in bar 16 but quickly passes the line on to oboe after the first two anacrusis quarter notes (Ex. 5.30). Milhaud repeats an accompaniment in the lower voices which was introduced in the previous movement: a descending chromatic scale in clarinet is juxtaposed with a sequence of rising fourths in bassoon which descend on the whole tone scale. To give this piece its rather stretched definition as a *Rondeau*, the movement returns to the beginning for a repeat of the A section.

164

Htb.

Cl. en Sib

Bsn.

mf

mf

mf

168

D.S. al Fine

f

f

f

Example 5.30: D. Milhaud, *Suite d'après Corrette*, Op. 161b, VI. Rondeau, bars 17-24

Oubradous bring an interesting idea to the performance of the accompanying line of this section; he brings out the descending whole tone scale by emphasizing the first half note and giving less to the following note. All three musicians again show period-related interpretation as they add *accelerando* to the final crescendo of the section, pulling tempo back slightly before the final ritornello (OL 18, 1097, 1:20"-1:27").

Corrections to the instrumental parts in this movement were minimal. As in the *Entrée et Rondeau*, navigation markings are unclear. *Da Capo* is marked in the instrumental parts; *Dal Segno* appears in the full score. Again, no mention is made of the *Fine* at bar 10. For clarification, the extraneous *Segno* symbol was removed from the last bar and the indication *D.S. al Fine* was added to bar 24.

VII. Menuets

Milhaud continues to expand his use of tonality, and these three short Menuets provide the darkest most dissonant section of the entire work. Corrette's original thematic material and the rounded binary form have been preserved, but through the use of altered notes, the tie to tonality has been stretched (Table 5.7).

1er Menuet (Bars 1-8)

Table 5.7: Form Chart: D. Milhaud: *Suite d'après Corrette*, VII. 1er Menuet

| VII. 1er Menuet—Rounded Binary Form | | | |
|--|-----------------------|--------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Tonal Region</i> |
| 1-8 | 8 (4+4) | A | C major |
| 9-16 | 8 (4+4) | B | |

This first Menuet returns as a refrain between the other two Menuets and features Corrette's melodic line in C major in oboe. Milhaud's alterations to this line are limited to his now ubiquitous interval leaps. The accompanying figures in clarinet and bassoon, however, completely change the flavor of the piece through the use of dissonance (Ex. 5.31).

These two accompanying voices move in parallel tenths in bar 5 where the dotted quarter rhythm is the only hint of the bass line from the original setting. In bar 9, Milhaud creates a moment of parallel motion in C major for all three voices; the contrast of these four consonant bars is highlighted through a change of timbre as bassoon moves up to its tenor register, brightening the overall character of the phrase. In bar 10, the lower voices begin a scale descent distanced by the interval of a third. The first Menuet ends with a varied repetition of bars 5-8 and finishes with a perfect authentic cadence.

The image displays a musical score for three instruments: Horn in F (Htb.), Clarinet in B-flat (Cl. en Sib), and Bassoon (Bsn.). The music is in 2/4 time and marked *mp*. The first system shows the oboe line (Htb.) with a melodic phrase, while the clarinet and bassoon play a dissonant accompaniment. The second system, starting at bar 9, shows a change in texture with parallel motion in all three instruments, leading to a 'Fine' ending.

Example 5.31: D. Milhaud, *Suite d'après Corrette*, Op. 161b, VII. 1er Menuet, bars 1-16

Approach to tempo is important in this movement. Some modern performing ensembles soften the discomfort of these dissonant movements by playing the Menuets faster and creating the comforting swing of the two-bar pattern of a 6/8 figure. There is also a tendency to lessen the shock of the altered notes of the lower voices by hiding them under a more prominent oboe line. However, Milhaud does notate a metronome marking of 112, a tempo which is not at all rushed, and the stress pattern of performing the Menuet form calls for weight on the first beat of each bar. Bars 5 to 6 and 13 to 14 in particular call for weight on each first beat because of the use of one-bar repeated phrases. Played in this very deliberate and stately manner, the Menuets take on a slightly surreal quality; the oboe line becomes the cheery whistle in sinister surroundings, and the effect is mesmerizing. Bars 9 to 13 present a section of complete contrast due to the change of instrument color, the use of parallel motion in all three instruments, and the sudden lifting of the cloud of dissonance; performers can enhance this new character through the use of a longer more lyrical phrase here and use the descending clarinet and bassoon phrase to lead to bar 12.

The Trio d'anches de Paris performance of the Menuets shows clean coordination of articulation and phrasing. The group does not shy away from the dissonance of the movement,

balancing the two disconcerting accompanying voices with equal weight to the solo line. Clarinet and bassoon play the dotted figure of bars 5-6 as one-bar units with clearly separated articulations to contrast with the legato figure of oboe. The change of character and timbre in bar 9 was brought out through the group's use of softer dynamic and lighter articulation. One small correction of notation, the addition of a slur in bar 9, was needed in the Oiseau-Lyre bassoon part. Articulation here was corrected to match the upper voices; the Trio's performance confirms this correction (OL 18, 1099, 0:14"). The clef change for bassoon in bar 12 was shifted to the following phrase of bar 13 to facilitate reading and to preserve the graphic shape of the descending phrase.

2e Menuet (Bars 9-16)

The second Menuet follows Corrette's model of minor mode, the theme now presented in clarinet (Table 5.8).

Table 5.8: Form Chart: D. Milhaud: *Suite d'après Corrette*, VII. 2e Menuet

| 2e Menuet—Rounded Binary Form | | | |
|--------------------------------------|-----------------------|--------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>Tonal Region</i> |
| 17-24 | 8 (4+4) | A | C minor |
| 25-32 | 8 (4+4) | B | C minor C major |

To accompany the clarinet line here, Milhaud has provided the double reeds with parallel chromatic scales separated by the distance of a sixth (Ex. 5.32). Apparent here is Milhaud's use of the "framing device" seen in the *Symphonie de chambre*, No. 2 (Ex. 5.4, p. 341) where outer voices create an envelope of dissonance to surround a more consonant line. Deviating from the 18th century model which maintains minor mode throughout the second Menuet, Milhaud

returns C major to the clarinet line in the final four bars with the appearance of written F sharp (sounding E natural). While the bassoon provides the G-C movement in the final two bars to indicate a cadence to the tonic, the final chord again lacks the defining G and the presence of an A (sounding pitch) in the clarinet line hints at A minor in first inversion.

188 2e MENUET

Htb.

Cl. en Si \flat

Bsn.

p

196

p

D.C. le 1er Menuet

Example 5.32: D. Milhaud, *Suite d'après Corrette*, Op. 161b, VII. 2e Menuet, bars 17-32

With its use of *piano* dynamic and minor mode, the second Menuet presents a more apprehensive character. Additionally, the long descending phrase of the first four bars encourages a more lyrical downward sliding line, differing from the dance-like one-bar stresses of the first Menuet. Bar 24 presents a cadential figure in the outer voices with an appoggiatura on the half-note. Adding weight to this first note and then resolving with diminuendo to the third beat allows a satisfying half cadence here. In the Trio d'anches performance of this second Menuet, the use of fast clarinet vibrato is once again a distinctive characteristic of Lefebvre's sound. The Trio plays this second Menuet as two longer eight-bar phrases, and the group staggers breathing to achieve this more extended line (OL 18, 1098, 0:26"-0:50"). A minor correction to notation was made to bar 23 where a slur was added to the termination of the clarinet trill.

3e Menuet (Bars 33-48)

Clarinet remains on Corrette's theme in the third and final Menuet now returned to C major (Table 5.9).

Table 5.9: Form Chart: D. Milhaud: *Suite d'après Corrette*, VII. 3e Menuet

| 3e Menuet—Rounded Binary Form | | | |
|-------------------------------|----------------|-------|--------------|
| Bar numbers | Length in bars | Label | Tonal Region |
| 33-40 | 8 (4+4) | A | C major |
| 41-48 | 8 (4+4) | B | C major |

In this third Menuet, the outer voices continue to frame and undermine the tonality of the theme with movement in parallel sixths (Ex. 5.33).

33 3e MENUET

Htb. *mp*

Cl. en Si *mp*

Bsn. *mp*

41 *mf*

mf

mf

mf

D.C. 1er Menuet et fin

Example 5.33: D. Milhaud, *Suite d'après Corrette*, Op. 161b, VII. 3e Menuet, bars 33-48

Oboe moves over triads of E minor while bassoon outlines G minor triads. The half cadence which is implied by the first eight bars is made ambiguous by the bassoon's written E which pulls the sound of the final chord to E minor rather than the expected G major. The oboe takes over Corrette's theme in the second eight-bar phrase, the line clearly outlining G major through the use of arpeggios and scales but then modulating to C major with the appearance of an F natural in bar 45. In the original work, Corrette's bass line responds to the melodic line in canon here. Milhaud's version gives this canonic movement to clarinet, but centers the responding line in B flat major (written C major). Against the interplay of the upper voices, bassoon provides a third element of dissonance by outlining triads of D minor. The three instruments conclude this Menuet on an A minor chord.

