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COVER ILLUSTRATION: Portrait of Barthélemy Trille Labarre(?) (1758–97) from the newly
discovered first edition of Trille Labarre's *Nouvelle méthode pour la Guitare*,
unknown artist and engraver.

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BARTHÉLEMY TRILLE LABARRE, ‘PROFESSEUR DE GUITARE ET COMPOSITEUR, ÉLÈVE D’HAYDN’ BIOGRAPHY AND CATALOGUE OF WORKS

BY KENNETH SPARR

The intention of this article is to summarise the information about an important but sadly neglected French teacher and composer for the five-course guitar, Barthélemy Trille Labarre. Hopefully this will inspire further research on him and his work, and on a rather unexplored but fascinating period of guitar history.¹ Trille Labarre was active in the most tumultuous place and time: France in the last two decades of the eighteenth century. This was a transitional period for the guitar, slowly shifting from a five course to a six single string instrument, alongside developments in its notation. My interest in this rather unknown French guitarist and composer started many years ago during my research on the history of the guitar in Sweden. I found a small advertisement in an old Swedish newspaper, *Dagligt Allehanda* (Daily Miscellany), which in 1801 announced that the French bookshop, Librairie Française [sic], in Stockholm had Trille Labarre’s *Nouvelle méthode pour la Guitare*, Op. 7 for sale.²



UN Librairie Française au Palais National dans la 11^e Salle: Histoire de Catherine II, par Castoreo, avec 16 portraits ou Cartes en taille-douce, à Paris an 8. 3 vol. 8:0. Relation du Voyage à la recherche de la Pérouse, par Labillardiere, Paris an 8. 2 vol. 8:0 et un superbe Atlas in folio. Voyages Sentimental en France sous Robespierre par Vernès 2 vol. 8:0. Posthumes de F. J. J. Schlegel, et Kegelmeister Wolf, Stöbenhausen 1801, 8:0. Mozart, messe de Requiem. — Adagio pour le piano forté. — Concert pour Clarinette — quartetto pour flûte trav. Piccini, le poivre de zellie, polacce con recitativo, tratta dell'amante flauto. Labarre Nouv. méth. pour la Guitare, op. 7. Hanstein, 8 Angl. pour Clavecin &c.

ILLUSTRATION 1: Entry in *Dagligt Allehanda*, 22 September 1801.

Many years ago I acquired a copy of this method from a French antiquarian bookseller, without knowing much about it. I was surprised and impressed by the scope, the care for details and thoroughness, compared with other guitar methods from the eighteenth century. When searching for references I soon realised that it was extremely rare: I could only find one other preserved copy of it, in the Czech Museum of Music, the Musical-Historical Department of the National Museum, Prague.³ Quite recently another copy, probably the first edition, appeared at an auction in France.⁴ The rarity of the method may be one of the reasons why this important source has been overlooked by most writers on the history of the guitar. Many of Trille Labarre’s other works have survived in very few or unique copies. I later acquired an incomplete, but as it seems unique, copy of the French music periodical, *La muse lyrique*, from the year 1787, which provides further information on Trille Labarre and his work.

Background

Even if Trille Labarre and his method are briefly mentioned in many later guitar dictionaries (Zuth, Bone, Prat and Powrozniak), the book and its author are totally absent from many recent works on the history of the guitar as well, and likewise from Marcelle Benoit's *Dictionnaire de la musique en France aux XVVe et XVIIIe siècles*, from *Musik in Geschichte und Gegenwart* and *Grove* dictionaries of music.⁵ Nor is it to be found in Philippe Lescaut's *Méthodes et Traités Musicaux en France 1660-1800*.⁶ The only exception, to my knowledge, is Alexander Bellow, who in his *The illustrated History of the Guitar* briefly mentions Trille Labarre:

... a virtuoso on the guitar who lived in Paris toward the end of the century. He wrote music for guitar solo, for guitar and violin, guitar and voice, as well as a *Nouvelle méthode pour la guitarre*, all of which were published.⁷

Furthermore Trille Labarre's method is not mentioned in the modern tutors for the baroque guitar by Johannes Monno or James Tyler.⁸ Trille Labarre is not referred to at all in Alexandre Choron's and François Fayolle's *Dictionnaire historique des musiciens, artistes et amateurs, morts ou vivans* (Paris, 1810–11). However, the significance of Trille Labarre's guitar method was realised as early as in the beginning of the nineteenth century.

L a Barre (Trille) ein Guitarrist zu Paris und Komponist für sein Instrument, nennt sich Professeur et Compositeur de Musique auf seinen Werken, deren er seit 1790 schon mehrere durch den Stich bekannt gemacht hat. Folgende können davon genannt werden: 1) Nouvelle Méthode pour la Guitarre, à l'usage des personnes, qui veulent apprendre sans maître. Oe. 7. à Paris, 1793. Vielleicht das ausführlichste Werk über diesen Gegenstand. Seine Stimmung der Guitarre ist e. h. g. d. a. 2) Recueil pour la Guitarre, ou Leçons graduelles faciles pour perfectionner les Ecoliers, qui ne chantent pas. Oe. 8. à Paris, 1794. 3) Etrennes de Guitarre, ou recueil des plus jolies romanc. et couplets qui aient paru dans l'année 1787, suivis d'une Sonate avec Violon obligé, et autres pièces, par etc. Op. 2. Paris, 6. Baillon, 1788.

ILLUSTRATION 2: Ernst Ludwig Gerber, entry from *Neues historisch-biographisches Lexikon der Tonkünstler* (1813).⁹

Ernst-Ludwig Gerber writes in his *Neues historisch-biographisches Lexikon der Tonkünstler* (1812–14) (Illustration 2 above) that it is ‘perhaps the most detailed work in this field’.¹⁰ Gerber says that Trille Labarre was guitarist in Paris and called himself *Professeur et Compositeur de Musique*, and gives some bibliographical information with precise datings of Trille Labarre’s productions; we should remember that Gerber was contemporary with Trille Labarre. The dating of Trille Labarre’s Opus 8 is wrong since it was published in 1791, as I will show later on.

Carl Ferdinand Becker does not add anything to the information supplied by Gerber.¹¹ Nor does Fétis, who wrongly mentions Bailleux instead of Baillon as the publisher for *Etrennes de guitare*.¹² There is a short notice about Trille Labarre in Querard’s *La France littéraire* in 1838, but his guitar method is not mentioned:

TRILLE-LABARRE, professeur et compositeur de musique—Recueil pour la guitare ou Leçons graduellement faites pour perfectionner les écoliers qui ne chantent pas. Oeuv VIII. 1791.¹³

Ferdinand Simon Gassner in his *Anhang* to Gustav Schilling’s *Encyclopädie der gesamten musikalischen Wissenschaften: oder Universal-Lexicon der Tonkunst* notes Trille Labarre and his *Nouvelle méthode de guitare* as published in 1793, obviously based on Gerber.¹⁴

Trille Labarre was still remembered in the 1840s and 1850s by the guitarist Guillaume Pierre Antoine Gatayes (1774–1846) in the third edition of his *2e Méthode de guitare* Gatayes writes that Trille Labarre contributed to the development of

... the charm of the guitar ... by a kind of accompaniment so superiorly well written, that it would be desirable to find a Trille LaBarre today.¹⁵

Interestingly an entry for Trille Labarre is found in a Swedish music dictionary, Johan Leonard Höijer’s *Musik-Lexikon* from 1864. It may be worth citing this source since it contains some rather surprising information:

Labarre, Trille. Guitar virtuoso in Prague at the end of the last century. Published: “Nouvelle Méthode pour la Guitarre” etc. Composed romances and instructive things for his instrument.¹⁶

Höijer’s information about Trille Labarre’s connection to Prague may be a simple misreading or misunderstanding, but may have some relevance. As has been mentioned, one of the three preserved copies of Trille Labarre’s guitar method is located in Prague. More will be said of the Prague copy of the method below.

Not much information is added in all the succeeding dictionaries and historical overviews concerning the guitar.¹⁷ In his series of articles on famous guitarists Boris Perott writes: ‘His [François Campion’s] contemporary, and a very good guitarist, was

Labarre Trill [sic] who wrote a great number of guitar compositions.¹⁸ Domingo Prat published adapted versions of some of Trille Labarre's guitar works in the late 1930s, based on Prat's own copy of Trille Labarre's *Recueil pour la Guitarre*. Some of this music was performed in 1933 by Prat's pupil, Consuelo Mallo López, in Buenos Aires. George C. Krick found it worth mentioning 'Labarre Trille' in his article on Napoleon Coste in 1942.¹⁹ Many later guitar historians take no notice at all of Trille Labarre and his method, not even Danielle Ribouillault-Bibron in her 1980 dissertation, nor in her articles from 1988 and 1990.²⁰

To my knowledge the first mention of Trille Labarre in a modern work on the guitar is by Umberto Realino in his dissertation of 1999, *Un siècle de guitare en France 1750–1850*. Realino, however, only traced and located one of Trille Labarre's works, *Etrennes de guitare* from 1788, most probably the incomplete copy in the Bibliothèque Nationale, which lacks all the pieces of ensemble music with other instruments. Based on this, nonetheless he realises Trille Labarre's ability and the quality of his work and he even compares it with the works of Franz Schubert:

T. LABARRE is a guitarist-composer with deep knowledge of instrumental possibilities. The musical elegance and the extreme homogeneity and flexibility between the voice and the instrument are at the time extremely rare qualities for the guitar and make one think of the 'Lieder' that Franz SCHUBERT . . . will write several years later.²¹

Trille Labarre's method is furthermore absent from the recent collection of facsimiles *Guitare. Methodes—Traités—Dictionnaires et Encyclopédies—Ouvrages généraux*.²² The first modern guitar researcher who has paid more attention to Trille Labarre's method and its significance concerning guitar notation is Erik Stenstadvold, in his article 'The Evolution of Guitar Notation 1750–1830'.²³ Pascal Valois provides some new information concerning Trille Labarre's activities in Boston in his dissertation *Les guitaristes français entre 1770 et 1830*.²⁴ Valois mentions Trille Labarre frequently in his article 'French Guitar Performance Practice Between 1790 and 1810'.²⁵ There are finally a few notices about Trille Labarre in Ricardo Aleixo's thesis, mainly based on Erik Stenstadvold's article mentioned above.²⁶

There are several reasons why so little attention has been paid to Trille Labarre by guitar researchers and historians. Trille Labarre was active as a guitarist, composer, arranger and teacher for a rather short period in France: from c.1787 to c.1793 during a troubled and tumultuous time. Not much is known about Trille Labarre's life during his stay in France and in Paris. He is not noted in Yolande De Brossard's *Musiciens de Paris 1535–1792*, which may indicate that he has not left any obvious traces in Parisian archives. Several musicians have the surname La Barre, but none can so far be connected with Barthélemy Trille Labarre.²⁷ Nor is there any information about him in the *Tablettes de renommée des musiciens* of 1785, and he is not noted among the professeurs de guitare in the *Calendrier musicale universel* of 1788–1789. All this suggests that he

was rather unknown at this time in Paris, or absent from the vibrant musical life in this city. This seems strange considering his prolific output of music, published in France during the period 1787–92. As mentioned very few copies of his most important work, *Nouvelle méthode pour la guitare* are preserved and many of his other works for the guitar are preserved only in unique or very few copies. Many must be considered as lost. Quite a few are hidden in issues of the periodical *La muse lyrique* from 1787–88, of which only an incomplete set from 1787 in my collection, a near-complete set from 1788 in the Bibliothèque Nationale, and a single issue from 1790 seem to be preserved. A considerable number of his arrangements are to be found in a lesser-known daily periodical, *Journal d'airs Italiens et Français avec Accompt. de Guitarre*, of which only scattered issues are preserved.

Trille Labarre's largest surviving output consists of guitar accompaniments to songs, for the most part to music by other composers but some with his own texts and music. Many of the guitar accompaniments contain lengthy introductory parts for the guitar only. There are quite a few guitar solos scattered in the periodicals mentioned, but in particular in his *Recueil Pour la Guitarre*, Opus 8, of which only a single copy is preserved in a private collection. Some of the pieces in his Opus 8 have exact or close concordances with pieces in the periodical publications. A few works by Trille Labarre for instrumental combinations with the guitar have survived: one Menuet for two guitars, one Sonata for guitar with violin accompaniment, one Andante for violin with guitar accompaniment and finally a Rondo for violin with guitar accompaniment. These were all composed in 1788, or before that year.

Barthélemy Trille Labarre's birth and youth

Until now Trille Labarre has only been known by his surnames and many have assumed that Trille was his first name. During that period it was common in France to use only a surname, which can create problems when trying to identify individuals. Another similar guitar-related case is B. Vidal, whose first name is still a mystery.

Barthélemy Trille was born on 22 August and baptised on 23 August 1758 in the parish of Saint-Vincent in the *ville basse* of Carcassonne, in the *département* of Aude, in Languedoc-Roussillon in southern France. Carcassonne is famous for its well-preserved old city centre surrounded by ancient fortifications and walls. In the late seventeenth and eighteenth centuries Carcassonne was an important centre for the woollen textile industry, to which the magnificent buildings of L'ancienne manufacture royale de draps de la Trivalle, still standing, are a monument. However, the textile craft has a much older tradition in Carcassonne and is mentioned in sources as early as the twelfth century.²⁸ The church of Saint-Vincent with its 54 metre-high bell tower and its carillon can be seen and heard from afar.

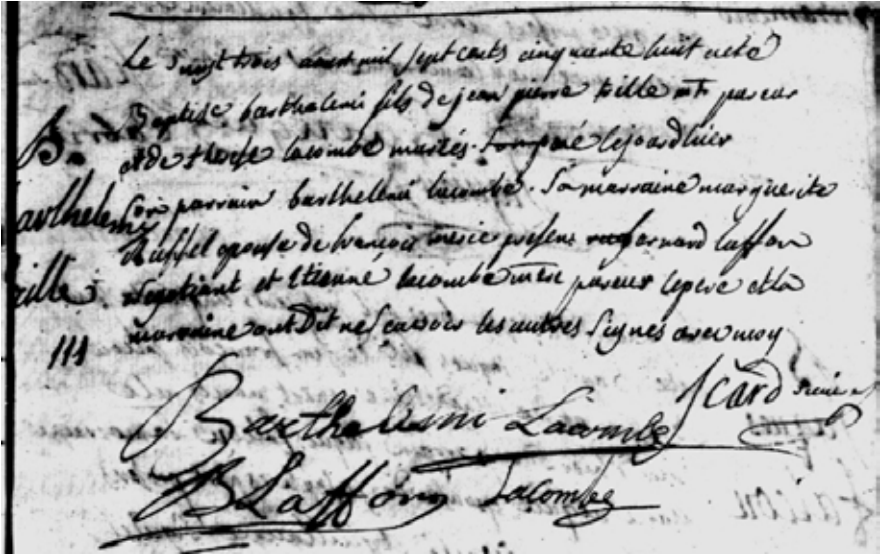


ILLUSTRATION 3: Notice of Barthélemy Trille's birth and baptism,
Archives départementales de l'Aude.