Again, Milhaud reduces dynamic in this third Menuet, and provides a very bright and rhythmic theme for clarinet. The element of modernist irony becomes apparent when clarinet plays this merry theme lightly and expressively with no regard to the darkness in the outer voices. At bar 41, performance is heightened when players bring out the canonic interplay between oboe and clarinet, balancing dynamic so that the beginning of each phrase can be heard.

In the Trio d'anches de Paris recorded interpretation, clarinetist Lefebvre constructs his line as two four-bar phrases, the second phrase of bar 37 beginning at a slightly reduced dynamic. Oboe and bassoon accompaniment follows this four-bar structure and play the arpeggiated accompanying figure solemnly without expression or nuance to the line. The imitative movement between oboe and clarinet in the second phrase is balanced, both musicians adding weight to bring out the first quarter note of the phrase. Bassoon remains unobtrusive in its dynamic, showing a conservative approach to the *mezzo-forte* marking (OL 18, 1098, 1:15"-1:39"). No corrections to notation were needed in the third Menuet.

VIII. Le Coucou

Milhaud ends his *Suite* as Corrette ends his *Pièces*, with a whimsical Coucou. The Coucou, constructed on several repetitions of a descending third motive to imitate the call of a cuckoo, was a common addition to works of the French baroque beginning with the most famous example of 1735 from composer Louis-Claude Daquin. Milhaud's Coucou, in compound triple

(9/8) parallels the exact two-part structure of Corrette’s movement; form does not strictly follow binary form due to many brief returns to the C major “a” theme, indicative of Rondo form (Table 5.10).

Table 5.10: Form Chart: D. Milhaud: *Suite d’après Corrette*, VIII. Le Coucou

| VIII. Le Coucou—Binary Form (with elements of Rondo) | | | | |
|---|-----------------------|--------------|--------------|---------------------|
| <i>Bar numbers</i> | <i>Length in bars</i> | <i>Label</i> | <i>theme</i> | <i>Tonal region</i> |
| 1-8 | 8 (4+4) | A | a & a’ | C major |
| 9-12 | 4 | | transition | G major |
| 13-16 | 4 | B | b | G major |
| 17-27 | 11 (2+9) | | a2 & c | C major |
| 28-35 | 8 (4+4) | | a & a’ | C major |

Section A— (Bars 1-12)

Again Milhaud copies Corrette’s first theme nearly exactly, predictably exchanging conjunct movement for extended interval leaps in bar 3 (Ex. 5.34). Milhaud plays with the cuckoo motive by creating lines for clarinet and bassoon completely based on the falling third. This slightly dissonant chirp is made even wittier through Milhaud’s manner of writing in the clarinet’s altissimo register thereby placing the instrument in a higher range than oboe. Bar 4 features bassoon and clarinet together in parallel sixths on a rising motive based on a series of these minor third “cuckoos.” Milhaud ends the eight-bar phrase with a cadence to the dominant, the clarinet and bassoon arriving to the G major through parallel chromatic scales, separated by the interval of a sixth. In bar 9, a four-bar phrase in G major extends the A section and functions as a transition.

Example 5.34: D. Milhaud, *Suite d'après Corrette*, Op. 161b, VIII. Coucou, bars 1-12

Vital to the performance of this movement is the use of the anacrusis to create motion in the line and variation of dynamic to avoid the tedium of the repetitive cuckoo motive. Again, Milhaud notates very little dynamic change in this movement, leaving interpretation in the hands of the performers. Bars 7 and 8 provide an opportunity to create a contrasting lyrical moment with the downward parallel scales in clarinet and bassoon.

Considering the light, precisely-articulated style usually evident in the playing of the Trio d'anches and the creative use of dynamic heard in both the *Sérénade* and *Fanfare*, this interpretation disappoints. The recorded performance sounds heavy and slow, belying the fact that the performed tempo always remains between 123-126 beats per minute, slightly faster than Milhaud's indicated 120 bpm. Part of this heavy sound arises from the group's manner of playing the eight-quarter motive rather stiltedly, the weighty quarter note devoid of the lift

necessary to propel the phrase. This use of heavy articulation is especially noticeable in places such as bar 4 where the compound rhythm can be used effectively to transition forward to a new phrase.

Section B—(Bars 13-35)

Bars 13-17

The four-bar oboe theme in the dominant and the structure of the B section again borrow from Corrette's model (Ex. 5.35).

The musical score for Example 5.35 consists of three staves: Htb. (Horn in F), Cl. en Sib. (Clarinet in B-flat), and Bsn. (Bassoon). The music is in 3/8 time and begins at bar 13. The Htb. part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Cl. en Sib. part starts with a half note G3, followed by quarter notes A3, B3, and C4. The Bsn. part starts with a half note G2, followed by quarter notes A2, B2, and C3. The score includes dynamic markings (p) and (mf) and various articulations such as slurs and accents.

Example 5.35: D. Milhaud, *Suite d'après Corrette*, Op. 161b, VIII. Coucou, bars 13-17

Milhaud creates variation here by playing with the “cuckoo” sequence in clarinet; the interval between oboe and clarinet begins as a fifth in bar 13 but then enlarges to a sixth in bar 14 and finally to a seventh in bar 15. Milhaud also creates parallel motion in all three voices in bar 16 to achieve a convincing return to the “a” theme. The presentation of the theme in the dominant in bars 13-16 has an inherent tension which is built from the rising clarinet sequence. Milhaud gives no dynamic indications here, but the Trio d’anches de Paris reduce dynamic slightly in bar 13 followed by a crescendo to intensify the return to the tonic in bar 17. The corrected score presents this dynamic movement in parenthesis as a suggested interpretation.

Bars 17-27

At this point in his *Coucou*, Corrette presents the “a” theme again in C major for two bars and then briefly develops the material for 7 bars. Milhaud does the same with a slight

modification as he quotes only one bar of the “a” theme before proceeding directly with the development material in oboe. Chromatic scales in clarinet in bar 22 and in bassoon in bar 27 provide another modern addition to this section (Ex. 5.36). Milhaud also plays with rhythm and creates a hemiola effect in bars 25 and 26 as he uses legato marks to define small groupings within the line.

The image displays three systems of musical notation for three instruments: Horn (Hfb.), Clarinet in Si b (Cl. en Si b), and Bassoon (Bsn.).

- System 1 (Bars 17-20):** The Horn part begins with a melodic line in bar 17, followed by a chromatic scale in bar 22. The Clarinet and Bassoon parts provide harmonic support with various rhythmic patterns.
- System 2 (Bars 21-23):** The Horn part features a melodic line with slurs. The Clarinet part has a chromatic scale in bar 22. The Bassoon part continues with its rhythmic accompaniment.
- System 3 (Bars 24-27):** The Horn part has a melodic line with slurs and a dynamic marking of *f* in bar 27. The Clarinet part has a chromatic scale in bar 27. The Bassoon part has a chromatic scale in bar 27 and a dynamic marking of *f*.

Example 5.36: D. Milhaud, *Suite d'après Corrette*, Op. 161b, VIII. Coucou, bars 17-27

This middle development section again begs for the addition of dynamic; the clarinet cuckoo motive in bars 19-21 can sound whimsical when it is allowed to fade in and out of the line. The rising chromatics scales seen in bar 22 in clarinet and in bars 25 and 26 in bassoon invite

dynamic intensification. The composer has marked the latter instance with crescendo for the full ensemble, but this dynamic gesture would also be appropriate for clarinet in bar 22.

Bars 27-35

Bar 27 brings the final return of the A theme now in full *forte* dynamic (Ex.5.37). Here Milhaud's material is identical to the opening, again following the Corrette original exactly. As a final bit of humor, Milhaud presents one final "cuckoo" for clarinet and bassoon in the last bar.

The image displays a musical score for three instruments: Horn (Htb.), Clarinet in Si (Cl. en Si), and Bassoon (Bsn.). The score is divided into two systems. The first system covers bars 27 to 30, and the second system covers bars 31 to 35. The key signature is one sharp (F#), and the time signature is 3/4. The Horn part (top staff) plays a melodic line with eighth and quarter notes, ending with a flourish in bar 30. The Clarinet in Si part (middle staff) plays a rhythmic pattern of quarter notes with rests, marked with a forte (f) dynamic. The Bassoon part (bottom staff) plays a similar rhythmic pattern, also marked with a forte (f) dynamic. A 'cuckoo' call is indicated by a sharp sign and a quarter note in the Clarinet and Bassoon parts in bar 35.

Example 5.37: D. Milhaud, *Suite d'après Corrette*, Op. 161b, VIII. Coucou, bars 27-35

Few notational errors were discovered in the Coucou. A superfluous tenuto mark appears under the first quarter note of the bassoon line in bar 1 which was taken as a possible performance addition of Oubradous' on the manuscript. This marking never appears again in any instrument and, considered extraneous, was removed from the corrected score. A crescendo, appearing only for oboe and bassoon, in bars 25 to 26 was left off of the clarinet line, and was added to the edited score.

Conclusions

When Louise Hanson-Dyer began her mission to publish and preserve 18th century French music through the Oiseau-Lyre publishing company, Darius Milhaud was one of her greatest admirers. The composer went so far as to write an article about her in his music column in *Ce Soir*, calling her the “Good fairy of French music,”⁵⁴ and praising her willingness to use her time and her wealth to preserve French musical tradition (Milhaud, 1939, p.7). Although his compositions were given mostly to larger publishing houses such as Durand, it is perhaps no surprise that the *Suite d’après Corrette*, Milhaud’s own tribute to 18th century French tradition, would be offered to Louise Hanson-Dyer for publication.