The notice of his baptism and birth provides further information:

On the twenty-third of August one thousand seven hundred and fifty-eight Barthelemi was baptised, son of Jean Pierre Trille, master *pareur*, and his wife Therese Lacombe, he was born yesterday. His godfather was Barthelemi Lacombe. His godmother was Marguerite Ruffel wife of François Meric, present were Bernard Laffon, *negotiant*, and Etienne Lacombe master *pareur*. The father and godmother said they did not know how to write, the others sign with me. / Icard / Barthelemi Lacombe / B. Laffon Lacombe.²⁹

Barthélemy Trille Labarre's father, Jean Pierre Trille, was *maitre pareur* (a worker who smoothed the surface of a piece of cloth and directed the strands in the same direction) and his mother was Thérèse Lacombe.³⁰ His godparents were Barthelemi Lacombe (born 1 November 1738) and Marguerite Ruffel, married to the tanner Jean-François Meric.³¹ Present at the baptism were Bernard Laffon, *negotiant* (merchant), [François] Icard [*tailleur d'habits* or tailor] and Etienne Lacombe *maitre pareur*. Barthelemi and Etienne Lacombe probably were related (perhaps father or brother?) to Trille Labarre's mother, Thérèse Lacombe. His father seems to have been illiterate or at least had difficulties in writing. Barthélemy was named after his godfather and he had two older sisters, both born in Carcassonne: Marie Thérèse Trille, baptised on 12 October 1748 and Claire Trille, baptised on 8 February 1757.³² He also had an older brother, Jean Trille,

born in Carcassonne in January 1750 and who died on 27 December 1814 in Sorèze, 50 km north west of Carcassonne. Jean Trille was *maître de musique à l'école royale militaire de Sorèze* from 1775, and a freemason.³³

Barthélemy Trille thus had a rather humble background and grew up as a son of an illiterate craftsman and in a family of textile craftsmen. He must, from an early age, have shown a musical talent. It is possible, but so far not proven, that he (as well perhaps as his brother before him) was trained in music as a choirboy at the cathedral of Saint-Nazaire de Carcassonne, where the music was directed by an organist and a *maître de musique*. There were between five and eight choirboys and they seem to have received instruction in playing musical instruments as well. A choirboy would have had good prospects for cultural and social promotion. In the cathedral Joseph Laguna (1723–c.1792) was organist between 1772 and c.1784. One of the choirboys nearly contemporary with Trille Labarre was Bernard Viguerie (1761–1819), born in Carcassonne, later keyboard player, composer and music dealer in Paris. The *maître de musique* in the cathedral between 1778 and c.1791 was Pierre Saurin (1739–c.1799), famous for an informative request to the *directoire* of the *département* concerning the very bad conditions for musicians at that time. Both Laguna and Saurin may have been teachers to the young Trille Labarre.³⁴

Where Trille Labarre's surname 'Labarre' stems from is a mystery: a benefactor, a patron—or was he adopted? Could there be some connection to the violinist Louis-Julien Castels de Labarre (1771–?), born to a noble family in Picardy and later *premier violon* at the Théâtre de Molière? Trille Labarre seems to have used this surname from the early 1780s. One may wonder why he himself never seems to have used his Christian name, 'Barthélemy', which is found in most of the church records. As mentioned it seems to have been common to use only surnames at this time in France. Sadly many church records for Paris were destroyed in a fire in 1871 which makes it difficult to follow him there.

From whom did Trille Labarre receive tuition on the guitar, or was he self-taught? He may have received his basic musical training as a choirboy in Carcassonne. There certainly are quite a lot of possible candidate guitar teachers in Paris c.1770–90. The *Tablettes de renommée des musiciens* of 1785 lists many, and among the more famous are Antoine Bailleux, Pierre-Joseph Baillon, Francesco Alberti, B. Vidal, François Guichard, Michel Corrette, and Giacomo Merchi. Others less well known are Mignard, Mademoiselle Cherbourg, Mademoiselle Genty, Mr. Godard, Mr. Warin, Mr. Itasse, Mr. Latour, Mr. Ferré, Nicolas Suin, Egide-Joseph-Ignace-Antoine Albanese, and others.³⁵ Trille Labarre, however, only refers to two of them in his guitar method, Francesco Alberti (1750–?) and B. Vidal. Both Alberti and Vidal had published methods for the guitar. Vidal seems to be of particular interest in connection with Trille Labarre.³⁶ Vidal's Christian name is unknown, but undoubtedly he was an important teacher, publisher, composer and performer on the guitar in Paris during the period

from c.1769 until c.1800, when possibly he died. Vidal probably was of Spanish origin and he is certainly worthy of a separate study. He may have lived in Nantes before coming to Paris. In 1782 Vidal published a voluminous periodical *Les soirées espagnoles ou choix d'ariettes d'opéra-comiques et autres avec accompagnement de guitare, menuets et allemandes* comprising 52 *feuilles* and 208 pages, containing both songs with guitar accompaniment as well as many solo guitar works.³⁷ Sr. Vidal received a *privilege général* on 25 September 1787 for 10 years for a *Journal de guitare*.³⁸ This journal seems to have been rather short-lived. The second year, *2ème année*, was published in 1788 and dedicated to Madame la Presidente de Meslay, identical with Laurence-Marie Magon de la Balue, wife of Jérôme-Pélagie Masson de Meslay (1742–98). De Meslay gathered a large collection of music and he (or his wife) may have had Vidal as music teacher. There is a small collection of music for the guitar in the Bibliothèque Municipale in Chartres (Legs Chasles 3457) which can be connected to de Meslay.³⁹ But as will be seen in his later career Trille Labarre was a multi-talented musician, who could play and teach pianoforte, flute, violin and teach singing in the Italian manner as well as arranging and composing music.

Joseph Haydn and Trille Labarre, 'son Élève'

Trille Labarre claimed on one occasion that he had studied with Joseph Haydn. Haydn's music was much appreciated and in demand in France from the 1760s onwards. Numerous transcriptions and adaptations of his works were published for different instruments: pianoforte, harp, guitar and other combinations, more or less reduced.⁴⁰ In no. 45 of *La muse lyrique*, 1787 Trille Labarre published a song, 'Romance du Fat dupé; Je ne vous dirai pas . . .' with his own guitar accompaniment. The music is an adaption from the second, andante, movement of Haydn's Symphony no. 53, 'L'Impériale' (Hoboken I:53II), which was very popular, not least in Paris. (It was also arranged by Antoine Marcel Lemoine (1763–1817) in another version printed by Imbault as well as in versions for two violins, for keyboard and as a song.)⁴¹ In the very next issue, no. 46, of *La muse lyrique* Trille Labarre presented his solo guitar version of the music in his 'Romance d'Haydn / Variée pour la Guitare, par M. Labarre, son Eleve'.

Trille Labarre's guitar solos in *La muse lyrique* usually occupy only one page so this work running to nearly 4 pages stands out. The work was republished in Labarre's Opus 8 as 'Aria con variazione', this time with no reference to Haydn at all. In his transcription for solo five-course guitar Trille Labarre faithfully follows Haydn's original version composed c.1775. If the statement that Labarre had Haydn as a tutor is correct we have a *terminus ante quem*, and Trille Labarre must have been a pupil to Haydn some time from c.1778 and before the end of 1787. Unfortunately I have not been able to confirm Trille Labarre's statement from other sources.⁴² Maybe he just meant that he was a student of Haydn in a figurative rather than a literal sense!

Romance d'Haydn 177
Variée pour la Guitarre,
par M. Labarre, son Eleve.

N^o. 46. *Innocemment*

Je ne vous dirai pas j'aime

ILLUSTRATION 4: First page of Trille Labarre's guitar adaption of Haydn's Andante included in *La muse lyrique*, 1787, author's collection.⁴³

If Trille Labarre ever studied (possibly composition and keyboard instruments) with Haydn it seems reasonable to believe that these studies would have taken place at the Esterházy palace in Eisenstadt, Austria, where Haydn was active in the period 1761–90. And it was not uncommon for foreigners to go to Eisenstadt to receive training from Haydn. Two examples from France are Ignace Pleyel (between 1772 and 1777) and the harpist Jean-Baptiste Krumpholz (between 1773 and 1776). Later in life there is no further mention of Labarre having studied with Haydn. Yet at all events, Trille Labarre provided several guitar accompaniments to other works by Haydn. One is ‘Romance d’Haydn Tirée de la Symphonie intitulé la Reine de France; De l’amour je reçus la loi . . .’ which appeared in *La muse lyrique* no. 35, from 1788. This is an adaptation of the second movement, Romanze Allegretto, from Haydn’s Symphony no. 85, ‘La Reine’.⁴⁴ Finally, in the last issue of *La muse lyrique* no. 47, 1788, there is a song by Haydn with guitar accompaniment by Trille Labarre, ‘L’amant qui frappe à la porte de sa maîtresse. Chanson par J Haydn; Eh! Quoi personne ici . . .’, which had previously been published by Pierre-Jean Porro (1750–1831) in 1787: *Romances et chansons de differens caractères, avec accompagnement de clavecin ou forte-piano composées par J. Haydn . . . 1er recueil . . .*⁴⁵

A much later but equally uncertain reference indicates that Trille Labarre had studied with André Ernest Modeste Grétry (1741–1813), but as with Haydn I have not found any substantial evidence for this. Trille Labarre published guitar accompaniments to many songs from Grétry’s operas, and to a song by Grétry’s daughter, Lucille (1772–90), from her opera *Le mariage d’Antonio*.



ILLUSTRATION 5: Portrait 1785 of André Ernest Modeste Grétry (1741–1813) by Élisabeth Louise Vigée Le Brun.⁴⁶

Trille Labarre as music teacher

Trille Labarre states that he had been a teacher to the Duchess of Orléans. This must be Louise-Marie-Adélaïde de Bourbon-Penthièvre, Duchess of Orléans (1753–1821). Before the revolution she was one of the richest persons in France. Her husband, Louis-Philippe-Joseph (1743–93) became Duke of Orléans in 1785.⁴⁷ An earlier Duchess of Orléans had one Pierre Maréchal dit Paisible, *mâitre de guitare*, employed as a *valet de chambre* lodged *aux écuries, rue de Richelieu* with his family. He died in 1768.⁴⁸ On 6 April 1793, all the members of the Orléans family still remaining in France were arrested. The Duchess had already left her husband in 1791 and stayed with her father, the Duke of Penthièvre Louis-Jean-Marie de Bourbon (1725–93) in Normandy. Her husband, who had supported the revolution and styled himself ‘Philippe Égalité’, was guillotined on 6 November 1793. The Duchess, nicknamed ‘Veuve Égalité’, was imprisoned but released in 1796.



ILLUSTRATION 6: Portrait of Louise Marie Adélaïde de Bourbon-Penthièvre, Duchess of Orléans, by Élisabeth Vigée Le Brun.⁴⁹

There is a possible and interesting connection between Trille Labarre, the Duke of Penthièvre, who was the father of Trille Labarre's supposed pupil Louise-Marie-Adélaïde, and the French author, novelist, poet and fabulist Jean-Pierre Claris de Florian (1755–94). De Florian was about the same age as Trille Labarre and was born in Sauve in the southern part of France. In 1768 he became page and later *secrétaire* in the household of the Duke of Penthièvre. Having studied for some time at the artillery school at Bapaume, Florian obtained from his patron a captain's commission in the dragoon regiment of Penthièvre. He left the army soon after and began to write comedies, and was elected to the Académie Française in 1788.⁵⁰ The same year, in 1788, Trille Labarre composed (?) and arranged music in *La muse lyrique* to many texts from Florian's work *Estelle, roman pastorale* (published in 1788). There were clearly plans for a separate edition of Florian's *Estelle* texts and with music and guitar accompaniment by Trille Labarre, to be published by Baillon.⁵¹ It is noted that 'each of his romances is preceded by an introduction from the novel, to mark the context of the piece'.⁵² This *recueil* was advertised in *La muse lyrique* several times, at the price of 9 livres, and on 22 May 1789 in the *Affiches de Dauphiné, annonces, &c.* as containing 19 romances.⁵³ However, no copy of Trille Labarre's version has been located. Florian met a tragic fate. He was banned from Paris during the Revolution, imprisoned under the Terror, and released in 1794, but died the same year of the suffering endured during his detention. Florian's fate may have affected Trille Labarre's decision to leave France in 1793.



ILLUSTRATION 7: Jean-Pierre Claris de Florian, engraving by Jacob Mangot.⁵⁴

Other alleged pupils of Trille Labarre were the Princesses 'Liniski' and of 'Salmck'. Both names are distorted. 'Liniski' could be a distortion of 'Lichnovský' (Lichnowsky), which points to a Czech-Austrian noble family. The 'princesse Liniski' was probably the wife of Karl Alois, Prince Lichnovský z Voštic (1761–1814), Maria Christiane Josepha von Thun und Hohenstein (1765–1841), or else Karl Alois's sister, Maria Henriette Cajetana (1769–after 1829).