Although some movements of the Trio d’anches de Paris’ recording of the *Suite* disappoint, the group is admired for the sense of verve which is brought to the performance: Morel’s breath-taking accelerando in the Tambourin, the charming detail of articulation and phrasing brought to the Sérénade. The ensemble’s dry, non-expressive approach to the Menuets brings a unique chill to this dark dissonant movement. Most importantly, however, the Trio d’anches de Paris recording of the *Suite* conveys the ensemble’s sense of authority over the work. Sections of added repeats and non-notated variations to articulation and to dynamic are heard throughout the recording and demonstrate the ensemble’s ease in adapting the work. If these changes were originally conceived for gaining time on stage, they functioned equally well for extending a disc side. While only some of these alterations were incorporated as performing options on the edited score, the Trio d’anches de Paris’ use of variation is perfectly in line with the work’s 18th century reference. Ultimately the group’s manner of performance pays a further homage to the French musical tradition which inspired the work.

⁵⁴ Mrs. Dyer, une Australienne, et la bonne fée de la musique française

Edited Score—D. Milhaud, *Suite d'après Corrette*, Op. 161b

SUITE

(d'après CORRETTE)
pour Hautbois, Clarinette et Basson

Modéré ♩ = 88

I. Entrée et Rondeau

DARIUS MILHAUD
(Edited Catherine Stockwell)

The musical score is arranged in three systems. The first system shows the initial entries for the Hautbois, Clarinette en Si b, and Basson, all marked *mf*. The second system begins at measure 7 with a key signature change to one sharp (F#) and a dynamic marking of *f*. The third system begins at measure 13 with the word "FINE" above the staff. The fourth system begins at measure 19. The score is written for three woodwind instruments: Hautbois (treble clef), Clarinette en Si b (treble clef), and Basson (bass clef). The music features intricate rhythmic patterns and melodic lines, characteristic of Milhaud's style.

2

25

Musical score for measures 25-30, featuring three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and dynamic markings.

31

Musical score for measures 31-35, featuring three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and dynamic markings. A forte (*f*) dynamic marking is present in measure 34.

D.S. al Fine

36

Musical score for measures 36-40, featuring three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and dynamic markings.

II. Tambourin

$\text{♩} = 100$

Hautbois *mf*

Clarinete en Si \flat *mf*

Basson *mf*

Musical score for the Tambourin section, featuring three staves (Hautbois, Clarinete en Si \flat , and Basson) with various musical notations including notes, rests, and dynamic markings. The tempo is marked as $\text{♩} = 100$ and the dynamic is *mf*.

(optional repeat)

7

Musical score for measures 7-10, featuring three staves (treble, middle, and bass clefs) with various musical notations including notes, rests, and dynamic markings.

11

mf

mf

mf

Musical score for measures 11-16. The top staff is in treble clef with a melody marked *mf*. The middle and bottom staves are in bass clef with accompaniment marked *mf*. The key signature has one sharp (F#) and the time signature is 3/4.

17

la 2eme fois en accélérant

Musical score for measures 17-22. The top staff has a melody with a *la 2eme fois en accélérant* instruction. The middle and bottom staves provide accompaniment. The key signature has one sharp and the time signature is 3/4.

III. Musette

J = 100

Hautbois

Clarinettes en Si b

Basson

p

Musical score for the beginning of the 'Musette' section. It includes parts for Hautbois, Clarinettes en Si b, and Basson. The tempo is marked *J = 100* and the dynamic is *p*. The key signature has one flat (Bb) and the time signature is 3/4.

7

Musical score for measures 7-13. The top staff is in treble clef with a melody. The middle and bottom staves are in bass clef with accompaniment. The key signature has one flat and the time signature is 3/4.

14

Musical score for measures 14-19. The top staff is in treble clef with a melody. The middle and bottom staves are in bass clef with accompaniment. The key signature has one flat and the time signature is 3/4.

4

Musical score for measures 19-24. The score is written for three staves: Treble, Middle, and Bass. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Middle and Bass staves. The key signature has one sharp (F#) and the time signature is 3/4.

IV. Sérénade

♩ = 144

Musical score for measures 9-15, titled "IV. Sérénade". The score is written for three staves: Hautbois (Treble), Clarinette en Si b (Middle), and Basson (Bass). The tempo is marked as ♩ = 144. The music is in 3/4 time and features a melodic line in the Hautbois staff and a rhythmic accompaniment in the Clarinette and Basson staves. The key signature has one flat (Bb). Dynamics include *p* (piano).

Musical score for measures 16-22. The score is written for three staves: Treble, Middle, and Bass. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Middle and Bass staves. The key signature has one sharp (F#) and the time signature is 3/4.

Musical score for measures 23-29. The score is written for three staves: Treble, Middle, and Bass. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Middle and Bass staves. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *f* (forte).

Musical score for measures 30-36. The score is written for three staves: Treble, Middle, and Bass. The music features a melodic line in the Treble staff and a rhythmic accompaniment in the Middle and Bass staves. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *p* (piano).

31

38

43

V. Fanfare

$\text{♩} = 112$

Hautbois *mf*

Clarinete en Si \flat *mf*

Basson *mf*

7

6

Musical score for measures 15-21. The score is in 3/4 time and consists of three staves: Treble, Bass, and Bass. Measure 15 starts with a treble clef and a key signature of one sharp (F#). The music features eighth-note patterns with accents and slurs. Dynamic markings include *p* (piano) in measures 18 and 20. A bracketed section in measure 20 is labeled "(optional repeat)".

Musical score for measures 22-33. The score continues with three staves. Measure 22 begins with a treble clef and a key signature of one sharp. The music continues with eighth-note patterns and slurs. The section concludes with a double bar line and repeat dots.

VI. Rondeau

Musical score for measures 34-38, titled "VI. Rondeau". The tempo is marked $\text{♩} = 84$. The score is for three instruments: Hautbois (oboe), Clarinette en Si b (clarinet in Bb), and Basson (bassoon). The music is in 3/4 time and begins with a forte (*f*) dynamic. A repeat sign is present at the start of the section. The Hautbois part has a melodic line with slurs, while the Clarinette and Basson parts provide harmonic support with rhythmic patterns.

Fine

Musical score for measures 39-38. The score continues with three staves. Measure 39 starts with a treble clef and a key signature of one flat (Bb). The music features eighth-note patterns with accents and slurs. Dynamic markings include *p* (piano) in measures 39, 40, and 41. The section concludes with a double bar line and repeat dots.

Musical score for measures 39-48. The score continues with three staves. Measure 39 starts with a treble clef and a key signature of one flat. The music features eighth-note patterns with accents and slurs. Dynamic markings include *p* (piano) in measures 39, 40, and 41. The section concludes with a double bar line and repeat dots.

46

mf

mf

mf

50

D.S. al Fine

f

f

f

1er MENUET $\text{♩} = 112$ VII. Menuets

Hautbois

Clarinete en Si \flat

Basson

mp

mp

mp

9

Fine

17

2e MENUET

p

p

p

p

8

25 *D.C. le 1er Menuet*

Musical score for the first Minuet, measures 25-32. The score is written for piano and bass. The piano part has a melodic line with slurs and accents, while the bass part provides a harmonic accompaniment with slurs and accents.

33 *3e MENUET*

mp

Musical score for the third Minuet, measures 33-40. The score is written for piano and bass. The piano part has a melodic line with slurs and accents, while the bass part provides a harmonic accompaniment with slurs and accents. The dynamic is mezzo-piano (*mp*).

41 *D.C. le 1er Menuet*

mf

Musical score for the first Minuet, measures 41-48. The score is written for piano and bass. The piano part has a melodic line with slurs and accents, while the bass part provides a harmonic accompaniment with slurs and accents. The dynamic is mezzo-forte (*mf*).

VIII. Le Coucou

♩. = 120

Hautbois *mf*

Clarinete en Si *mf*

Basson *mf*

Musical score for 'Le Coucou', measures 1-4. The score is written for woodwinds: oboe, clarinet in B-flat, and bassoon. The tempo is marked as quarter note = 120. The dynamic is mezzo-forte (*mf*).

5

Musical score for 'Le Coucou', measures 5-8. The score is written for woodwinds: oboe, clarinet in B-flat, and bassoon. The dynamic is mezzo-forte (*mf*).

11

Musical score for measures 11-16. The score is written for three staves: Treble, Middle, and Bass. Measure 11 starts with a treble clef and a key signature of one sharp (F#). The music features a melody in the treble staff and accompaniment in the middle and bass staves. Dynamic markings include *(p)* in measures 12, 13, and 14. Phrasing slurs are present in measures 11, 12, 13, 14, 15, and 16.

17

Musical score for measures 17-22. The score is written for three staccato staves: Treble, Middle, and Bass. Measure 17 starts with a treble clef and a key signature of one sharp (F#). The music features a melody in the treble staff and accompaniment in the middle and bass staves. Dynamic markings include *(p)* in measures 17, 18, 19, and 20. Phrasing slurs are present in measures 17, 18, 19, 20, 21, and 22.