ILLUSTRATION 8: Portrait of Princesse Linovska Maria Christiane Josepha von Thun und Hohenstein, c.1785, by Élisabeth Louise Vigée Le Brun.⁵⁵

Karl Alois married Maria Christiane Josepha in Vienna on 25 November 1788. Karl Alois, his wife and his sister were great lovers of music and their patronage of and connections with Haydn, Mozart and Beethoven are well known. Beethoven dedicated several of his works to Karl Alois Lichnovský, Maria Christiane Josepha and Maria Henriette Cajetana.⁵⁶

Trille Labarre as teacher to the siblings Salm-Reifferscheidt-Dyck in Paris, 1787–9

The dedication on the title page of the first, newly discovered, edition of Trille Labarre's guitar method is to *S. A. S. / Madame la Princesse / De SALM DICK*. She is probably

identical with Walburga Franziska zu Salm-Reifferscheidt-Dyck (1774–1849), sister to the Counts Joseph (1773–1861) and Franz Joseph August (1775–1826) zu Salm-Reifferscheidt-Dyck. The young Counts Joseph and Franz made a Grand Tour and studied in Paris from November 1787 until the beginning of July 1789. Their mentor was the Belgian Abbé Jacob, who kept a detailed account book concerning this Grand Tour and his, as well as the two brothers', correspondence with their widowed mother, Augusta Maria (1743–1805) is preserved. In addition to Paris, the Grand Tour during included stays in Cologne, Brussels and Vienna. Their sister, Walburga Franziska joined them in Paris in March 1789 for a rather short stay, until the beginning of July 1789.⁵⁷

There are some interesting details concerning the two brothers' connection to music, particularly in Paris. They had a song teacher who four times a week came at 5 p.m. to give lessons 'because here all well-brought-up people pride themselves on being musicians'.⁵⁸ The two brothers had begun harp lessons when they were in Brussels and continued these in Paris. It seems as if Franz was more talented in music than Joseph. Their mother insisted that they should learn to play musical instruments and Abbé Jacob suggested the guitar. In a letter, dated 23 November 1788, to their mother, the Countess Augusta Maria, he wrote:

I do not remember having spoken to your Excellency of a master of *Guitarre*, whom I provided to the young Counts towards the beginning of this month. I will repair this omission. During our stay at [Castle] Dick, Your Excellency had done me the honour to tell me that it was necessary to teach the young Counts some instrument more manageable and more portable than the Harp; I do not doubt that your Excellency judges that the Guitar deserves the preference over all the others; for good reason, especially since having a great analogy with the harp, this instrument, which is very pleasant, will only require a few months of learning. The young Counts like it a lot, but will not neglect the harp, the learning of which will end with this month.⁵⁹

From November 1788 until July 1789 the Counts had lessons on the guitar.⁶⁰ The name of the guitar teacher is not given, but the dedication in the newly discovered edition of Trille Labarre's method suggests that it could have been Trille Labarre. If this is correct Trille Labarre may have been in the service of the two Counts and their mentor from December 1788 until their departure from Paris in early July 1789. The two Counts received guitar lessons four days a week over seven months at a total cost of 219 livres. Abbé Jacob and the two brothers were lodged with the printer-publishers Frères Barbou in their house at Rue des Mathurins (formerly the Ruelle des Mathurins and Rue Neuve-des-Mathurins), in the block Madeleine, in the eighth arrondissement. One supposes the guitar lessons took place there. Franz declared to his mother that the harp and the guitar were well adapted to song accompaniment. On behalf of the brothers, according to the account books, Abbé Jacob hired a guitar for six livres

per month, but later decided to buy a guitar for 120 livres including a case for 12 livres. A *Methode de Guitarre, avec differens exercices sur le pincer de cet instrument dans les quels se trouvent les folies d'espagne suivie d'une suite d'airs ajustés pour un violon et une guitarre et d'une autre suite d'airs à chanter avec accompagnement de guitarre. Par Mr. B . . . chez M. Bailleux* was bought for 12 livres.⁶¹ There were several *recueils* for guitar and harp bought on behalf of the Counts, all with noted prices:

Airs de Harpe 9 livres
Pièces de Musique 3 livres
8 feuilles d'air de Harpe 9 livres 12 sols
Recueil d'Ariettes 13 livres 10 sols
Romance d'Estelle avec accompagnement de guitarre 9 livres⁶²
Recueil de feuilles de Guitarre 19 livres 10 sols
Airs de danse 3 florinen

It may be noted that Abbé Jacob subscribed to a *Journal de Guitarre* 1787–88 for 12 livres as well as a *Journal de Harpe* for 12 livres and 5 sols. There are a few music theory books such as Antoine Bailleux's *Méthode pour apprendre facilement la musique vocale . . .* and *Solfèges italiens pour se perfectionner dans la musique . . .*⁶³

Franz, the younger of the brothers, aged 13, was the more eager guitar player and on 11 November 1788 he writes to his mother, the Countess:

The short time, which remains to me, after my daily occupations, my very dear mother, I am anxious to play the guitar, and the sweet hope, to be able to amuse you one day, inspires me to be most zealous for this instrument, and make it appear to me still easier, than I thought, before having begun to learn it. Sometimes I also practise vocal music because, although the guitar is pleasant to hear alone, this instrument however comes out much better accompanied by the voice. What a pleasure I will have to be able to obey you, my very dear mother, when you tell me . . . my son, I am bored, amuse me; So I'll play you an air on the guitar . . .⁶⁴

Franz's elder brother, Joseph aged 15, found the harp to be a more harmonious instrument than the guitar.

There is an interesting note in the last letter from Abbé Jacob to the Countess, dated 29 June 1789. In the account concerning expenses he writes: ' . . . a guitar at *six louis et demi* for the Countess . . .'⁶⁵ This expense is certainly for an instrument intended for the 15-year old Countess Walburga Franziska zu Salm-Reiferscheidt-Dyck, sister to the two Counts, who probably had lessons on the guitar with Trille Labarre at least during the period March–July 1789. As mentioned, Trille Labarre later refers to being a teacher to the Princess of 'Salmck', which would probably be her. Together with Abbé Jacob, the young Counts Salm-Reifferscheidt-Dyck left Paris just a few weeks before the storming of the Bastille. It seems likely that Walburga Franziska left Paris

at about the same time. She may have returned to Dyck, and her mother. The young Counts with their mentor arrived in Vienna in September 1789 and stayed there until 1791. They then returned to Brussels where they stayed for another nine months.



ILLUSTRATION 9: *Princesse de Salm à la guitare*, oil painting by an unknown artist, photo by Jean Mallese.⁶⁶

This information strengthens Trille Labarre's later claim that he had been a professional musician for several years in 'the largest capitals of Europe, with success'. These 'capitals' may have included Vienna, where the Lichnovskýs resided. It may even strengthen the possibility that Trille Labarre had lessons with Joseph Haydn. Trille Labarre's ability and capacity to teach are given full expression in his guitar method and in his later attempts to teach music in Boston and its surroundings. Trille Labarre taught both vocal music, as well as Spanish and English guitar, pianoforte, spinet, flute and violin.

Without doubt the guitar was a popular instrument among the French aristocracy in the eighteenth century, something well illustrated in the well-known and of-

ten reproduced portrait by François-Hubert Drouais (1727–75) of Marie Adélaïde Clotilde de France (1759–1802), a younger sister of Louis XVI and a contemporary of Trille Labarre. The Princesse de Salm is not the only member of the female sex portrayed with a guitar in French eighteenth-century art. In fact, with some exceptions (such as works by Watteau and a few other artists) males are absent where there are guitars,⁶⁷ though musicians, music teachers and composers for the guitar always seem to be men, during this period.



ILLUSTRATION 10: Marguerite Gérard (1761–1837),
*Peintre faisant le portrait d'une joueuse de guitare, c.1790.*⁶⁸

A possible portrait of Trille Labarre

The newly found first edition of Trille Labarre's method contains a frontispiece with a young man playing the guitar. This frontispiece is lacking in the later edition. There are good reasons for a closer study of the frontispiece as it is quite informative.

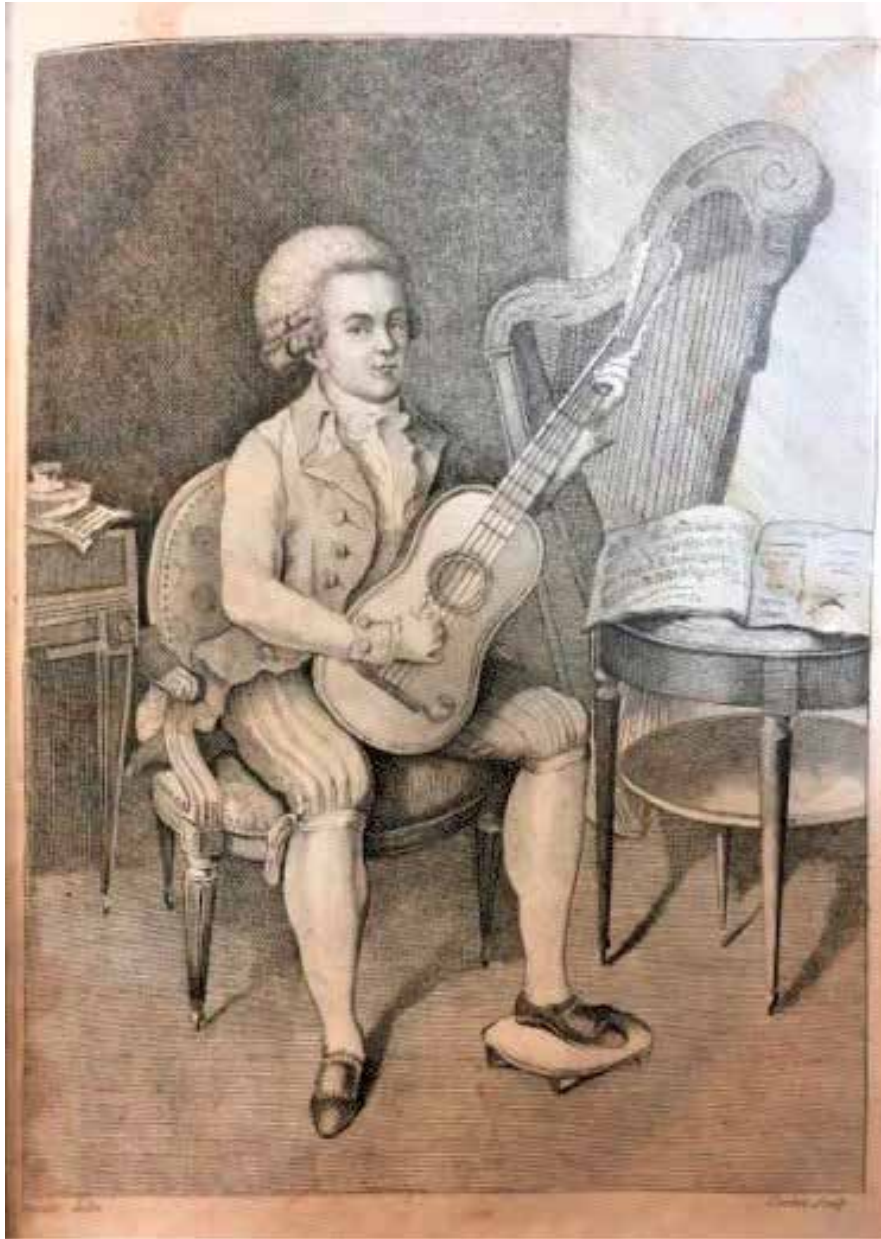


ILLUSTRATION 11: Frontispiece of the newly discovered guitar method.

Whether the sitter in the engraving shows Trille Labarre himself or only is intended as an illustration of a desirable playing position is difficult to tell with certainty. We have no other portraits of Trille Labarre to compare it with. The person looks quite young, almost childlike, and somewhat undersized compared with the guitar. On the other hand his muscular legs are those of an adult man. He is well dressed and fashionable in a long coat, striped knee breeches and elegant shoes with typical straps of the time. He wears a wig, typical of the period.⁶⁹ His right-hand position with the little finger resting on the soundboard complies with instructions in Trille Labarre's method. His left foot is resting on an elegant *tabouret*; Trille Labarre is precise and detailed about such support in his method. He writes:

The left foot should be placed on a small stool or something that raises it to three inches from the ground, so that the guitar is higher on the side of the neck, the right foot should be back near the chair six inches from the other foot.⁷⁰

The player is sitting in an armchair typical of the period and on his left side is a small table with an open music book, similar to Trille Labarre's *Étrennes de guitarre*, Opus 2.

The guitar held by the sitter is a little confusing and the engraving of it in some parts seems to be unfinished or altered. At the bridge, five courses with the highest course as a single string are shown, but on the upper part of the soundboard there seem to be only five single strings. The upper part of the engraving of the guitar appears as if it was changed later or never was entirely finished, but with only a low-resolution picture of the engraving available this is difficult to judge. We have the same problem with the peghead, which is blurred in the picture. The guitar would most probably have been made in France in the 1780s. There were a number of excellent guitar makers in France in the late eighteenth century to choose from: Saunier, Cousineau, Lambert, Didier Aîné, Dulac, Aubert, Lejeune, Fleury, Gand, Deleplanque, Groselet, Renault et Chatelain, Walster, Villaume et Giron and Michelot.



ILLUSTRATION 12: Anonymous French five-course guitar of c.1790, photograph: Bernhard Hofstätter.

Behind the table is a harp, very similar to the ornate pedal harps produced by Jean-Henri Naderman, who published Trille Labarre's Opus 8 and clearly had plans for publishing his Opus 7, the guitar method. Trille Labarre mastered many instruments, and among them possibly the harp, which was very fashionable at this time. If Naderman co-financed the engraved print he may have been particularly interested in including a harp of his making!



ILLUSTRATION 13: Photograph of one of the two harps by Naderman in Castle Dyck; as we have seen the the two young Counts of Salm-Reifferscheidt-Dyck learnt the harp on their Grand Tour.⁷¹

But the harp and the guitar are not the only musical instruments depicted. On the left side of the picture is part of a keyboard instrument, most probably an English square piano with a so-called 'French frame', without the lower shelf, indicating an instrument from the 1780s. The decorative scheme with its brass bolt covers is very similar to the 'elegant' or 'inlaid' squares John Broadwood produced in England between 1785 and 1806.⁷²



ILLUSTRATION 14: Square piano made by John Broadwood in 1798.⁷³

It is of course impossible safely to identify the maker from this detail. However, English square pianos were very much appreciated in France at this period.⁷⁴ One may add that the only documented public concert by Trille Labarre was performed on a square or a grand piano!

***Arriettes nouvelles*, Opus 1(?)**

Trille Labarre's first published work may possibly have been *Arriettes nouvelles* . . . , a small collection of four songs with basso continuo accompaniment, published in Amsterdam in the 1780s.⁷⁵ The song 'Je ne vois plus L'amante que j'adore' with basso continuo accompaniment is also found in a Dutch manuscript source from c.1760 (a dating that can be questioned), now preserved in the Utrecht university library.⁷⁶ The melody seems to have been used in 1792 for a Belgian ode, 'Les victimes Encore vivantes des Fureurs Aristocratiques A Monsieur van der Mersch'.⁷⁷

The attribution to Trille Labarre is somewhat uncertain, but we may not rule out the possibility that Trille Labarre may have visited Amsterdam in the early 1780s, though we do not have any other evidence of this. Perhaps Trille Labarre considered this short work as his Opus 1?

ARRIETTES NOUVELLES, 1

Par

M^r. LA BARRE, Maître de Musique Vocale et de Guittarre.

Je ne vois plus L'amante que j'a do-re un noir cha-
grin Empoi son-ne mes jours Le seul espoir de la/ revvir en-
co-re peut me forcer d'en prolonger le cours.

2^e. Couplet.

Unique objet de mes tendres allarmes
Ton cœur gemit et tu ris dans les pleurs
Ah par pitié, dérobe moi tes larmes
J'ai bien rûssé de mes propres douleurs.

3^e. Couplet.

Si je m'endors, un séduisant m'ensonge,
Foffre à mes yeux, dans les bras du sommeil,
Mais plus l'amour, me rend heureux en songe,
Plus il m'accable au moment du reveil,

4^e. Couplet.

Tous les instants qui m'entraînent loin d'elle
Semblent m'ouvrir les portes du tombeau,
Dieux rendez moi mon amante fidelle
Ou de ma vie, eteigne le flambeau

À AMSTERDAM.

Chez la Veuve MARRORDT et FILS Marchands de Musique à la salle d'Estampes au haut de l'escalier de la Bourse.

ILLUSTRATION 15: First page of *Arriettes nouvelles*, the first known work of Trille Labarre.

La Muse lyrique and cooperation between Trille Labarre and the publisher Baillon

Pierre-Joseph Baillon (?–1785) was a *musicien*, guitarist, arranger, publisher and author of a guitar method, *Nouvelle méthode de guitare* published c.1780–83.⁷⁸ He took over and continued the music publishing business of Nicolas Jolivet in 1778 and with it a weekly periodical, *La muse lyrique*, which had been started by Jolivet as early as in 1770 and contained songs with guitar accompaniment.⁷⁹



ILLUSTRATION 16: *La muse lyrique* no. 1 (November 1770), author's collection.

Baillon had already contributed guitar accompaniments to *La muse lyrique* in 1773, which suggests a cooperation between him and Jolivet at least from this date. Prior to his death in 1785 Baillon had cooperated with another guitarist, Pierre-Jean Porro, from 1784. There is a surviving agreement between Baillon and Porro stating that in return for food and lodging Porro should produce:

36 sheets of the *Journal de Guittare* [*La muse lyrique*?], and the journal for the entire year to begin April 1, 1784; in addition, a collection of new tunes of the same volume and bearing the same title as his 1784 *Étrennes de guitare*; in addition a collection of

known arias with accompaniment for harp containing 24 plates of operas; and finally two collections of popular tunes for quartet and each containing 20 plates of operas. All these works should be delivered to M. Baillon by M. Porro during the course of the said year 1784; and finally that the apartment of said sieur Porro, would not exceed the sum of 150 livres.⁸⁰

Porro worked with Baillon's widow at least from 18 June 1786 until 30 April 1787, when they used the publisher's address *Chez le Sr Porro et la d[am]e Baillon, rue de petit reposoir*. Porro started his own publishing business on 27 August 1787, probably after a dispute with the widow Baillon. In 1790 she complained that Porro had not complied with the agreement that had been entered into with her late husband:

He [Porro] did not make the collection of popular tunes with harp accompaniment in 24 plates, nor the two collections of popular tunes in quartet . . ., he has not produced these last articles during the following years . . . He owes the account for what he has received to the debit of the *Journal de violon* . . ., having only profited from the *Étrennes de guitare* of 1786 and 1787, which is due to Mme Baillon.⁸¹

The music publishers Georges Cousineau and Pierre Leduc acted as arbitrators in the conflict and they assigned blame to both parties. The dispute was finally settled. It may be noted that Cousineau and Trille Labarre's publisher of his Opus 8, Jean-Henri Naderman, were fierce competitors on the music scene in Paris.⁸²

Trille Labarre probably started his cooperation with Baillon's widow in May 1787 quite soon after her conflict with Porro. According to Trille Labarre himself he was the main contributor to *La muse lyrique* in 1787–8, but as issues 1–20 (pages 1–80) of 1787 have not been located it is difficult to give a more precise date.⁸³ Trille Labarre is not mentioned in the 1786 issue of the journal, which of course does not rule out his involvement anonymously. The music periodical *La muse lyrique*, was published weekly from 1770 to 1789, or possibly 1790, and intended for voice and guitar.⁸⁴ From its inception in November 1770 it was published by Nicolas Jolivet until 1778 when Jolivet's business was taken over by Pierre-Joseph Baillon (?–1785). Obviously this periodical was successful, since it was continued by Baillon and after his death in 1785 by his widow, until the company ceased in 1790. *La muse lyrique* contained mainly popular songs to guitar accompaniment, occasionally with other instruments, as well as a few guitar solos, most of which are attributed to Trille Labarre, from 1787.⁸⁵ It is certainly of interest to the history of the guitar that this periodical was issued over such a long period, 18 years, showing the popularity of the guitar in France. In the earlier issues the composer or arranger is seldom mentioned, but there are some exceptions: Mr. Felix l'ainé 'de l'Academie Royale de Musique' (1771), Patouart fils (1771, the main contributor in 1779), Huron (1771), Alcimadure (1771), Mazet (1771), Mr de l'abbé Gonzaque (1771), Mr. Joubert de Tours (1771), Mr. Péan (1772), Mr. de Laborde (1771, 1772), Signor Mancini (1773), Mr. Albaneze (1770, 1771, 1773), Mr. Guenin (1771) and Mr. Baillon 'de l'Academie Royale' (1773).

One of the issues of *La muse lyrique* in my collection contains a note of an owner: *Avenue de Neuilly No. 1 / Mr. Dobbily maître maçon*. He may be identified as Etienne Dobbily, *maître maçon* [master mason], who died in Paris 1774.⁸⁶ This may indicate that *La muse lyrique* reached buyers among artisans and the lower bourgeoisie.



ILLUSTRATION 17: Title page and frontispice from *La muse lyrique*, 1779 from author's collection. The same plates were still used in the 1788 issue of the journal though *Patouart fils* no longer was arranger of the guitar accompaniments.

Trille Labarre himself refers to *La muse lyrique* in his *Nouvelle méthode pour la guitare*:

The new way to notate the bass as in music for Harp and Forte-Piano we made the first use of in our Journal de Guitarre, entitled *La Muse Lyrique* [sic] which is for sale at the house of Madame Widow Baillon . . .⁸⁷

and

Several amateurs have desired explanations on the new way of notating music, which I used for the guitar accompaniments contained in the first two volumes of the journal entitled *La Muse Lyrique & c.* forming the years 1787, and 1788 . . .⁸⁸

Trille Labarre was responsible for most of the guitar accompaniments, and probably the rather few instrumental guitar pieces (solos and a duet for two guitars) in *La muse lyrique* in 1787–90. There are a number of songs with text and music including accompaniment by Trille Labarre in *La muse lyrique*. Unfortunately only one (incomplete) copy for the year 1787 seems to be preserved and it is in my collection.⁸⁹ A near-complete run (lacking one number) from the year 1788 is in the Bibliothèque Nationale in Paris.⁹⁰ The 1789 issues of the journal have not been located and only one of the 1790 issues. Trille Labarre added a few non-vocal works (guitar solos and a duet for two guitars) in the 1788 issues of the periodical. Trille Labarre had replaced Pierre-Jean Porro as main contributor in 1787 perhaps due to the dispute between Porro and Baillon's widow mentioned above. However, Porro is still mentioned as editor in the *Calendrier musicale universel* of 1788, but no editor is mentioned in the 1789 issue of the *Calendrier*.⁹¹ The 1789 issue has a notice about Trille Labarre's *Opus 2, Etrennes de guitare*.⁹² Though no copies of the 1789 issue and just the first of the 1790 issues of *La muse lyrique* have been located, it is clearly indicated in the announcement of the 1789 issue (in the last part of the 1788 issue) that Trille Labarre continued to contribute to the journal: 'the accompaniments will be continued by Mr Labarre and the best masters'.⁹³ This seems to be confirmed by the announcement of the first two issues of the journal in 1790:

No. 1 et 2 de la muse Lyrique, contenant les *Adieux de la présidente de Trouvel* [Trouvel] *au comte de Valmont*, et une Romance de M. le Chevalier de Cubieres, [Michel Chevalier de Cubières-Palmézeaux (1752–1820)], avec accompagnement de M. Tille [sic] Labarre. Chez Baillon, rue du petit Reposoir, no. 51: *prix de l'abonnement 12 liv. pour Paris et 18 liv. pour la Province port franc*.⁹⁴

As already mentioned there is actually one surviving copy of the first number of *La muse lyrique* from 1790 in the Archives d'Arenberg, Edingen (Enghien) which confirms this announcement. The full title of this is 'Les Adieux de la Presidente de Trouvel au Comte de Valmont; dans les Liasions dangereux'. This obviously refers to the infamous novel *Les Liasions dangereux* by Pierre Ambroise François Choderlos de Laclos (1741–1803).⁹⁵ Thus it would seem that *La muse lyrique* continued to be published in 1789 and the beginning of 1790 with Trille Labarre as arranger of the guitar accompaniments.

Etrennes de guitare, Opus 2

The title page of Trille Labarre's *Opus 2* is at first sight rather confusing. However, it is clear that *Etrennes* was a retrospective annual periodical not to be confused with the periodical *La muse lyrique* which had a different format.⁹⁶ I have not been able to locate the earlier *années* of this periodical, if they ever were published. Of interest in



ILLUSTRATION 18: Title page from *Étrennes de guitarre...* (1788), copy in the Bibliothèque Nationale, Paris.

this connection is that Baillon had already published *Nouvelles étrennes de guitarre* in 1785, with an identical title page frame, but with Porro as composer and arranger. This was Porro's Opus 4.⁹⁷



ILLUSTRATION 19: Pierre-Jean Porro's *Nouvelles Étrennes de Guitarre* (1785).

The *Nouvelles étrennes de guitarre* continued in 1786 edited by Porro (his Opus 5) and both Porro and Baillon appear as editors. Porro finally took over this periodical and its title from 1787 (Porro's Opus 6?) and continued it in 1788 (Porro's Opus 7) and 1789 (Porro's Opus 9).

Trille Labarre's *Étrennes* was announced in several newspapers and journals, such as *Affiches, annonces et avis divers* on 2 January 1788, in the *Journal de Paris* on 5 January 1788 and in *Journal de la librairie* on 26 January 1788.⁹⁹ It is also mentioned in the *Journal encyclopédique universel* in March 1788 as well as in the *Calendrier musicale universel* on 15 November 1787.¹⁰⁰

The dedication of Trille Labarre's *Étrennes* refers to Jacques-Amable-Gilbert de Beynaguet (1752–1810), *marquis de Pennautier, seigneur du château de Mezel, de Maleret et Saint-Pardoux en Auvergne, chevalier de St. Louis, mousquetaire* as well as captain of the regiment of Brie.¹⁰¹ His father, Jean-Baptiste de Beynaguet, served as a page with the Duke of Orléans. Pennautier is situated close to Carcassonne. The dedication implies that de Beynaguet contributed financially. As Judith Ticks writes

in the late 18th century dedications were used mainly to finance the expenses of printing. If a patron accepted a dedication, it was understood that he would help cover such costs.¹⁰²

Trille Labarre's *Étrennes de Guitarre*, contains, on its first 21 pages, songs to guitar accompaniment, many with music composed by the arranger of the accompaniments, Trille Labarre.¹⁰³ Is it perhaps Trille Labarre himself who hides behind the pseudonym 'Mr Tr**', author of several texts to the songs? The songs with guitar accompaniment end with a lengthy aria by the Italian composer Giuseppe Sarti (1729–1802) with texts in French. The music of Sarti was immensely popular at this time in Paris and music by him is represented in many music journals.¹⁰⁴ As the title states the collection comprises a 'Sonate avec Accompagnement de Violon obligé et de plusieurs autres Pièces'. These pages (22–31) are missing from the copy in the Bibliothèque Nationale, but are present in the Newberry library copy of this work. According to the catalogue description the Newberry copy is said to be incomplete, which I doubt.¹⁰⁵ The copy in the Newberry Library is supplied with a publisher's catalogue identical with the one in the copy in Bibliothèque Nationale.

Several instrumental pieces were sold separately, *détaché*. As Erik Stenstadvold notes these were interesting examples of ways to increase 'an edition's potential market but also added to the music's value and versatility in a domestic music-making setting'.¹⁰⁶



ILLUSTRATION 20: Opening of the ‘Pot pourri’ from Trille Labarre’s *Etrennes de Guitarre* (1788), p. 22.¹⁰⁷

Les chefs-d’oeuvre de la musique et de la poésie lyrique . . .

On 13 June 1789, only a month before the storming of the Bastille on 14 July, Trille Labarre announced his work *Les chefs-d’oeuvre de la musique et de la poésie lyrique, ou nouvelles feuilles avec accompagnement de guitare, par M. Trille Labarre, professeur de guitare et de chant. Prix 6 s. Chez l’auteur, rue du Petit Reposoir n° 51 ; chez Goujon, Md de musique, cour du Palais royal*. The advertisement appeared in both *Affiches, annonces et avis divers* and in *Journal de la Librairie* on the same day.¹⁰⁸ The work obviously was self-financed and self-published. The address was the same as that of the widow Mme Baillon: 51 Rue de Petit Reposoir. Could this have been Trille Labarre’s Opus 3, or more probably Opus 4, which later appear in Naderman’s catalogue? No copy of this work has so far been located. At all events, that Trille Labarre published this work himself may indicate that Mme Baillon was gradually decreasing her publishing activity, which seems to have ended before May 1790. Among her last publications was *Huit Romances d’Estelle en concert de société avec acct de premier et second violon, alto et basse, parties et chant séparées* by Louis-Victor Simon advertised in September 1789

and printed in 1790.¹⁰⁹ Simon's work was based on de Florian's *Estelle, roman pastorale* (1788).¹¹⁰ Trille Labarre's *Estelle* collection was not announced in the Paris press in spite of the several announcements in *La muse lyrique* (1788).

Cooperation between Trille Labarre and Jean-Henri Naderman

Trille Labarre had to look elsewhere for a new publisher of his works about 1790. We have no information how and when Trille Labarre came in contact with Jean-Henri Naderman (1735–99). It seems likely that this connection was made c.1790. Naderman worked both as publisher, harp maker and luthier. Naderman's main interest seems to have been in the harp. In his catalogues Naderman announced several of Trille Labarre's works and they are presented under a separate heading. It seems almost as if Trille Labarre was a 'house composer' for guitar music:

Oeuvres de Guitare.	
Par M. Trille Labarre.	
Trille Labarre Oeuv. II ^e .	7 4
Trille Labarre Oeuv. III ^e	9
Trille Labarre Oeuv. IV ^e .	6 70
Methode de Guitare	
Trille Labarre Oeuv. VII.	12
Suite de Methode ou Recueil a l'usage des Penou ^{rs} qui ne chantent pas Oeuv. VIII ^e .	7 4

ILLUSTRATION 21: Extract from Naderman's catalogue included in Jean-Baptiste Mayer's *Six Romances tirées de 'Gonzalves de Cordoue', nouveau roman de Mr. de Florian, musique et accompagnement de harpe* (1792).¹¹¹

This kind of attention would have greatly pleased Trille Labarre, but was not to last, as we shall see, would be quite different. Some more commentary on this extract may be made, as follows:

Oeuvre IIe. This was announced in the Naderman Catalogue 1791 at the price of 7 livres and 4 sols. This is the above mentioned *Etrennes de guitare* published by Baillon but, strangely enough, announced in the Naderman catalogue. Possibly Naderman had acquired the rights for this work from Mme Baillon.

Oeuvre IIIe. This was announced in the Naderman Catalogue 1791 at the price of 9 livres. No copy has been located.¹¹² This work is not mentioned in the Naderman's catalogues 1792–6 nor was it announced in the Parisian press.

Oeuvre IVe. This was announced in the Naderman Catalogue 1791 at the price of 6 livres 10 sols. No copy has been located.¹¹³ This work is not mentioned in Naderman's catalogues 1792–6 nor was it announced in the Parisian press.

Methode de Guittare. Trille Labarre Oeuvre VII at the price of 12 livres.

Suite de Methode ou Recueil à l'usage des Personnes qui ne chanterait pas Oeuvre VIII at the price of 7 livres and 4 sols. This is Trille Labarre's Opus 8 published in 1791 by Naderman.

The dating of 1791 for the Naderman catalogue is questionable, as it appears in Naderman's edition of Francesco Petrini's *Quatrième Concerto pour la harpe avec accompagnement de deux violons, alto, basse, deux hautbois et deux cors . . . Oeuvre XXIXe*, which has been dated to c.1788.¹¹⁴ I would suggest a less precise dating of the catalogue to 1788–91.