23

Musical score for measures 23-28. The score is written for three staves: Treble, Middle, and Bass. Measure 23 starts with a treble clef and a key signature of one sharp (F#). The music features a melody in the treble staff and accompaniment in the middle and bass staves. Dynamic markings include *f* in measures 24, 25, 26, 27, and 28. Phrasing slurs are present in measures 23, 24, 25, 26, 27, and 28.

29

Musical score for measures 29-32. The score is written for three staves: Treble, Middle, and Bass. Measure 29 starts with a treble clef and a key signature of one sharp (F#). The music features a melody in the treble staff and accompaniment in the middle and bass staves. Phrasing slurs are present in measures 29, 30, 31, and 32.

33

Musical score for measures 33-35. The score is written for three staves: Treble, Middle, and Bass. Measure 33 starts with a treble clef and a key signature of one sharp (F#). The music features a melody in the treble staff and accompaniment in the middle and bass staves. Phrasing slurs are present in measures 33, 34, and 35.

Compiled Errata—D. Milhaud, *Suite d'après Corrette*, Op. 161b

| I. Entrée et Rondeau | | | | |
|-----------------------------|----------------|-------------------------------|--------------------|--------------------|
| Bar | OL part | correction | reference 1 | reference 2 |
| 33 | cl | <i>f</i> shifted to bar 31 | | OL 17, 1095, 0:57" |
| 38 | cl | addition of slur | bar 38, ob, bn | |
| 39 | ob, cl, bn | addition of "D.S.al Fine" | | |
| 39 | ob, cl, bn | Removal of Segno symbol | | |
| II. Tambourin | | | | |
| Bar | OL part | correction | reference 1 | reference 2 |
| 6-8 | cl | addition of tenuto markings | bar 5, cl | OL 17, 1095, 1:31" |
| 5-8 | bn | addition of tenuto markings | bar 5, cl | |
| 10 | ob, cl, bn | Removal of D.S. | | |
| 10 | ob, cl, bn | addition of 10 bars of repeat | | |
| III. Musette | | | | |
| Bar | OL part | correction | reference 1 | reference 2 |
| 3-4 | ob | beaming of eighths | bar 19-20, ob | |
| 7-8 | ob | removal of slur over barline | bar 7-8, cl | OL 17, 1096, 0:14" |
| 8 | bn | removal of accent | | |
| 13 | ob | beaming of eighths | bar 9, ob | |
| 23-24 | ob | removal of slur over barline | bar 23-24, cl | OL 17, 1096, 0:56" |
| 24 | bn | removal of accent | | |

| IV. Serenade | | | | |
|---------------------|----------------|--|-------------------------------|--------------------|
| Bar | OL part | correction | reference 1 | reference 2 |
| 2-3 | cl | addition of staccato to quarter notes | bars 2-3 ob, bn | OL 17, 1096, 1:03" |
| 15-16 | ob, cl, bn | extension of crescendo | | |
| 21-22 | cl | beaming of eighths | bars 23-24, cl | |
| 25 | ob | comma breath mark added after first beat | | OL 17,1096, 1:31" |
| 35-36 | ob, cl, bn | extension of crescendo | | |
| 37 | ob | addition of <i>f</i> | bar 37, cl, bn | |
| 43-44 | cl | beaming of eighths | bars 43-44, ob | |
| 45-46 | cl | removal of slur over barline | bars 45-46 ob | OL 17, 1096, 2:01" |
| V. Fanfare | | | | |
| Bar | OL part | correction | reference 1 | reference 2 |
| 2 | bn | addition of staccato | bar 121, ob Oiseau-Lyre score | |
| 3 | cl | addition of staccato | bar 121, ob Oiseau-Lyre score | |
| 4 | ob | addition of slur | bar 6, cl | OL 18, 1097, 0:04" |
| 13 | ob, cl, bn | addition of <i>p</i> | | OL 18, 1097,0:13" |
| 19 | ob | addition of crescendo | | OL 18, 1097,0:14" |
| 20 | cl, bn | addition of crescendo | | OL 18, 1097,0:15" |
| 21 | ob, cl | addition of <i>p</i> | | OL 18, 1097,0:17" |
| 28 | ob | optional lowered C | | OL 18, 1097,0:27" |

| VI. Rondeau | | | | |
|------------------------|----------------|--------------------------------------|--------------------|---------------------------|
| Bar | OL part | correction | reference 1 | reference 2 |
| 24 | ob, cl, bn | addition of "D.S.al Fine" | | |
| 24 | ob, cl, bn | Removal of Segno symbol | | |
| VII. Menuets | | | | |
| Bar | OL part | correction | reference 1 | reference 2 |
| 9 | bn | slur extended to whole bar | bar 9, ob, cl | |
| 12 | bn | Placement of bass clef shifted | | |
| 23 | cl | slur added into termination of trill | | |
| VIII. Le Coucou | | | | |
| Bar | OL part | correction | reference 1 | reference 2 |
| 1 | bn | removal of tenuto | bar 1, cl | |
| 12 | ob, cl | addition of <i>piano</i> | | |
| 13 | bn | addition of <i>piano</i> | | |
| 15-16 | ob, cl, bn | addition of crescendo | | |
| 25 | cl | addition of crescendo | bar 25, ob | OL 18,1098, 2:48''-2:49'' |
| 31 | ob | slur added to ornament | bar 34, ob | |

Conclusions

Louise Hanson-Dyer was once approached by an official of Decca records with helpful suggestions for planning recordings which would turn more profits. The wealthy Hanson-Dyer, for whom profitability was neither a concern nor a motivation for her publishing and recording projects, stiffly retorted, “I don’t need dividends” (Hanson-Dyer as cited in Day, 2002, p. 84). The Wind Trios of Oiseau-Lyre, the publications and the recordings, are the result of happy circumstances: three fine musicians and a generation of composers created a sound that caught the favor of an extraordinarily dynamic woman who had both the passion and the wealth to propose using printed and recorded means to preserve a genre of chamber music as obscure as the reed trio. There is irony in the fact that Louise Hanson-Dyer’s prime attraction for making recordings was as a means of cutting-edge divulgation and preservation of her favorite music, and yet as developments in recording have left the gramophone disc to molder in the library archives, only the printed parts of the Oiseau-Lyre Trios are known to modern performers. Questions provoked by this collection of instrumental parts have intrigued this author over the years and have prompted the curiosity necessary to undertake this investigation.

This study has revealed and explained the phenomenal boom in compositions for the reed trio genre in the interwar years. As has been shown, concert programmes and articles written by composers of the period point to unique circumstances in the Parisian art music scene during these decades. As presented in Charles Tenroc’s 1929 survey in *Le Courrier Musical*, composers sought new directions in chamber music composition, and many looked to wind instruments as a way forward; the wind instrument after all represented both a modernist sound (as exemplified by the opening of Stravinsky’s *Le Sacre du printemps*) and a return to French classicism (as exemplified by the works of Rameau and Lully). Additionally the interwar period presented a generation of woodwind players groomed for excellence through the traditions of Paul Taffanel’s Société de musique de chambre pour instruments à vent; under the leadership of Fernand Oubradous, the Trio d’anches de Paris exemplified this era of outstanding oboe, clarinet, and bassoon playing, and the group gained notability from its fine performances. Also of significance, rivaling composer groups in the 1930s, particularly Pierre-Octave Ferroud’s Triton Society, were eager to program new initiatives in chamber music, and limited budgets drew them to small ensembles such as Oubradous’. Finally, gramophone recording and radio broadcasting

flourished in these decades, and with their direct articulate sounds, wind instruments were more successfully reproduced by the electronic microphone than the diffuse sound of the string ensemble. The highly-proactive Fernand Oubradous played on this advantage by aligning himself and his trio with recording companies such as Oiseau-Lyre, and the high visibility provided by this medium further spurred composer interest in the group.

The value of the Oiseau-Lyre discs recorded by the Trio d'anches de Paris was also revealed in this investigation. Upon examining the discs, it was observed that many of the group's choices for tempo, dynamic, articulation, and expression were curious, particularly when compared to modern approaches to the works. Here period-related performance trends as identified in the writings Robert Philip and Timothy Day could be clearly noted. Some aspects of the Trio d'anches de Paris' interpretations are compelling: the admirable technical control of the three musicians, the tight coordination of ensemble and crisp articulation. But strange to the modern listener is the "just" performance style identified by Timothy Day which leads to rather wooden interpretations of such slow movements as the Auric "Romance" and the Ibert Andante. Also linked to interpretation of the period is the ensemble's manner of accelerating when dynamic intensifies and relaxing tempo with diminuendo, a trend heard throughout the four pieces examined. Robert Philip also identified the tendency to avoid synchronization of tempo between solo and accompanying voices, audible in the Trio d'anches de Paris' interpretation of the Ibert Andante. Understanding these tendencies as deliberate and conscious choices dictated by the time period removes the easily-applied judgment of imprecise or indifferent playing.

The recordings of the Trio d'anches de Paris also serve as documentation of Oubradous' primary mission: to create a genre of wind chamber music with a perfectly homogenous sound. The bright sound of Lefebvre's clarinet and Oubradous' bassoon blend harmoniously with the strident sound of Morel's oboe. The articulations of all three players, most notably the clarinet, are uniform in their precision. Fast narrow vibrato in all players, most unexpected in clarinet but clearly advised in Lefebvre's technical manual of 1939, further homogenizes the group sound. As previously argued, the needs of the modern orchestra have changed the woodwind color palette: a darker sound with no vibrato is favored in clarinet; the bassoon sound has darkened and the German instrument is favored over the French *basson*. In light of these changes to woodwind sound, the true "parfaite homogénéité" which inspired Fernand Oubradous can also

be labeled as period-related, and the Trio d'anches de Paris recordings can be further valued for preserving this original sound concept.

Neglect of historical recordings of the Trio d'anches de Paris may reflect what writer C.S. Lewis referred to as “chronological snobbery,”⁵⁵ or the assumption that whatever was done in the past, in this case interpretation, is inherently inferior to what is currently done, merely because of placement in time. What is most striking in these recordings, however, is their quality of spirit and spontaneity. The impossibility of editing allowed musicians like the Trio d'anches de Paris to approach a recording session like a live performance, without the pressure of having to produce a perfect model. The resulting interpretation has a sense of élan which can be lost in the current era where recordings are often created through the splicing together of repeated takes. Despite flubs and falters, the wit of the performers crackles through the group's interpretation of the lively movements of Ibert *Cinq pièces* or the “Décidé” of Auric *Trio* or the sublime Sérénade of the Milhaud *Suite*.

While lack of editing may add to the value of the Oiseau-Lyre trio discs, lack of editing in the printed parts has long frustrated the study and performance of the works, particularly in the case of pieces published without full scores. Inconsistencies between the three parts have historically led to questions of tempo, dynamic, articulation, and navigation of repeated sections. The appearance of extra articulations, most often seen in the bassoon parts, contributed to the hypothesis that penciled-in interpretive markings on the manuscript (most likely made by Trio d'anches de Paris leader Fernand Oubradous) may have been incorporated onto the engraving of the parts. Though many of the original manuscripts of the Oiseau-Lyre Wind Trios were lost and could not be examined, consultation of a newly-discovered manuscript of the Ibert *Cinq pièces en trio* strengthened this argument. The document, previously in the possession of Oubradous, revealed an abundance of interpretive markings added in pencil and colored ink onto the original manuscript; many of these pencil marks were indeed transferred onto the Oiseau-Lyre instrumental parts.

In the cases of the George Auric *Trio* and the Henry Barraud *Trio* where manuscripts have been lost (or in the case of the Darius Milhaud *Suite* where a printed score provides an

⁵⁵ “Chronological snobbery” is an argument developed and explored in C.S. Lewis' autobiographical writing in *Surprised by Joy* (1955, p. 207).

additional source of discrepancies), the recordings made by the Trio d'anches de Paris proved to be a valued resource for editing. Close listening allowed the correction of wrong notes, clarification of unclear tempo markings, and understanding sections of repeats. Examination of articulation lengths with Sonic Visualiser software allowed disparities between the parts (such as seen in the "Décidé" movement of the *Auric Trio*) to be understood. Inconsistent tempo markings and missing notational details such as missing fermatas seen in the Barraud *Trio* could be more clearly understood by listening to the Trio d'anches de Paris approach. The added repeats and variation of dynamic heard in the ensemble's recording of the *Suite d'après Corrette*, aided in adding interpretive suggestions to the edited score.

Insights gained by studying the Oiseau-Lyre recordings of the Trio d'anches de Paris could also be applied to recital performances of the works. Oubradous' group models a high standard of technical control and ensemble coordination and is inspirational for any ensemble approaching the reed trio repertoire. The clean articulate style of the Trio d'anches de Paris also encourages a uniform approach to staccato. These historical recordings also communicate the need for a light-hearted approach to such works as the *Auric Trio* and the lively movements of the Ibert *Cinq pièces en trio*. Ultimately information provided by the recordings resulted in a new set of edited and engraved instrumental parts which could be used for recital performances. A full score of the works also allowed a global picture of the structure of the work.

The methodology of this study reunites the Oiseau-Lyre printed material with the long-forgotten reference discs and is ultimately in line with Louise Hanson-Dyer's original publishing plan of conceiving of the two media as a unit. As a publisher, Louise Hanson-Dyer began Oiseau-Lyre with the conviction that her editions should be supported by scholarly research. While circumstances did not allow Hanson-Dyer to allot the same attention to the publication of the Wind Trios, the aim of this study has been to respect and honor the Oiseau-Lyre tradition and bring an informed approach to the editing process.

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Annex I. Program and Program notes: Recital, July 20, 201

Ensemble Triton

Joel Vaz, oboé ; Ricardo Henriques, clarinete ; Catherine Stockwell, fagote

“Influências do século 17 e 18 no trio de palhetas moderno”

16:00h, 20 de julho, 2011

Universidade de Évora

D. Milhaud

(1892-1974)

Suite d'après Corrette, Op. 161b

I. Entrée et rondeau

II. Tambourin

III. Musette

IV. Serenade

V. Fanfare

VI. Rondeau

VII. Menuet

VIII. Le Coucou

B. Martinu

(1890-1959)

Quatre Madrigaux, H. 266

I. Allegro moderato

II. Lento

III. Poco allegretto

IV. Poco allegro

A. Szalowski

(1907-1973)

Trio

I. Allegro

II. Andante

III. Gavotte, Musette

IV. Allegro

G. Pfeiffer

(1835-1908)

Musette

H. Tomasi

(1901-1971)

Concert Champêtre

I. Ouverture

II. Minuetto

III. Bourrée

IV. Nocturne

V. Tambourin

Program Notes—July 20, 2011

The roots of the modern *trio d'anches* or reed trio, the combination of oboe, clarinet, and bassoon, are firmly planted within the traditions of early music. Although performing groups of like instruments have been in existence since the consorts of the Renaissance, the combinations of reed instruments were particularly in vogue during the 17th and 18th centuries. In France, the ballets of Jean-Baptiste Lully (1632-1687) featured bands of oboe and bassoon players. Further east, Czech baroque composer Jan Dismas Zelenka (1679-1745) would feature oboes and bassoon in his many sonatas for the combination. Although chamber music for groups of reeds would virtually disappear during the 19th century, 1927 marked the birth of the Trio d'anches de Paris, an ensemble of highly-respected young Parisian reed players. What the group lacked in repertoire, they made up for by their sheer virtuosity and musicianship, qualities which inspired dozens of composers to write original works for the group. The *Trio d'anches de Paris* thereby not only established the modern reed trio as a wind chamber music genre, but also inspired a substantial body of work for the formation. Perhaps it is the flirtations with the past inherent in the reed trio sound or perhaps it is the neo-classical leanings of music composed in France during the 20s and 30s, but a number of pieces for the modern reed trio use forms and structures borrowed from earlier periods of music. This program, filled with madrigals, gavottes, tambourins, and musettes, introduces the listener to some of these works, and features pieces by both French and Eastern European composers.

Born in Aix-en-Provence in 1892, the highly prolific **Darius Milhaud** is remembered by his inclusion in the group of French composers, Les Six. Milhaud's compositions challenge the listener, embracing polytonality and using the language of varied musical cultures: the dance rhythms and haunting melodies of Brazilian music and the syncopation and driving rhythms borrowed from the jazz scene. Milhaud's works of the 1930s, however, show the composer tapping into a different source for inspiration—the early music of France. The *Suite d'après Corrette*, based on a collection of pieces for the musette (a bellow-blown early bagpipe native to France) by Michel Corrette (1707-1795), is typical of this compositional period. Milhaud wrote the *Suite* in 1937 as incidental music for a theater production of *Romeo and Juliet* where it was performed by the Trio d'Anches de Paris. The piece features a rondeau, a series of minuets, a tambourin, a fanfare, and a whimsical Coucou, movements typical to the French baroque dance suite. The great artistry of this small suite is that Milhaud adheres strictly to the source material, and yet simultaneously creates a distinctively 20th century work. In most movements, the oboe line (very occasionally the clarinet line) exactly reproduces Corrette's melody, while the bassoon line stays very close to the original accompanying bass figure. The inner clarinet voice is purely Milhaud and can be heard destabilizing the staid harmony with wild chromatic movement and unsettling the rhythm with syncopation. By slightly shifting Corrette's melodies into canon among the three instruments, Milhaud also succeeds in creating his beloved polytonalities.

Bohuslav Martinu was of Czech origin but relocated to Paris in 1923 in order to study composition with Albert Roussel. It was Roussel's encouragement which convinced Martinu to leave behind his early expressionistic compositional style in favor of an idiom which was more neo-classical. Martinu was always fascinated by the madrigal, the secular partsongs popular in the 16th and 17th centuries. Madrigals are traditionally vocal works, but Martinu extended the form to instrumental ensembles which imitate the polyphonic texture and the independent lines

characteristic of the genre. The *Quatre Madrigaux* for *trio d'anches*, written in 1938, was the first of many of Martinu's compositions to bear the title of "madrigal." In keeping with madrigal style, the three instrumental lines move independently in these four pieces, but artfully come together at the conclusions of phrases. Vocal music tradition is constantly evoked in the clear, nearly spoken articulations used throughout the piece and in the cantabile solo voices expressing the melancholy of the second movement. The third movement shows the charm of the reed trio sound palette, chirping with ornamentation and featuring a rollicking march-like trio. The piece closes with a canonic fourth movement where the three voices pursue each other, until finally coming together in themes introduced in the first movement. While the *Quatre Madrigaux* do not bear a dedication to the Trio d'anches de Paris, it is highly likely that the group was the inspiration for the work.