No information concerning Trille Labarre's Opus 5 and Opus 6 has been found. If you consider the prices mentioned in Naderman's catalogue above these works seem to have been quite substantial. But Trille Labarre's Opus 7, *Nouvelle methode de guitare* was, as mentioned, announced in the Naderman Catalogue 1791.¹¹⁵ This work is not mentioned in Naderman's following catalogues, 1792–6, nor was it announced in the Parisian press.



ILLUSTRATION 22: Extract from Naderman's catalogue included in Luigi Cherubini's *Lodoïska. Comédie héroïque en trois actes par Mr Fillette-Loraux. Représentée pour la première fois sur le théâtre de la rue Feydeau le 18 juillet 1791 . . .* (1792).¹¹⁶

These two extracts from Naderman's catalogues of 1792 show that something has happened between March/April and August 1792, when Naderman removed nearly all of Trille Labarre's works from his catalogue except his Opus 8. The void is striking, but we do not know the reason for this. There are few archival sources concerning Naderman's activities as a music publisher.¹¹⁷

Guitar method, Opus 7

Trille Labarre's *magnum opus* is without doubt his guitar method, which was published in the last period of the five-course guitar era. In his method Labarre sums up and surpasses all previous attempts in this genre, especially those of France. At the completion of this work, achieved during a turbulent period in France, Trille Labarre was about 30 years old. Recently a previously unknown edition of the *Nouvelle méthode de la guitarre* was sold at auction in France.

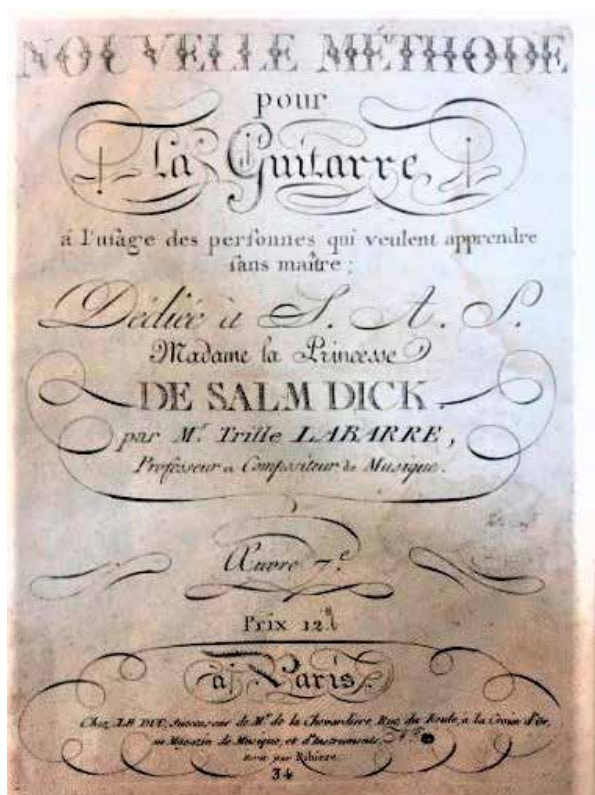


ILLUSTRATION 23: Title page of the newly discovered, probable first edition of Trille Labarre's guitar method.

Unfortunately no information about this sale has been available and the few pictures of the item published online in connection with the sale are at low resolution, making it difficult to discern all details.¹¹⁸ However, as has been shown, this copy provides new evidence concerning the dating of the method, new facts concerning Trille Labarre as a teacher and a hitherto unknown picture of a guitar player, possibly Trille Labarre himself. There is good reason to assume that this copy represents the first edition of the method, which later was followed by a slightly changed edition, described in the present author's *Soundboard Scholar* article together with a facsimile reproduction.¹¹⁹ The most important information for dating this new-found edition is the publisher's imprint as it appears on the title page: *à Paris chez LE DUC, successeur de Mr. de la Chevardiere Rue du Roule à la Croix d'Or au Magasin de Musique et d'Instrumens. No. 6.*, an imprint used by Leduc between 1 January 1785 and 2 November 1794.¹²⁰ The title page was engraved by Ribière, who engraved the title page of Leduc's periodical *Journal d'airs Italiens et Français avec Accompt. de Guitarre*, published c.1789–91 to which I will return later.¹²¹ The changed title page of the later edition of the method was engraved by one Lefrançois, possibly referring to Louis Lefrançois, *Graveur du Musée français*. With the exception of the title page, the omitted frontispiece and the changed plate number (from 34 to 10) it seems that the original plates were reused for the later edition.

Trille Labarre's book was one in a stream of guitar methods published in France from the late 1750s onwards, showing the interest there was for the guitar in the second half of the eighteenth century in France. Trille Labarre's method was preceded by the following:

- Jean-Baptiste Dupuits des Bricettes, *Méthode pour la guitarre* (1757). Not located.
 Michel Corrette, *Les Dons d'Appolon* (1762).
 Derosier, *Principes de guitarre* (c.1767).¹²² Not located.
 Giacomo Merchi, *Le Guide des écoliers*, Op. 7 (1761), *Traité des agrémens*, Op. 35, (1777).
 Antoine Bailleux, *Méthode de guitarre par musique et tablature* (1773).
 B. Vidal, *Nouvelle méthode de guitarre*, Opus 8 (1776); *Nouveaux principes de guitarre* (c.1787).
 François-Vincent Corbelin, *Méthode de guitarre* (1777). No copy located.
 Pierre-Jean Baillon, *Nouvelle méthode de guitarre* (1780).
 L'abbé François Guichard, *La guitharre rendu facile* (1782–92).
 Le François, *Principe de la guitarre* (1785).
 François Alberti, *Nouvelle méthode de guitarre* (1786).
 François-Guillaume Ducray, *Manche et gamme de guitare* (c.1788).
 Antoine Marcel Lemoine, *Nouvelle méthode courte et facile* (c.1788).
 Pierre-Jean Porro, *Collection des Préludes ou Caprices dans tous les tons* (1789).
 Guillaume Pierre Antoine Gatayes, *Nouvelle méthode de guitarre* (c.1790).

There were a couple of anonymous works as well. All of these French methods are for the five-course guitar. Erik Stenstadvoll gives an overview of these and he provides a description (based on the copy in my collection) of Trille Labarre's method in his work *An Annotated Bibliography of Guitar Methods*. Stenstadvoll summarizes the importance of the method thus:

This method is the most thorough French guitar method of the eighteenth century. It provides thorough instructions in the various elements of guitar playing, a detailed chapter on ornaments, and discusses the 'new way of notating guitar music'; that is, separating the bass and treble by use of individual stems (this notation was first discussed some ten years earlier by Baillon in his *Nouvelle Méthode*).¹²³

Probably Trille Labarre had nearly finished his guitar method in the latter part of 1788 or during 1789. He does not mention the year 1789 when on page 35 of his method (cited at p. 25 above) he wrote of 'the guitar accompaniments contained in the first two volumes of the journal entitled *La Muse Lyrique & c.* forming the years 1787, and 1788'.¹²⁴ And he does not refer to his accompaniments in the *Journal d'airs Italiens et Français avec Accompt. de Guitarre*, which further strengthens the hypothesis that Trille Labarre completed his method between 1788 and 1789.

The second edition of the *Nouvelle méthode*

The method in my collection is furnished with two catalogues from Leduc:

CATALOGUE DE LE DUC / Editeur de Musique et Md. D'Instrumens Rue Neuve des Petits Champs No. 1286 vis-à-vis la Trésorerie / Et Rue du Roule à la Croix d'Or No. 290.

SUPLEMENT DU CATALOGUE DE LE DUC / Editeur de Musique et Md. D'Instrumens Rue Neuve des Petits Champs No. 1286 vis-à-vis la Trésorerie / Et Rue du Roule à la Croix d'Or No. 290.¹²⁵

The publishing history of Trille Labarre's *Nouvelle Methode* is, as Stenstadvoll notes, confusing and challenging. From an economic point of view Baillon's widow would not have been particularly interested in investing in a *Nouvelle méthode de guitarre* as the engraved plates for her late husband's guitar method with a nearly identical title were probably still usable for additional impressions, and in fact it had been announced in the widow Baillon's catalogue, dated 1786. Furthermore, she was in the process of winding up her business. The dedication in the first edition of Trille Labarre's method may indicate some financial support from the Salm-Reifferscheidt family towards printing costs.



ILLUSTRATION 24: Title page to a later edition of Trille Labarre's guitar method from the author's collection.

Jean-Henri Naderman seems to have been interested in publishing Trille Labarre's method as it is mentioned in his catalogue, dated 1791 (and possibly already in 1788), together with Trille Labarre's *Recueil pour la Guitare*, Opus 8, which was intended as a sequel to the method, though it was printed and sold before the method appeared. Unlike the *Recueil* the method was not announced in the Parisian press nor was it mentioned in Naderman's following catalogues after 1792.¹²⁶ Gerber and Lichtenthal note that the method was published in 1793, but unfortunately give no information about the publisher or other references.¹²⁷ It seems reasonable to suppose that Lichtenthal had based his information on Gerber:

LA BARRE (Trille), compositore di musica: *Nouvelle Méthode pour la Guitare, à l'usage des personnes qui veulent apprendre sans maitre*, Oeuv. VII. Paris, 1793.¹²⁸

It is frustrating that none of the earlier sources, except Naderman's catalogue, mention the publisher's name. As will be shown the method was published by Pierre Leduc but is absent from Leduc's catalogues, dated to 1797/1798. It reappears in the supplement to Leduc's catalogue, which Cari Johansson cautiously and approximately dates to '1801(?)', but may have been printed earlier: 1799–1800.

Methodes	
Bach et Buxi p ^o Piano	12 -
Carbonel p ^o Calabret	5 12
Despreaux 1 ^o partie p ^o Viol.	9 -
id. 2 ^o id. p ^o Piano	9 -
id. 5 ^o id. p ^o accomp ^o	9 -
Gaume p ^o Clarinette	12
id. p ^o Basson	12
id. p ^o Flute	12
id. p ^o Hautbois	12
id. p ^o Serpent	12
id. p ^o Guitarre	1 4
Labarre p ^o Guitarre	12
Louet p ^o Accord du Piano	2 -
Meyer p ^o Harpe	9 -
Asparoli ou Musicien Pratique ou l'art du Centre point	9 -
Rague pour Harpe	9 -
id. l'art de Preluder	9 -
Table pour composer	6 -
Vanderagen p ^o Clarinette	9 -
id. p ^o Flute	9 -

ILLUSTRATION 25: Extract from Leduc's catalogue, supplement, included in Trille Labarre's method and dated to 1801(?).

More of interest is the publisher's address which suggests a date between 1 April 1797 and 5 May 1800.¹²⁹ The publisher Pierre Leduc was active at this address at least between 1797 and 5 May 1800.¹³⁰ During this period Leduc announced many of his other editions in the Parisian press, but oddly enough I have not found any announcement of Trille Labarre's method in French newspapers or journals of the eighteenth century. However, it was advertised on 10 March 1799 in the *Intelligenz-Blatt zur Allgemeine Musikalische Zeitung* under the heading 'Neue Musikalien, welche bey Günther und Böhme in Hamburg bey der Börse zu bekommen sind', but the advertisement does not indicate the publisher.¹³¹

INTELLIGENZ - BLATT
zur Allgemeinen Musikalischen Zeitung.

März.

Nr. X.

1799.

Nachricht.

Den Besitzern des Lexikons der Tonkünstler mache ich hiermit bekannt, dass ich schon seit geraumer Zeit wieder an den zu diesem Werke versprochenen Nachrichten und Supplementen arbeite, welche diesmal nicht nur dasjenige enthalten werden, was ich seitdem aus neuen in- und ausländischen Werken geschöpft und an

Cah. 2. 2 M. Irmisch 12 neue Tänze, bestehend in 6 Walzern, 4 Anglaise, 2 Quadrillen, mit vollst. Musik und Touren. 3 M. Trille la Barre Nouvelle Méthode pour la Guitarre à usage de Personnes qui veulent apprendre sans maître op. 7. 7 M. 8 S. Bocherzini 6 Quintetti p. Flüte, 2 Violons, Alto et Violoncelle, op. 21 et 25. à 7 M. 8 S. Fiorillo 3 Quatuors p. 2 Violons, Alto et Basse op. 16. 4 M. 12 S. Micheli et Vogel 6 Duos conc. pour 2 Clarin. op. 29. 4 M. 12 S. Fuchs 6 Duos p. 2 Clarinettes op. 22. 4 M. 8 S. Fuchs 12 Duos p. 2 Clarinettes op. 28. 2 M. 12 S. Blasius 6 Duos

ILLUSTRATION 26: Advertisement for Trille Labarre's method (second column, third line) in the *Intelligenz-Blatt zur Allgemeine Musikalische Zeitung*, 10 March 1799.

As described at the beginning of this paper, it was announced in the Swedish newspaper *Dagligt Allehanda* in 1801. From 1794 Leduc had financial problems and these culminated in his bankruptcy in 1804.¹³² These problems may have affected the marketing of as well as the print run of Trille Labarre's method. This leads me to believe that in fact few copies of the method were printed. It may have fallen slightly out of fashion with the emergence of the lyre guitar, which Jean-Baptiste Phillis (1751–1823), Pierre-Jean Porro, Guillaume-Pierre-Antoine Gatayes (1774–1846) and Charles Doisy (?–1806/1807) were quick to adapt to, in their guitar and lyre methods published between 1799 and 1802. This suggests that Trille Labarre's method was first printed around 1789–90 and that the later impressions, for political reasons, received a new title page without the dedication to the Princesse, as well as a new plate number. The dealer's label, 'Chez Louis, Marchand de Musique, Rue du Roule à la Croix d'Or No. 6 / Et No. 290', on the copy in my collection gives some dating clues as to when it was sold in Louis's shop. The dealer, Jean-François Louis (1765–1819), was active at this address between 1802 and 1805.¹³³ Louis had in fact taken over Leduc's premises and possibly some of his stock, which may have included copies of Trille Labarre's method.

As no copy of a Naderman edition has been located (if it ever was published) it is very difficult to establish a more precise dating. Some hypotheses may, however, be discussed. The appearance of an item in a publisher's catalogue is no guarantee of the actual printing and publication of the item. The printing and publishing of a guitar method book was a costly and daring business particularly during the disorder of the French Revolution. Trille Labarre's method may only have reached the 'ready to print' stage and probably it never was published by Naderman. The same may be the case

with Trille Labarre's Opus 3 and 4. This might be a simple explanation as to why no copies have been found of the Naderman edition of Trille Labarre's method, nor of his Opus 3 or 4. The fact that these are mentioned in only one of Naderman's catalogues and not subsequently favours this hypothesis. Furthermore, it would be strange that Naderman, if he ever published Trille Labarre's method and his Opus 3 and 4, did not announce them in the Paris press. Other Naderman editions were announced in *Annonces, affiches et avis divers, Journal de Paris, Mercure de France, or Gazette de France*, Trille Labarre's Opus 8 among them.¹³⁴

It is interesting to note that Antoine Marcel Lemoine in the first edition of his *Nouvelle Méthode de guitare à l'usage des Commençans*, advertised in *Journal de Paris* on 17 March 1799, refers to Trille Labarre's method thus:

I am not the only one who has written in this way. The Trille Labarre Method uses the same principle, and I am sure that the famous Vidal; the *premier professeur* we have on this instrument will agree.¹³⁵

It shows that Lemoine was familiar with Trille Labarre's method and that Lemoine knew about it before March 1799.