Studies with Nadia Boulanger brought Polish composer **Antoni Szalowski** (1907-1973) to Paris in 1930. Although the bulk of his compositions feature works for strings, he is most remembered today for two of his wind works, his *Sonatina* for clarinet and piano and his *Trio* for reeds (1936). The Szalowski *Trio* shows the influence of Boulanger; the three voices feature clean lines and lively rhythms. The third movement of the piece features a Gavotte and Musette, with both the oboe and bassoon providing the drone which often characterizes the Musette.

Georges Pfeiffer was born in 1835 in Versailles. Although he would mainly earn his living constructing pianos with his family firm, Pfeiffer wrote 2 operas, an oratorio, a great deal of piano studies, and a few small works for winds. One of the strongest supporters of the wind works of Georges Pfeiffer was Paul Taffanel, the famed genius of the flute and founder of the Société des instruments à vent. The *Musette*, debuted in 1874, was featured no less than three times throughout the Société's history. The Pfeiffer *Musette* predates the founding of the Trio d'anches de Paris by several decades, however, the small piece can lay claim to the title of being the first trio d'anches ever written. How appropriate, therefore, that the piece would find its basis in early French music, in the musette. Though accompanying lines clearly state the harmonic movement with arpeggiated chords, Pfeiffer chose not to ground the piece on a pedal-tone drone common in most musettes.

Henri Tomasi was born in Marseille in 1901, but he felt stronger roots to his parents' home island of Corsica. From his earliest complete composition, a prize-winning wind quintet based on Corsican songs, Tomasi showed a preference for the colors of wind instruments. His body of works contributes numerous concerti to woodwind and brass instruments repertoire as well as a great collection of chamber works featuring winds and brass. In 1932, along with Darius Milhaud, Bohuslav Martinu, Sergei Prokofiev, and Francis Poulenc (among others) Henri Tomasi became a founding member of Triton, one of the many societies created in Paris during the 1930s to promote the performance and composition of contemporary music, particularly chamber music. Triton was particularly distinguished among the other societies by its accepting attitude towards foreign composers and its openness to non-traditional genres such as the reed trio. The *Concert Champêtre*, which Tomasi dedicated to the Trio d'Anches de Paris, was premiered by the famed ensemble in a January 1939 concert of the Triton society. This small suite features an overture, a minuet, a bourrée, and a tambourin, movements recalling dance suites of the French baroque. Tomasi modernizes the forms, however by introducing abrupt meter changes and extreme registers for all instruments.

Annex II. Program and Program notes: Recital, February 15, 2014

"DIVERSIONS e DIVERTIMENTI"

Sábado, 15 de Fevereiro às 18h00

Museu da Música Portuguesa

W.A. MOZART

Divertimento N.º1 in Si Bemol

Allegro
Menuetto
Adagio
Menuetto
Rondo

P. SCHICKELE

Diversions

Bath
Billiards
Bar

E. SCHULHOFF

Divertissement

Charleston
Tema con variazioni e fugato
Romanzero. Andantino
Florida
Rondino-Finale

G. AURIC

Trio

"Décidé"
"Romance"
"Final"

Filipe Freitas – Oboé
Bruno Nogueira – Clarinete
Catherine Stockwell – Fagote
Trio de Palhetas da Orquestra de Câmara de Cascais e Oeiras

Program Notes

The modern *trio d'anches* or reed trio, an ensemble made up of oboe, clarinet, and bassoon, is a chamber music formation of the 20th century. Although a handful of 19th century works exist, it was bassoonist Fernand Oubradous who invented the term “reed trio” when he formed his legendary “Trio d'anches de Paris” in 1927 and launched the popularity of the formation among 20th century composers. Composers commonly used the ensemble for portraying light, entertaining music in the musical genre of the Divertimento.

In 1783, **Wolfgang Amadeus Mozart** composed a collection of *Five Divertimenti B flat major, K. Anh 229 (K. 439b)* for a different type of “reed trio”—three basset horns, instruments of the clarinet family. Mozart wrote this collection of divertimenti for his friend and famed clarinetist, Anton Stadler. Bassoonist Fernand Oubradous rediscovered these divertimenti in the late 1920s and transcribed all five for his Trio d'anches de Paris. Part of the Trio d'anches de Paris' famous homogenous sound may have come from their years of study and performance of these pieces which require close attention to details of intonation and articulation.

Czech composer **Erwin Schulhoff** never hesitated to shock his audiences. As a participant in the “Dada” movement in the early 1920s, the composer wrote works for eclectic combinations of instruments and unconventional use of voice. Schulhoff later became inspired by the use of jazz in his works. His *Divertissement* for the three reeds was written and presented in Paris on March 27, 1927 for a concert of the Société modern des instruments à vent. The premier of this work coincides with the year of formation of the Trio d'anches de Paris, and the work is thought to be the inspiration behind the formation of the group. Following in his tradition, influences of jazz, swing, and popular dance music is abundant in Schulhoff's *Divertissement* which features two 1920s dances: a Charleston and a Florida, a seasonal dance once popular in Paris.

Peter Schickele, American composer, is better known by his stage name: PDQ Bach. Posing as the forgotten son of J.S. Bach, Schickele made a career of collaborating with the major symphony orchestras of the United States performing concerts of highly creative classical music comedy. *Diversions* originates from Schickele's more serious compositional side, each movement portraying a different favorite pastime of the composer. “Bath” presents a reflective mood interrupted by bursts of inspiration. As Schickele writes, “contemplative is the way this composer gets when bathing.” The second movement presents the game of billiards, representing in sound equivalent the effect of one ball setting another into motion. The third movement “Bar” aims to recreate the excitement of the Manhattan bar scene after hours.

A member of the famous French composer group of the early 1920s, Les Six, **Georges Auric** was known for his use of everyday music in his composition. The circus, the music hall, the vaudeville stage, these venues of popular entertainment found their way into the works of Auric, nourishing his music with wit and humor. The *Trio*, written in 1938, comes from the composer's “populist” period, when Auric aimed at a broad audience and wrote music that appealed to all listeners. The first movement of the *Trio* is bright and witty and full of small clownish melodies. The second “Romance” movement, simple but poignant is a moment of repose. The work ends with a bright and virtuosic “Final”.

Annex III: Edited Score—J-Y Daniel-Lesur, *Suite***Suite***pour Hautbois, Clarinette, et Basson*

I. Monodie et Beguine

Daniel-Lesur

Edited by Catherine Stockwell

Andante (♩ = 100)

Hautbois

Clarinette en la

Basson

cantando

cantando

7

13

19

25

2

30 **1** Più mosso (♩=138) ♩=♩

f

39 **2**

f

46 **3**

sostenuto

pp (en écho)

f

53

pp

pp

mp

ff

f

mf

60 **4** Poco meno (♩=126) Solo **5**

p

Solo

p

mf

mf

mf

71

80

6

cresc. e accelerando poco a poco

cresc. e accelerando poco a poco

cresc. e accelerando poco a poco

89

7

poco sin' al fine

sin' al fine

sin' al fine

96

102

8

dim. poco a poco

dim.

4

110

dim. poco a poco

p

pp

2. Diaphonie

Gaiante ($\text{♩} = 84$)

f

mf

mf

15

f

mf

mf

9

29

Nobile ($\text{♩} = 80$)

sostenuto

solo

mp sostenuto p

10 Gaiante ($\text{♩} = 84$)

41

f

mf

mf

54 **11** Nobile (♩ = 80)

p (dolce) *(cantando)*

mf en dehors, espressivo *pp*

p (dolce) *pp*

63 **12**

ppp

71 **13** Gaiante (84 = ♩)

f

mf

mf

83

f

mf

95

6

103 **14** *Più lento*

sostenuto *ppp*
sostenuto *ppp*
sostenuto *pp dolce*

110 **15** *Più mosso accelerando e cresc.*

mf giocoso *p*
pp *mf giocoso*
p

116 **16** *Gaiemente sempre accelerando (♩ = ♩)*

f *ff*
mf *ff*
ff

3. Berceuse

Andantino (♩ = 60)

Hautbois
 Clarinette en la
 Basson

pp

136 **17**

sostenuto *pp estompé*
p

142 18

19

148 **Poco più animato** (♩ = 66)

p *mp* *p* *mp*

156 20 **Tempo 1°** (60 = ♩)

mp *mp* *p* *pp*

pp estompé

164 21

p *mp*

(en dehors)

172 22 **Poco più animato**

p *mp* *p* *mp*

178

p *mp* *f*

185 **23**

espressivo

p

pp estompé

191 **24**

Allargando molto

ppp *mp* *ppp*

ppp *mp* *ppp*

pp *mp* *ppp*

4. Scherzo

25

Hautbois

Clarinettes en la

Basson

ff

26

p *cresc.*

p *cresc.*

ff

21 27

Musical score for measures 21-27. Measure 27 is boxed. Dynamics include *f*.

30 28 29

Musical score for measures 28-29. Measures 28 and 29 are boxed. Dynamics include *mf*, *mp*, and *ff*.

42 30

Musical score for measures 42-50. Measure 30 is boxed. Dynamics include *ff*.

51 31

Musical score for measures 51-60. Measure 31 is boxed. Dynamics include *f*.

61 32

Musical score for measures 61-70. Measure 32 is boxed. Dynamics include *f* and *ff*.

72 **33** *espressivo* *rit.*

Musical score for measures 72-86. The piece is marked *espressivo* and *rit.* (ritardando). The score consists of three staves: a treble clef staff with a melodic line, a middle treble clef staff with a harmonic accompaniment, and a bass clef staff with a rhythmic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

87 **34** *Presto* (84 = ♩) **35**

Musical score for measures 87-96. The piece is marked *Presto* with a tempo of 84 = ♩. The score consists of three staves. The first staff has a melodic line with dynamics *p* and *ff*. The second staff has a rhythmic accompaniment with dynamics *p cresc.*, *ff*, and *decresc.*. The third staff has a bass line with dynamics *p*. The key signature has one sharp (F#) and the time signature is 4/4.

97

Musical score for measures 97-103. The score consists of three staves. The first staff has a melodic line with dynamics *mp*. The second staff has a rhythmic accompaniment with dynamics *mp* and *cresc.*. The third staff has a bass line with dynamics *ff*. The key signature has one sharp (F#) and the time signature is 4/4.

104 **36**

Musical score for measures 104-108. The score consists of three staves. The first staff has a melodic line. The second staff has a rhythmic accompaniment. The third staff has a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

109

Musical score for measures 109-113. The score consists of three staves. The first staff has a melodic line. The second staff has a rhythmic accompaniment. The third staff has a bass line. The key signature has one sharp (F#) and the time signature is 4/4.

113 37

118 38 **Andante** (♩ = 50)

espressivo

(dolce)

fff

129 **Presto** (♩ = 84)

rit.

f subito

Andante (quasi cadenza)

144 39 40

f *ff* *f subito*

150

12

155 **41**

Musical score for measures 155-160. Measure 155 is boxed and labeled "41". The score consists of three staves: Treble, Middle, and Bass. Measures 155-159 feature triplets of eighth notes in the Treble staff and sixteenth-note patterns in the Middle and Bass staves. Measure 160 shows a dynamic shift from *mf* to *pp* in all staves.

Annex IV. Edited Score—J. Canteloube, *Rustiques pour trio d'anches* (1946)

au trio d'anches René DARAUX
RUSTIQUES
 pour trio d'anches
 (Hautbois, Clarinette et Basson.)

Joseph CANTELOUBE
 edited Catherine Stockwell

I. Pastorale

Modéré (♩ = 72)

Hautbois

mf

f

Clarinette en Si

mf

f

Basson

mf

f

1

10

18

Retenu

mf

dim.

dim.

dim.

2

28 **2** Pressez beaucoup

p *pp* *f*

p *pp* *f*

p *pp* *sfz*

35 Animé (♩ = 120)

sfz *mf*

sfz *mf*

mf

sfz

44 **3**

sfz *sfz* *f* *sfz*

sfz *sfz* *f* *tr*

sfz *f*

53

mf *f* *p*

mf *f* *p*

mf *f* *p*

61 **4**

mf sfz sfz sfz sfz

mf dim.

mf dim

Retenu

68 **5**

sfz sfz mf lourd p

75 **Un peu moins animé** (♩ = 100)

p mf f p mf

mf ffz p mf

mf f p mf

83 **6** **Encore moins animé** (♩ = 84)

p gracieux pp pp

4

88

92

accel.

cresc.

cresc.

cresc.

tr

96

Plus vite (♩ = 112)

mf

p

mf

p

101

7

Molto rall.

f

dim

Modéré ($\text{♩} = 60$)

107

mf

mf

mf

115

8

p

p

espress.

p

127 Plus vite ($\text{♩} = 104$)

mf sfz

sfz sfz sfz

sfz sfz sfz

mf

sfz sfz sfz sfz sfz sfz

mf

sfz sfz sfz sfz sfz sfz

136

f

f

mf

f

mf

cresc.

cresc.

6

141 **9**

f *p* *sfz*

f *p* *sfz*

f *sfz*

148 **Plus vite** ($\text{♩} = 120$)

f

f

f

157 **10** **coupure possible** $\text{♩} \rightarrow$

mf *sfz cresc.* *sfz* *f*

mf *sfz* *cresc.*

mf *cresc.* *f*

167

f *tr* *sfz* *sfz*

173 11

sfz
dim.
dim.

180 **rall.** Un peu moins animé ($\text{♩} = 100$)

mf
mf
sfz *mf*

188 **rall.** 12 Encore moins animé ($\text{♩} = 84$)

f *mf* *p* *pp* *espr.*
f *mf* *p* *pp*³ *3*
p chanté

196 *simile*

3 *3* *3* *3* *3* *3* *3* *3* *3* *3*

203 *pressez* **Plus vite** (♩ = 112)

cresc. *mf* *p*

208

f *dim.* *f*

213 **13** **Plus vite** (♩ = 120) $\leftarrow \oplus$

p *cresc.* *mf* *sfz* *f dim.* *p* *cresc.* *mf* *dim.* *p* *cresc.* *mf*

221 **accel.**

sfz *f* *sfz* *sfz* *sfz* *ff* *f* *ff* *f* *ff*

229 **14** Modéré (♩ = 72)

f éclatant

f

238 **En ralentissant**

dim.

mf

smorz.

ppp

dim.

mf

ppp

dim.

mf

ppp

2. Rêverie

Lent (♩ = 54)

coupure possible

p

très chanté

p espr.

sfz

sfz

255 **15** en serrant **Très retenu**

p

p espress.

mf

f

10

262 **au Mouvt.** **cédez** **au Mouvt.**

très expressif
p espr.
3
espr.
p

269 **16** **pressez beaucoup ...**

p
p
dim.
p

276 **jusqu'a ...** **Animé (♩ = 120)** **17**

pp
legato
pp
legato

283

pp

289

18

coupure possible

p

296

p

legato

304

19

mf

legato

mf *legato*

311

12

318 **En retenant beaucoup**

dim. *p*

dim. *p*

dim *p*

326 **20** Modéré (♩ = 63)

p *sfz* *sfz*

334

p *sfz*

pp *sfz*

340 **21**

mf *sfz* *sfz*

très chanté

346 en laissant le mouvt. s'animer Très retenu

cresc. *<sfz>* *<sfz>* *<sfz>* *f intense*

22

352 au Mouvt. Très retenu Lent (♩ = 52)

p *très chanté* *dim.* *pp*

359 cédez au Mouvt.

<sfz> *<sfz>*

23 En pressant beaucoup

Animé (♩ = 120)

366

ppp *ppp*

14

en pressant beaucoup

373

poco cresc.

legato

poco cresc.

379

f dim. molto

ppp

f dim. molto

ppp

f dim. molto

ppp

rit. (G.P.)

386 **24** Lent (♩ = 52)

En retenant beaucoup

p

dim.

pp

ppp

ppp smorz.

3. Rondeau à la française

25

Très animé et léger (♩ = 152)

f

p

rit.

a Tempo

Hautbois

Clarinette en Si

Basson

7

Musical score for measures 7-11. The score is in 3/4 time with a key signature of two sharps (F# and C#). The top staff (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The middle staff (treble clef) provides a rhythmic accompaniment with eighth notes and rests. The bottom staff (bass clef) has a simple bass line with quarter notes and rests.

12

Musical score for measures 12-18. The top staff (treble clef) has dynamic markings *mf sfz*, *sfz*, and *sfz*. The middle staff (treble clef) has dynamic markings *sf*, *sf*, *sf*, and *sf*. The bottom staff (bass clef) continues the bass line with quarter notes and rests.

19

Musical score for measures 19-25. The top staff (treble clef) has dynamic markings *sfz* and *sfz*, and includes a trill (*tr*) in measure 24. The middle staff (treble clef) has dynamic markings *sfz* and *sfz*. The bottom staff (bass clef) has a dynamic marking *mf*.

26

27

Musical score for measures 26-31. The top staff (treble clef) has a dynamic marking *p*. The middle staff (treble clef) has a dynamic marking *p*. The bottom staff (bass clef) has a dynamic marking *p*.

34

p *marqué*

p

p

Detailed description: This system contains measures 34 through 43. It features three staves: a treble clef staff with a melodic line, a treble clef staff with a piano accompaniment, and a bass clef staff with a bass line. The music is in a key with two sharps (F# and C#). The first staff has a dynamic marking of *p* and the word *marqué* at the end. The second and third staves also have a dynamic marking of *p*.

44

27

tr ut *mf*

tr *mf*

tr *mf*

marqué *mf*

Detailed description: This system contains measures 44 through 52. It features three staves. A box containing the number '27' is placed above the first staff. The first staff has a dynamic marking of *mf* and the word *tr ut* above a trill. The second and third staves have a dynamic marking of *mf* and the word *tr* above trills. The word *marqué* is written below the first staff, and *mf* is written below the second staff.

53

Retenu

Moins animé (♩ = 132)

p espr.

p

p

Detailed description: This system contains measures 53 through 63. It features three staves. Above the first staff are the markings 'Retenu' and 'Moins animé (♩ = 132)'. The first staff has a dynamic marking of *p espr.*. The second and third staves have a dynamic marking of *p*. There are also some hairpins and accents in the first staff.