The printing and publishing of a method for the five-course guitar in the last decade of the eighteenth century indicate that this type of guitar was still viable at least in France. Otherwise, it would certainly not have been printed, published or sold at all. Leduc's music business had prospered until 1794, but after that year he was heavily indebted. He discontinued his business in France from 1804 to 1808.¹³⁶ As mentioned, the dealer's label on my copy of Trille Labarre's method shows that it was for sale in the period at least from 1802 to 1805. In France the five-course guitar was used simultaneously with its five or six single string equivalent, often in the shape of the lyre-guitar, during the first decades of the nineteenth century. This is evident if you study the music for song and guitar published during this period. A lot of these prints have an explanatory text: 'The notes having an (8) are played at the lower octave on the lyre-guitar or the guitar with six strings.'¹³⁷ From this it is clear that the lyre-guitar had six strings at the time. Erik Stenstadvold discusses in a communication some of the dating problems and his conclusion is that:

the shift from a five-string to a six-string instrument, mirrors a shift in the demand of the 'market' or audience appearing around 1800. Somewhat simplified, that year can be considered the turning point of this conversion in France.¹³⁸

In my opinion, based on the information in this paper, we may expand the turning point of the conversion from the five-course/string guitar to the six-string guitar, at least in France, to nearly a decade, c.1800–10. Both types of string arrangements for the guitar seem to have coexisted during this period, and the six-string lyre-guitar

seems to have prepared the way for the six single string ‘modern’ guitar. More research is, however, needed concerning the history of the guitar in France during the late eighteenth and early nineteenth centuries.

There are some interesting details concerning the copy of Trille Labarre’s method located in Prague. The provenance of this copy is Castle Frýdlant (until 1918 Friedland in Bohemia) and Count Christian-Philipp von Clam-Gallas (1748–1805). He belonged to the Bohemian aristocracy, with ancestors originating from Carinthia in Austria. The family owned a castle in Prague, Clam-Gallasův Palác, and one in Vienna, Palais Clam-Gallas. Christian-Philipp von Clam-Gallas had musical interests and he is said to have played the piano well.¹³⁹ The connections between his more famous son, Christian-Christoph von Clam-Gallas (1771–1838) as well as his daughter-in-law, Josephine von Clary und Aldringen (1777–1828) and Beethoven are referred to by Philip J. Bone.¹⁴⁰ There is quite a lot of music for the guitar in the Národní muzeum—České muzeum hudby, hudebně-historické oddělení (Czech Museum of Music, Musical-Historical Department of the National Museum), Prague, whose provenance is the Clam-Gallas family and Frýdlant. However, no guitars in the Národní muzeum have this same provenance. The only plucked instrument is a lute, possibly made by Tieffenbrucker.¹⁴¹ Christian-Christoph von Clam-Gallas is known as a great patron of the arts, particularly painting and music. He was President of the *Gesellschaft patriotischer Kunstfreunde* as well as the *Vereins der Kunstfreunde für Kirchenmusik in Böhmen*. He started a museum in 1801 for the general public at Frýdlant Castle.¹⁴² However, I have not found any other evidence to link the Trille Labarre method with the Clam-Gallas family.



ILLUSTRATION 27: Castle Frýdlant, photograph: Zdeněk Fiedler, Wikimedia Commons.

The watermarks of the copy in Prague are identical with the ones in my copy of the method. The page sizes of both methods are about the same: 35.5 x 27 cm (Prague copy) and 33.7 x 25.7 cm (my copy). This may hint that they were printed in a reasonably close connection with one another. The watermark on the left indicates the size of the paper, which was named *Grand Jesus* (70.2 x 52.7 cm).



ILLUSTRATION 28: Watermarks in two of the surviving copies of Trille Labarre's method.

The paper comes from the Missonnier paper mill, Moulin de la Vigne, in Ambert in the region of Auvergne, France, which was important in paper production from the fourteenth century onwards. The Missonnier family was active 1656–1799 and the paper in both guitar methods was probably made by one Claude Missonnier (1778–1811?), which may indicate that the paper was made after a date between *c.*1795 and 1799. The same watermark can be found in other sources between 1744 and 1772 so it is difficult to be very precise about the dating of the paper.¹⁴³

Concerning the content of Trille Labarre's method I will concentrate on a few sections and otherwise refer to the studies already carried out by Erik Stenstadvold and Pascal Valois. Trille Labarre's method is designed after a question-and-answer pattern used more than 100 years earlier by Thomas Mace in his *Musick's Monument*. This pattern rarely seems to have been used in France.¹⁴⁴ The method is meticulously written with a clear attempt to explain all the mysteries involved in playing the five-course guitar both as a solo and an accompanying instrument. The method is divided into 14 chapters, which in turn are subdivided into sections, and it is well structured. In his long introduction, Trille Labarre gives the reasons for publishing yet another method for the guitar. He rather mocks earlier guitar methods:

The little care put into the writing of the small treatises produced previously, has condemned them to oblivion . . .¹⁴⁵

But Trille Labarre's prediction was the opposite of what was to happen: it was rather his own method which would be forgotten! Furthermore this statement expresses

high self-esteem, indeed. Unlike many other guitar methods of the eighteenth century there is no modern or facsimile edition of Trille Labarre's method.

Trille Labarre devotes the prefatory chapter to the fundamentals of music, but soon enters the domain of the guitar. He starts with the manner of holding the guitar: 'the positioning of the body and the *attitude*'. He goes into detail concerning a correct and visually pleasant position. One should avoid grimacing when playing! Furthermore he is very precise concerning the positioning of the thumb and the little finger of the right hand:

The thumb must be placed on the lowest course, an inch away from the rosette, supporting [*appuyant*] the little finger within an inch of the bridge and two inches from the chanterelle, so that the right hand forms a sort of bridge and the fingers are completely free to pluck the strings.¹⁴⁶

Even if it is not completely clear, Trille Labarre is indicating that the little finger should be placed (*appuyant*), on the soundboard of the guitar.

The elbow and the left arm must be about a foot away from the body, naturally dropping the upper arm, according to the movements you must make, and turning your entire forearm unaffected so that the left hand, at the first position, is rounded near the saddle.¹⁴⁷

Trille Labarre goes into further detail concerning the left-hand position and fingering. He ends this chapter with the following remarks:

With the hand being very rounded near the saddle, the four fingers must be folded so that the fingertip comes to fall perpendicularly on the strings, in the form of a hammer, and elongating them as much as possible, in order to acquire more ease for gaps, crossed barres and full chords that are composed of five notes.¹⁴⁸

Trille Labarre advocates a five-course guitar with a single upper string (chanterelle) and the other four courses with unison stringing, the two lowest courses with over-wound silk and the upper courses of gut.¹⁴⁹ Here he differs from his contemporary colleagues who preferred octave stringing on the two lowest courses.¹⁵⁰ Vidal is not explicit concerning stringing in his *Nouveaux Principes de Guittare* (c.1787). He writes: 'Si la guitare est monté à cordes doubles, il faut accorder les deux troisièmes cordes à l'unisson. . .' ¹⁵¹ (If the guitar is set up with double strings, one must tune the third course in unisons . . .), which could be interpreted to mean that a single-string configuration was the more common set-up at that time. Giacomo Merchi advocated a five single string arrangement some years earlier in his *Traité des agréments de la musique* (1777). Merchi was followed by Antoine Lemoine in his *Nouvelle Méthode courte et facile* (c.1788).¹⁵²

To my knowledge Trille Labarre and later Abbé François Guichard (1754–1807) are the only French guitarists preferring unison stringing of the two lowest courses. Guichard had changed his opinion since his first method, *La Guitharre rendu facile . . .* of 1782–1792.¹⁵³ Trille Labarre argues against using octave stringing on these courses, on purely musical grounds:

Some modern teachers, in imitation of the ancients, still adopt the practice of joining, next to the first and second strings of the bass, two small octave strings; I am by no means of this opinion, as in harmony, the low notes cannot be too much distinguished from the high notes . . . therefore I advise the pupils not to spoil their ear with its double strings raised to the octave, as the habit being once contracted, it is very difficult to leave it, it is more advantageous for persons who will want to add double strings, to put them equal, and tuned in unison; this way is preferable, in that it determines better the notes of the bass and makes the beginner more easily grasp the harmony.¹⁵⁴

Antoine Marcel Lemoine used more or less the same argument concerning the problems with unison stringing in his *Nouvelle Méthode de Guitarre à l'usage des Commençans* (1799), and reached the conclusion that five single strings would be a better solution and even easier to play:

. . . it is this difficulty of finding strings that are true that engaged many teachers as well as the amateurs to string the guitar with single strings; (but a bit too loud), thus do those who really play the genre of the guitar, which is accompaniment; and also enjoy all the harmony of which this instrument is susceptible; and at the same time find it easier to pluck it.¹⁵⁵

It is surprising that Trille Labarre does not discuss, or even mention, the option of five single strings on the guitar. The single-string arrangement was known and had been used since the mid 1770s, and was recommended by Merchi among others. Baillon, on the other hand, disapproves of single stringing and writes: ‘the sound seems thin and does not produce a harmony as pleasant as if it is accompanied by an octave’.¹⁵⁶ Lemoine points out the difficulty of finding two strings of equal thickness that are perfectly true over the entire fingerboard. Lemoine disapproves of the use of octave stringing as it ruins the harmony in much the same way as Trille Labarre described it. Lemoine advocates five single strings in his method of 1799.¹⁵⁷ We are now approaching the six single string guitar, and I believe that the six single string lyre guitar played an important role in this transition.



ILLUSTRATION 29: A five-string guitar by Ory, Paris, c. 1795.¹⁵⁸

Trille Labarre pays a lot of attention to the mounting of, and the quality of the strings, which are essential elements in producing a good sound.

the first course, commonly called Bourdon . . . The most esteemed are silk entirely overspun; [*filées en entier*]; we can put two alike in unison . . . the second? Like the first but finer, we also put two in unison . . . the third string of the middle? . . . These are gut strings that are used for the *A mi la* of the violin, we put two of them in unison . . . the fifth called the Chanterelle? . . . It must be of fine gut, and well united, it is usually placed alone . . . It is essential to spare nothing to obtain good strings. The best grades for the 3rd, 4th and 5th are those where the gut is transparent, equal, and without knots. Those which have white spots on all the chanterelles, break quickly, because they are not twisted enough. Overspun strings should be a little thin and well united.¹⁵⁹

We may note Trille Labarre prefers overspun silk strings for the two lowest courses.¹⁶⁰

From the overview of the guitar it is clear that there are five courses of which the highest is the only single string. The fingerboard has ten frets and there are two more frets on the soundboard.¹⁶¹ Trille Labarre does not mention anything about fret material (gut, ivory, bone or metal).

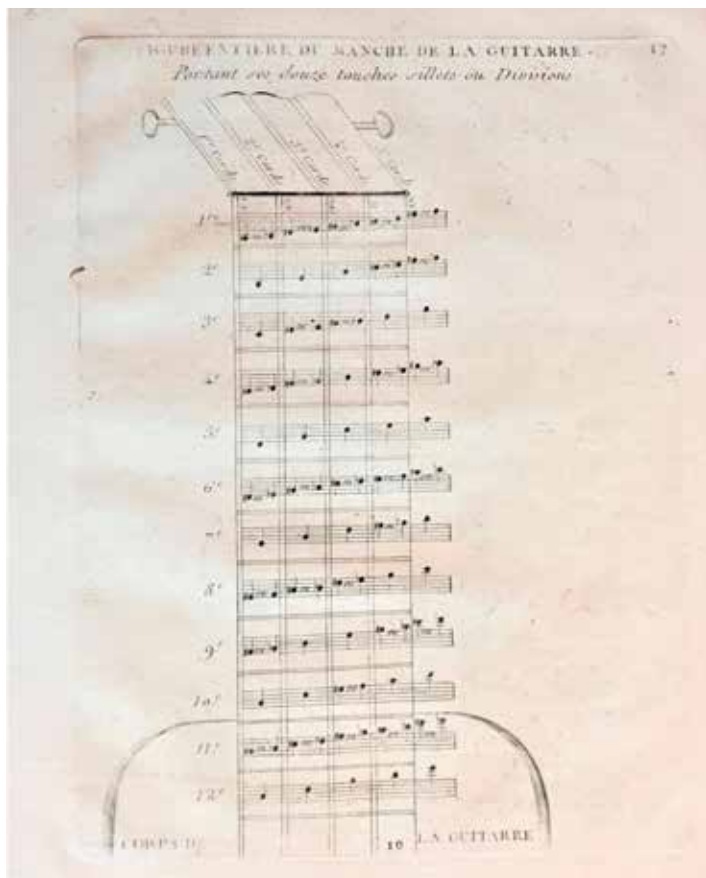


ILLUSTRATION 30: Overview of the fingerboard and stringing in Trille Labarre's method.

Trille Labarre describes carefully the left-hand fingering and is quite detailed and decided in his description of how to pluck the strings of the guitar.

It is the action by which the right hand causes the strings to be struck by touching them, from the extremity of the fingers, avoiding, above all, plucking them with the nails, which removes all the melancholy [*moëlleux*] sounds. We cannot too much recommend

this principle, because all the merit of the instrument is lost if only sharp sounds are derived from it: whatever the degree of force of which one can boast.¹⁶²

And he continues concerning the surest way of getting a good sound from the guitar:

It is by plucking the string with the pulp of the finger, avoiding especially plucking it with the nails, which only makes poor sounds, and acrid; and it is therefore recommended that the nails should not be allowed to grow in imitation of the Italian peasants, or of some French masters of bad taste.¹⁶³

In this respect, unlike many of his contemporary colleagues, Trille Labarre is precise about how to pluck the strings. One should definitely avoid using the nails for plucking. He obviously dislikes *rasgueado* or strumming playing with the thumb only, and prefers arpeggio in playing chords.

I do not need to go into any details regarding the notation as this subject and Trille Labarre's efforts and improvements have already been described by Erik Stenstadvold in his article 2006 in *Soundboard*. Stenstadvold summarizes his observations:

Although already known and to some degree used by Baillon, it was Trille Labarre who first referred to the notation with consistent separation of upper and lower parts, as a 'new method' . . . Like Baillon, he stated that the notation ought to be modelled upon that 'pour la Harpe, le Clavecin, ou le Forte-Piano', with the bass notes showing their proper duration . . . Despite Labarre's strong advocacy for the 'nouvelle manière', his own use of it was by no means consistent; he alternates between 'old' and 'new' notation, sometimes within the same example, and sometimes by including a legend indicating which system was used.¹⁶⁴

Trille Labarre's method deals in detail with the different appoggiaturas, grace notes, trills, mordents and turns used in guitar performance.¹⁶⁵ He is detailed in his discussion of the *fundamenta* and playing technique concerning harmonics and devotes no less than eight pages of his method to this topic. No guitar method of the eighteenth century describes this technique in such detail. At the end of his method Trille Labarre presents a few pieces of music: four songs with guitar accompaniment and six *Petites pièces de Musique A l'usage des personnes qui ne chantent pas*.