64

6 *6* *mf*

cresc. *tr* *mf*

mf

accel.

Detailed description: This system contains measures 64 through 73. It features three staves. The first staff has a dynamic marking of *mf* and the word *accel.* above it. There are also markings '6' and '6' above the first staff. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *mf* and the word *tr* above a trill. The word *cresc.* is written below the second staff.

72 **28** Plus vite ($\text{♩} = 152$)

sfz p

sfz p

sfz p

78 **29**

sfz sfz sfz

mf sfz

86

sfz sfz sfz

sfz

94 **30**

18

101

sfz *sfz p* *sfz* *sfz*

108

31

sfz *sfz* *p* *sfz* *sfz* *sfz* *sfz*

114

sfz

120

32

mf *chanté* *mf* *espr.* *mf*

128

sfz

sfz

sf

sfz

136 **33**

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

142 **34**

f

f

f

150

p cresc.

f

p cresc.

f

p cresc.

158 35

sfz *p* *cresc.*
sfz *p* *cresc.*
tr *tr* *tr* *tr* *tr* *tr*

166 Retenu

sfz *sfz* *sfz*
tr *tr* *tr* *tr* *tr* *tr*
tr *tr* *tr* *tr* *tr* *tr*

Moins vite (♩=144)

172 36

sfz *sfz* *ff* *tr* *sfz* *tr* *sfz*
sfz *sfz* *ff* *tr* *sfz* *tr* *sfz*
sfz *sfz* *ff* *tr* *sfz* *tr* *sfz*

178 Accelerez

sfz dim. *tr*
sfz dim. *sffz*
dim. *sffz*

186 **37** Plus vite ($\text{♩} = 152$)

186 *mf*
p *mf*
p

191

191 *dim.*
dim.

196 **Encore plus vite** ($\text{♩} = 180$)

196 *pp*
pp
pp

205 **38** En pressant autant qu'il est possible jusqu'a la fin

205 *ppp* *marqué*
ppp *marqué*
ppp *marqué*

214 39

cresc. molto

218 (tr)

ff

Annex V. Edited Score—H. Sauguet, *Trio pour hautbois, clarinette et basson*
(1946)

au trio d'anches René DARAUX

Trio

pour Hautbois, Clarinette et Basson

HENRI SAUGUET
(edited Catherine Stockwell)

All° scherzando I

Hautbois
Clarinette en Si \flat
Basson

9 **A**
18 **B**
27 **C**

mp *p* *mp* *p* *p* *p* *p*

2

36 **D**

p

p

p

45 **E** **F**

f

f

f

55 **rall.** **Meno mosso**

pp

p

pp

63 **G**

mf

mf

pp

pp

71 *trbm* **H**

mf

This system contains measures 71 through 77. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is marked with a *trbm* (triple-bow) instruction and a dynamic marking of *mf* (mezzo-forte). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

78 *trbm* **I**

p

This system contains measures 78 through 85. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is marked with a *trbm* (triple-bow) instruction and a dynamic marking of *p* (piano). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

86 **J**

f *p*

This system contains measures 86 through 95. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is marked with dynamic markings of *f* (forte) and *p* (piano). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

96 **K**

p

This system contains measures 96 through 103. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The music is marked with a dynamic marking of *p* (piano). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

4

104 **L**

114 **M**

125 **N**

II.

Andantino Pastorale

Hautbois

Clarinete en Si b

Basson

5

tr tr tr

pp p

A

5

10

p p p p p

10

15

B

(♩ = ♩)

p p p p p

15

20

p p p p p

20

6

24 C

28 *p*

32 *mf* *f*

36 D

40

mp

mp

mp

44 **E**

p

p

p

50 **F**

mf

mf

mf

54

mf

mf

mf

8

58 **meno un poco** **G**

p subito *pp* *p* *pp* *p* *pp*

64

p *pp* *pp* *p* *pp*

69 **H**

pp *p*

74

p *p* *p*

78 **Poco più lento**

p

p

p

en dehors

I

rit.

6

3 3 3

6

III.

Vivo e rustico

Hautbois

Clarinette en Si \flat

Basson

mf

mf

mf

p

9 **A**

p

f

f

f

18 **B**

f

25

10

27 **C**

37 **D** **Meno mosso ma dolce e malinconicamente** **E**

48 **F**

59 **G**

70 **H**

Musical score for measures 70-77, section H. The score is in treble and bass clefs with a key signature of one sharp (F#). It features a piano introduction with triplets and sixteenth-note runs in the upper staves, and a steady eighth-note bass line. Dynamics include piano (*p*) and accents.

78 **I a 1° Tempo**

Musical score for measures 78-86, section I a 1° Tempo. The tempo changes to first tempo. The score includes a key signature change to two sharps (F# and C#) and features a variety of dynamics and accents.

87 **J**

Musical score for measures 87-95, section J. This section continues with eighth-note patterns in the bass and more complex melodic lines in the upper staves, including triplets and slurs.

96 **K**

Musical score for measures 96-103, section K. The score features a dynamic progression from forte (*f*) to piano (*p*) and includes accents and slurs.

12

105 L

p *f*

Meno mosso un poco

114 M

p *long* *pp* *3* *3*

123 **a 1° Tempo** N

mf

128 O

mp *p* *mp*

IV. Choral varié

Andante sostenuto

Hautbois
Clarinettes en Si b
Basson

p

7

9 **A**

17 **B**

21

14

25 C

mp

mp

mp

29

mp

33 D

f

f

f

p

p

p

38

ff

ff

ff

ff > *mp*

41

Musical score for measures 41-43. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). Measure 41 features a complex sixteenth-note pattern in the right hand, with a sixteenth-note rest in the left hand. Measure 42 continues the sixteenth-note pattern in both hands. Measure 43 shows a change in dynamics to *f* and includes accents (^) and breath marks (v) in the right hand. The score includes dynamic markings *f* and *f*, and articulation marks like accents (^) and breath marks (v). Fingerings of 6 and 3 are indicated.

44

Musical score for measures 44-48. Measure 44 has a dynamic marking of *f*. Measure 45 features a dynamic marking of *ff* and a triplet of sixteenth notes. Measure 46 has a dynamic marking of *> p*. Measure 47 has a dynamic marking of *p*. Measure 48 has a dynamic marking of *p*. A box labeled 'E' is placed above the staff in measure 45. The score includes dynamic markings *f*, *ff*, *> p*, and *p*, and articulation marks like accents (^) and breath marks (v). Fingerings of 6 and 3 are indicated.

49

Musical score for measures 49-54. This system contains six measures of music. The right hand plays a continuous sixteenth-note pattern, while the left hand plays a more rhythmic accompaniment. The score includes articulation marks like accents (^) and breath marks (v).

55

Musical score for measures 55-59. Measure 55 has a dynamic marking of *p* and a box labeled 'F' above the staff. Measure 56 has a dynamic marking of *p*. Measure 57 has a dynamic marking of *p*. Measure 58 has a dynamic marking of *p*. Measure 59 has a dynamic marking of *p*. The score includes dynamic markings *p* and articulation marks like accents (^) and breath marks (v).

16

61 G

mp

mp

mp

Detailed description: This system contains measures 61 through 68. It features three staves: a treble staff with a melodic line, a middle treble staff with a piano accompaniment, and a bass staff with a bass line. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. A box labeled 'G' is placed above the first measure. Dynamic markings of *mp* (mezzo-piano) are present in the first, second, and fourth measures.

69 **Animando** H

p

p

p

Detailed description: This system contains measures 69 through 74. It features three staves. The tempo marking **Animando** is placed above the first measure. A box labeled 'H' is placed above the fifth measure. The music is characterized by rapid sixteenth-note passages in the middle and bass staves. Dynamic markings of *p* (piano) are present in the second, third, and fourth measures.

75

p

p

p

Detailed description: This system contains measures 75 through 79. It features three staves. The music continues with rapid sixteenth-note passages in the middle and bass staves. Dynamic markings of *p* (piano) are present in the second, third, and fourth measures.

80 I

mp

Detailed description: This system contains measures 80 through 83. It features three staves. A box labeled 'I' is placed above the first measure. The music continues with rapid sixteenth-note passages in the middle and bass staves. A dynamic marking of *mp* (mezzo-piano) is present in the second measure.

85

f

This system contains measures 85 through 88. It features three staves: a treble staff with a melodic line of eighth notes, a middle treble staff with a complex sixteenth-note accompaniment, and a bass staff with a steady eighth-note bass line. The music is marked with a forte (*f*) dynamic.

89

Tempo I°

J

f

This system contains measures 89 through 96. It features three staves. The tempo is marked **Tempo I°** and there is a section marker **J**. The music is marked with a forte (*f*) dynamic. The accompaniment in the middle and bass staves is more rhythmic and active than in the previous system.

97

Animando

K

f

This system contains measures 97 through 100. It features three staves. The tempo is marked **Animando** and there is a section marker **K**. The music is marked with a forte (*f*) dynamic. The accompaniment is highly rhythmic and complex.

101

This system contains measures 101 through 104. It features three staves. The music continues with the same complex accompaniment and melodic lines as the previous systems.

18

105

rit. più lento (allarg.)

ff

ff

ff