Recueil pour la guitarre, Opus 8

Trille Labarre took into consideration guitarists who did not sing and accordingly produced a collection of pieces for the guitar only. This became his *Recueil Pour la Guitarre Ou Leçons graduellement faites pour Perfectionner les Ecoliers qui ne Chantent pas*. It seems likely that Trille Labarre worked on and prepared for publication his guitar method before, or at least in connection with, his Opus 8, which was published

by Naderman c.1791. In the Naderman catalogue it is titled *Suite de la methode, ou, Recueil a l'usage des personnes qui ne chantent pas* *Cœuv. VIII*.¹⁶⁶ In the later catalogues of Naderman (1792–96) Opus 8 is the only work by Trille Labarre mentioned. In 1791 there is a note in the *Feuille de correspondance du libraire* concerning a *Recueil pour la Guitarre* 7 Liv. 4 f. (Naderman).¹⁶⁷

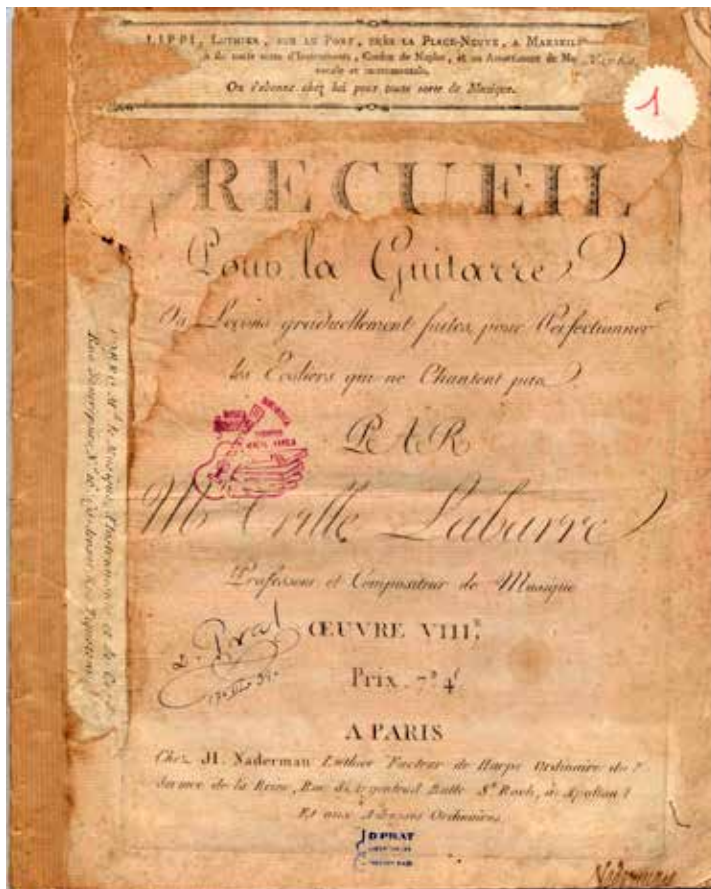


ILLUSTRATION 31: Title page of the unique copy of Trille Labarre's Opus 8, collection of the Gendai Guitar Co. Ltd.¹⁶⁸

The title page reads:

RECUEIL / Pour la Guitarre / Ou Leçons graduellement faites pour Perfectionner / les Ecoliers qui ne Chantent pas / PAR / Mr. Trille Labarre / Professeur et Compositeur

de Musique / OEUVRE VIIIe / Prix 7#. 4s. / A PARIS / Chez H. Naderman, Luthier
Facteur de Harpe Ordinaire du / Service de la Reine, Rue d'Argenteuil Butte St. Roch,
à Apollon / Et aux Adresses Ordinaires. [1791].¹⁶⁹

According to Erik Stenstadvold Trille Labarre's Opus 8 was a sequel to his method, Opus 7 containing thirty-one brief solo pieces. The work is mentioned in Naderman's succeeding catalogues in 1792–6. It was announced in *Feuille de correspondance du libraire* of 5 September 1791 with a few remarks:

These lessons, well fingered & melodious, do honor to the talent of Mr. Labarre, & should be sought after by people who love the guitar. (*Pet. Affich. 8 Septembre 1791*).¹⁷⁰

Announcements were made in *Journal de Paris* on 5 September 1791, in *Affiches, annonces et avis divers* on 8 September 1791 and in *Mercure de France* on 15 October 1791.¹⁷¹ The work is still noted in Whistling's and Hofmeister's *Handbuch* (1817).¹⁷² This further strengthens my hypothesis that Naderman never published the method. Only Opus 8 is mentioned under Trille-Labarre in Querard's *La France littéraire* from 1838.¹⁷³ There seems to be only one copy of this work preserved. As we can see in Illustration 30, above, this copy has two dealer's labels, partly damaged and illegible:

PORRO Md. de Musique, d'Instrumens et de Cord[es] . . . / Rue Beaupaire No. 16 . . .

and

LIPPI, LUTHIER, SUR LE PORT, PRÈS LA PLACE-NEUVE, A MARSEILLE / . . . n
de toute sortes d'instruments, Cordes de Naples, et un assortiment de Mu[sique] / vocale
et instrumentale / On s'abonne chez lui pour toute sorte de Musique.

Porro was at this address in Paris c.1794–1805 and André(?) Lippi was active at the turn of the eighteenth and nineteenth centuries in Marseille.

From other notations and stamps on the title page, visible in Illustration 31 above it is clear that this copy of the *Recueil* was owned by Domingo Prat (1886–1944), as it has both his stamp and signature. There are several pencil notations and markings possibly by Prat and he has used his personal stamp vigorously over all the pages. At the last blank page he has signed 'D. Prat / LLAEDO 17-III-39 / (DIA DE MI CUMPLEAÑOS)'. The title page and other pages has a stamp of a possible former or later owner: 'MUSICA / BIBLIOTECA / DIONISIO / MARCELA / VARELA / ARTE', whom I have not been able to identify. Domingo Prat used this particular copy of the *Recueil* for his revised and adapted editions of Trille Labarre's Sonatas Op. 8, No. 11 (together with No. 13) and 21, published by Romero y Fernandez in Buenos Aires c.1939–44.¹⁷⁴ However, Prat must have worked with Trille Labarre's music before 1933 as he dedicated a copy of Sonata Op. 8, No. 21, to his pupil the

Argentinian guitarist Consuelo Mallo López (1913–95): ‘Con afecto y admiración a la eximia ejecutante guitarrista Sta. Consuelo Mallo López B[ueno]s A[ire]s 7/II/33 Su maestro D. Prat’. Consuelo Mallo López performed this work (together with works by Bach, Paganini, Mateo Albéniz, Tárrega, Moreno Torroba and Isaac Albéniz) at a concert in the Sala Wagneriana, Buenos Aires, on 9 May 1933, which was very well received in the Argentinian press.¹⁷⁵ Her performance in 1933 of a piece by Trille Labarre may have been the first in modern times.

The Prat edition of Trille Labarre’s Opus 8, No. 21 is certainly much changed and the first phrase of the music (which is repeated at the end of the sonata) is put an octave above the original; these changes are noted in the original edition of the *Recueil* that Prat owned.



ILLUSTRATION 32: Domingo Prat’s edition of pieces from Trille Labarre’s Opus 8, no. 11, from the author’s collection.

The content of Trille Labarre’s Opus 8 is described in detail in the catalogue of Trille Labarre’s works at the end of this paper. The guitar pieces in Trille Labarre’s *Recueil* seem

quite modern for its time if one disregards the fact that they were originally composed for a five-course guitar.

As I mentioned earlier there seems to have been a sudden break between Trille Labarre and his publisher Naderman between between March/April and August 1792. Could this have been an expression of disappointment on Trille Labarre's side that Naderman did not print and publish his method? Or could it be an expression of disapproval on Naderman's side that Trille Labarre collaborated with a competing music publisher, Pierre Leduc? Perhaps Trille Labarre simply took his draft for the guitar method and handed it over to Leduc. In the event this may not have been a really good solution considering Leduc's impending financial problems in 1794.

Pierre Leduc and the *Journal d'Airs Italiens et Français avec Accompt. de Guitarre*

A connection between Trille Labarre and Pierre Leduc (1755–1826) must have been established in 1789 or early 1790 when Trille Labarre started to supply the guitar accompaniments to Leduc's *Journal d'Airs Italiens et Français avec Accompt. de Guitarre*. The journal was based on a subscription system, so that only the number of copies subscribed for were printed. Unfortunately, we have neither a more precise dating nor a complete set of Leduc's journal extant.¹⁷⁶ Leduc's address on the title page of the journal, Rue de Roule à la Croix d'Or No 6, was used between at least 12 February 1785 until 18 July 1795. The engraver, Ribière, was active between 1778 and 1812.¹⁷⁷ Ribière engraved the first edition of Trille Labarre's method as shown above. Catherine Massip mentions the journal, *en passant*, in her article on periodical editions at the time of the French revolution, dating its 180 issues to 1789. However, she does not give the source for this dating. Nor does she comment that this journal was daily.¹⁷⁸ An important starting point for dating the issues of the journal is the first public performance of each of the operas in Paris of which an arrangement or accompaniment are found in it. The arrangements were most probably published after, and roughly simultaneously with, the first performances, though there are exceptions to this. The inclusion of the many pieces from operas makes it possible to date the preserved issues of the journal with some accuracy from late 1789 until the beginning of 1791.

The preserved issues of the journal include 197 numbers (though there are many issues which have not been located) and over 1,200 pages continuously paginated.¹⁷⁹ The journal was issued daily: 'There will appear a sheet of this journal every morning'.¹⁸⁰ To my knowledge this is an unique phenomenon among musical journals of this kind. The individual numbers of the journal differ in page range and the publisher tried to avoid blank pages. Some of the solo guitar music filled pages that otherwise would have been left blank. The preserved issues indicate that the journal was published for more than half a year at least, possibly for a longer period. The earliest preserved issues of the journal (nos. 5–14) lack information about the arranger of the guitar accompaniments

and contain no solo guitar pieces. Trille Labarre was active at least from no. 50 in the surviving issues. It is uncertain exactly when he started arranging music for the journal but he probably did so from late 1789 to early 1790. Number 53 of the journal contains an accompaniment by Trille Labarre to an air from Grétry's opera *Pierre Le Grand*, which was first performed on 13 January 1790 in Paris. Trille Labarre is the only arranger of all the guitar accompaniments in the surviving issues between no. 62 and no. 197, which certainly must have kept him quite busy in 1790 and in 1791. It is noteworthy that almost all arrangements are clearly attributed to Trille Labarre. Amongst all the songs with guitar accompaniment there is a limited number of small, simple solo guitar pieces, some of which appear in his Opus 2 and Opus 8. The project of this journal implies a close cooperation between Trille Labarre, the editor of the journal, Pierre Leduc and the engraver.

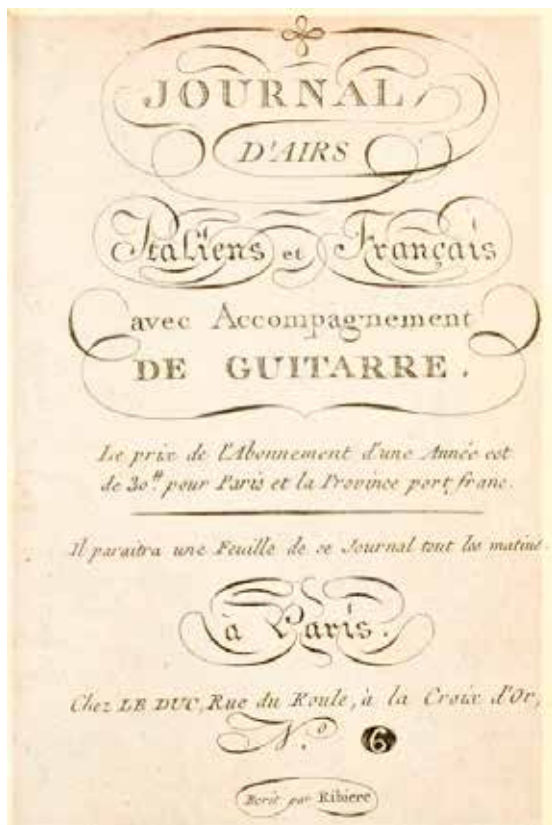


ILLUSTRATION 33: Title page from an issue of Leduc's *Journal d'Airs Italiens et Français, avec Accompt. de Guitarre*.¹⁸¹



ILLUSTRATION 34: *Journal d'Airs Italiens et Français, avec Accomp. de Guitare*, end of no. 66 and beginning of no. 67.¹⁸²

The last known and preserved issue of the journal, no. 197, with Trille Labarre's guitar accompaniment contains a *Duetto* from the opera *Una cosa rara, ossia Bellezza ed onestà* by Vicente Martín y Soler (1754–1806) which premiered in Vienna in 1786. Strangely enough the journal is not mentioned in contemporary sources such as advertisements, or bibliographies and I have not found any arrangement that is based on a work performed later than 1791.¹⁸³ Some of the latest datable issues I have located are accompaniments by Trille Labarre from Antonio Bartolomeo Bruni's opera *Spinette et Marini ou La Leçon conjugale* of which the first performance was in Paris on 21 June 1791. This suggests that Trille Labarre was in Paris during these years, that is at least until the second half of 1791.

The main part of the surviving music of Trille Labarre from 1788 to 1791 consists of adaptations and arrangements of other composers' works. Overall, I have identified works by over 60 composers, mainly from France and Italy. The best represented composers are Nicolas Dalayrac, (1753–1809), Jean-Baptiste Lemoyne (1751–96), André-Ernest-Modeste Grétry (1741–1813), Louis-Claude-Armand Chardin (1755–

93), Giovanni Paisiello (1740–1814), Louis-Abel Beffroy de Reigny (1757–1811) and a Mr Rocas. But you can also find several works of other composers as Giuseppe Sarti (1709–1802), François-Pierre-Auguste Léger (1766–1823), Francesco Bianchi (1752–1810) and so on. For quite a few works, it has so far not been possible to identify composers or lyricists. Trille Labarre seemed to be careful that his name was associated with his work so these anonymous works are probably not from his hand. Working on these arrangements and accompaniments must have given Trille Labarre a deep knowledge of musical repertoire.

Barthélemy Trille Labarre in Boston, USA

Nothing is known of Trille Labarre's whereabouts in the period from the second half of 1791, before he suddenly arrived in North America in the autumn of 1793, but he was probably still in France, and Paris, in 1791. If Trille Labarre was or had been in the service of Louise Marie Adélaïde de Bourbon-Penthièvre and other members of the nobility he certainly had good reasons to leave France and it may not be a coincidence that he emigrated to America in the autumn of 1793. His departure from France would coincide well with *la second Terreur*, which started on 5 September 1793. There is a slight possibility that he made a stay in the French colony of Saint-Domingue (now Haiti), the western part of Hispaniola in the Caribbean islands. Some of Trille Labarre's closer connections in North America had relations with Saint-Domingue, then a 'prosperous' French colony with half a million slaves from Africa. These included Aphrodise Chrysostome Chatelain (and his wife Elisabet), formerly *procureur du Roi* in L'Arcahaye, Saint-Domingue;¹⁸⁴ Ange Claude (and his wife Marie Anne Adélaïde), of Thouin des Rivières, from Grand Goave, 'citoyen français habitant de Saint Domingue', a plantation owner on Saint-Domingue, who migrated to USA via Louisiana/New Orleans;¹⁸⁵ and Pierre Léon Chappotin (1765–1823) (and his wife Bridget), of creole origin, born on Saint-Domingue, who died in Cuba.¹⁸⁶ They were all witnesses and godparents for one another at weddings and baptisms in Boston in the period when Trille Labarre and his family were living there. This suggests a fairly close relationship between them. Whether these connections were made in France, in Saint-Domingue or in North America is not known. If these connections were made in Saint-Domingue, they all had good reasons to leave the island in the early 1790s:

In 1791, the slaves and some free people of colour of Saint-Domingue began waging a rebellion against French authority. The rebels became reconciled to French rule following the abolition of slavery in the colony in 1793, although this alienated the island's dominant slave-holding class.¹⁸⁷

However, according to his advertisement, described below, Trille Labarre arrived in Boston directly from Paris, probably in late October or early November 1793. On the

other hand 'the largest initial wave of Saint-Domingue refugees arrived in southern US ports between July and September 1793 . . .' The French and Haitian revolutions

may have generated the first truly modern international crisis of exile . . . In the years between the outbreak of the 1789 Revolution in France and the final loss in 1804 of France's most prized Caribbean colony, Saint-Domingue (Haiti), as many as forty-five thousand French exiles criss-crossed the Atlantic ocean, spending much of their exile in North America. These migrations occurred in two distinct streams. First, approximately twenty-five thousand exiles arrived in the United States from France, mostly during the peak migration years 1789–1793.¹⁸⁸

Trille Labarre must have belonged to the first round of the migrations. Quite a few of the exiles landed in Nouvelle Angleterre (New England) and Boston, Massachusetts. A sign of this was the publication of a French language weekly (though short-lived) newspaper in Boston, *Courier de Boston, Annonces, Affiches et Avis*, from 23 April 1789, but ending in October the same year. The French Bookstore in Boston advertised in the newspaper *Columbian Centinel*. When Trille Labarre arrived Boston only had about 25,000 inhabitants and compared with Paris it was a small town. The Americans seem to have received the French emigrants well.

The sincere welcome given to these French refugees was demonstrated with financial and moral support. Many of them responded by sharing their talents, especially seen in the theatre and music.¹⁸⁹

As we shall see, Trille Labarre certainly shared his musical talents in the new country.

The direct trade routes between France, the West Indies and North America were well established. The journey from Bordeaux in France to Boston would take about 42 days, and between Saint-Domingue and North America about 15 days.¹⁹⁰ If Trille Labarre came directly from France, as he himself states, he would have left in September 1793. This is about the same time as a great number of exiles came from Saint-Domingue.¹⁹¹ One may only speculate about Trille Labarre's motives for leaving France for the New World, and a more precise date for this move. It seems as if musical life in Paris and France was 'business as usual' during the Revolution and that there were work options for a musician.¹⁹² Had his alleged contact with the Duchess of Orléans and other members of the nobility made him *persona non grata* in France? Judging from his concert programme in Newburyport in 1794 he was in favour of the revolution; and he had certainly grown up in humble circumstances. And as Jean Vidalenc writes: 'It is, moreover, certain that all the French established in the United States were not royalists, not even moderate ones'.¹⁹³ Many musicians, exiled from France and Saint-Domingue, came to Boston. Nearly half of the musicians engaged at the newly established Federal Street Theatre in Boston between 1796 and 1797 probably were of French origin, to

judge from their family names.¹⁹⁴ According to Sonneck they ‘added to the English and German a distinctly French element’ . . . and some ‘would advertise upon their arrival in the New world that they had played, for instance, under Haydn’.¹⁹⁵ But, Cynthia Adams Hoover writes: ‘Except for Francis Mallet, most of these Frenchmen did not become involved in Boston’s musical life’.¹⁹⁶ However, Trille Labarre certainly distinguished himself in Boston during his rather short sojourn there.

The first sign of Trille Labarre’s presence in Boston is from the beginning of November 1793 when he advertised in a Boston newspaper as being a ‘professor and composer of music, lately from Paris’ and teaching ‘vocal music after the manner of Italian schools’.¹⁹⁷



ILLUSTRATION 35: Advertisement in the Massachusetts Mercury (1793).¹⁹⁸

The advertisement provides much information. It gives a more precise dating of Trille Labarre’s arrival in Boston: before 8 November 1793, and probably only shortly before this date. It must have been important to establish himself quickly after his arrival. The advertisement indicates that he had come directly from France, but his network of friends and acquaintances described in the church records may suggest that he could have had a ‘stopover’ in Saint-Domingue.¹⁹⁹ Furthermore the advertisement shows that Trille Labarre played and taught both keyboard and plucked instruments, such as the pianoforte and the Spanish guitar as well as singing after the Italian manner. The specific mention of the Spanish guitar is of interest, as if he wanted to express a distinction from the ‘English guitar’: the Spanish guitar was becoming a popular instrument both in England and in the New World. Judging from his printed method for guitar he

was very well qualified to teach on this instrument. The Spanish guitar Trille Labarre refers to may have had five or six courses, or single strings.

He was seemingly not interested in teaching beginners, rather proposing ‘to offer to finish such scholars as have already made a proficiency in the above branches’. He states that he was a composer and mentions that he had been a professional musician for several years in ‘the largest capitals of Europe, with success’. He does not mention that he had studied with Joseph Haydn as he had implied in an earlier context, discussed above. In any case, Trille Labarre was not the only person who offered lessons on the guitar in Boston in the 1790s. His fellow musician at the Federal Street Theatre, Francis (François) Mallet, ‘advertised the teaching of fortepiano, vocal music, and guitar in 1798’. Another fellow musician, Johann Christian Gottlieb Graupner (1767–1836),

offered in the *Columbian Centinel*, for March 3, 1798, to teach vocal and instrumental music. Graupner joined with Mallet and Filippo Trajetta to announce in November 1800 the formation of a conservatory or music academy based on European models.²⁰⁰

We discover Trille Labarre’s (first?) address in Boston: No. 23 Union Street, in the district of Charlestown and in the central part of the town. But neither he nor his wife is mentioned in the Boston City directories for 1796 and 1798. They were probably tenants and did not own their home.



ILLUSTRATION 36: The famous Green Dragon Tavern, ‘Headquarters of the American Revolution’, situated at 41 Union Street, not far from where Trille Labarre and his family probably lived for a period.²⁰¹

Trille Labarre is mentioned as composer in performances at the Federal Street Theatre in Boston from March 1794, only four months after his arrival in the city. According to a recent account he was violinist and later leader of the orchestra at the theatre.²⁰² Trille Labarre may already have taken part in the musical performances between acts of the *The Tragedy of Gustav Vasa*, a month earlier, in February 1794.

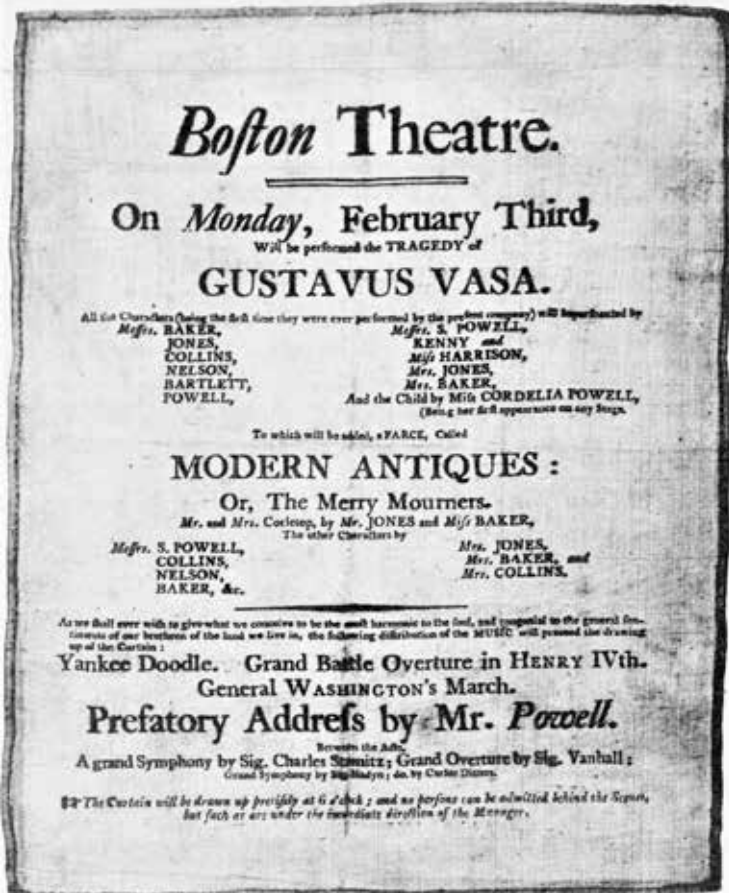


ILLUSTRATION 37: Announcement from the Federal Street Theatre concerning *The Tragedy of Gustavus Vasa*, 1794.²⁰³

In April 1794 he may have taken part in a three-act opera, *The Chapter of Accidents*, by English composer Sophie Lee (1750–1824), which was based on Denis Diderot's *Le père du famille*, and in *Midas*, a burletta or mock opera by the Irish composer Kane

O'Hara (1711/12–82), later, in 1784, adapted to be an opera, *Le jugement de Midas*, by André Ernest Modeste Grétry (1741–1813). At the Federal Street Theatre Trille Labarre was engaged together with other French musicians under the leadership of a monsieur Léaumont.²⁰⁴

On 4 August 1794 Trille Labarre's first(?) child, a boy named Ange Barthelemi Auguste was born, baptised on 20 August in the Holy Cross parish, in the Roman Catholic archdiocese, in Boston:

Le vingtieme du mois d'aoust 1794 a été baptisé Ange Barthelemi Auguste né le quatre du même mois, fils de Barthelemy Trille citoyen français demeurant actuellement dans cette ville et de demoiselle Anne Adelaide Corbet son épouse. Le parrain, Ange Claude Thoüin citoyen français habitant de Sainte Domingue et la marraine, damoiselle Julie Magdeleine Sophie Dannery. Par moi [François] Mat[ignon]

Claude Thoüin	J.M.S. Dannery	Bmy Trille
L. Le Prilete	Chatelain	Dumozin ²⁰⁵

This proves the presence of the French citizen Barthélemy Trille in Boston in August 1794 together with his wife Anne Adelaide Corbet. It seems as if Trille Labarre had married Anne Adélaïde Corbet before coming to Boston as there are no church records of a marriage in that city. The godparents and witnesses have all French-sounding names and some of them came from Saint-Domingue. Louis (Lewis) Leprilete (1750–1804) was born in Nantes, France, and arrived in the USA about the time of the French revolution. He later became a famous physician. One of the godparents was Julie Madeleine Sophie Dannery, married to Jean-Baptiste Thomas Dannery (1744–1806), French consul in Boston from 1792 to 1799. On 9 September 1794 Trille Labarre's wife, Anne Adelaide, together with Jean Baptiste Delord de Lisle Sarpy (1743–1798) and others, were witnesses at the wedding between Aphrodise Chrysostome Chatelain and the widow Elizabeth Wilson 'veuve Martin, de la ville du Cap, residant actuellement à Brookline voisinage de Boston'.²⁰⁶ Delord de Lisle Sarpy died in New Orleans and was buried there.²⁰⁷ After September 1794 Trille Labarre taught at 'Mr. and Mrs. LeChatelain's' school in Newton, about 16 km west of Boston.²⁰⁸ These networks of connections and families certainly were important for the immigrants not least during their first years in the new country.

Trille Labarre in Newburyport from November 1794 to February 1795

Trille Labarre's presence from the middle of November 1794 until late February 1795 in the small but prosperous coastal town of Newburyport in Essex county, Massachusetts, 70 km north of Boston, has been well documented by James M. Bariskill.²⁰⁹ It shows Trille Labarre as a multi-talented musician with considerable drive. His first known public concert was advertised as we can see below.

CONCERT.

MR. Trille Labarre,
 Master of Music, from Paris, and
 late instructor of the Dutcheſs of Orleans:
 Has the honor to inform the Ladies and
 Gentlemen of this town, that he will open a
CONCERT, on the **PIANO FORTE**, on
 Tuesday evening next at Union-Hall—the
 following **SONGS**,

The Prize of the Baſtille, [Compoſed by
 Mr. Labarre.]

A French Song, with variations,
 The March of the God of Love,
 One Concerto,
 Ma chère amie,
 Ça Ira,
 And a great variety of other Songs.

→ **TICKETS** for Ladies and Gentlemen
 1/6—for Children ½ pence, to be ſold at
BLUNT & MARCH'S Bookſtore—Doors
 open at 6 o'clock.

Newburyport, Nov. 14.

ILLUSTRATION 38: Concert notice in the *Impartial Herald* 14 November 1794, page 3.

‘Ah! ça ira, ça ira’ is an emblematic song and eventually became recognised as an unofficial anthem of the revolutionaries in France. That Trille Labarre performed this song suggests sympathy with the revolution. The music is a popular contredanse air, composed by Bécourt, a violinist (or according to other sources a side-drum player) of the Théâtre Beaujolais.²¹⁰ The programme of this concert reminds us of the programme for the people’s concert in the Tuileries Garden on 14 July 1794, where the new Institut National de Musique, reinforced with 240 extra singers and players, played both *La prise de la Bastille*, a *hiérodrame* by Marc-Antoine Désaugiers (1772–1827) and ‘Ça ira’.²¹¹

After the 18 November concert Trille Labarre appears again in connection with Newburyport, at the end of January 1795, when he describes his plan to start a music school in the town, as we see in the advertisement, below left. The advertisement was published in the same newspaper on 20 and 27 January, and soon after the opening of his school, Trille Labarre announced a concert for 19 February, 1795, at the First Society’s Meeting House, below right. Bariskill remarks: ‘Who the “Singers” were, is conjecture; possibly the choir of the First Society, more likely the members of Labarre’s music school’. The concert was reviewed in the *Impartial Herald*.

Mr. Trille Labarre,
 Professor and composer of Music, and
 instructor of the Duchess of Orleans,
 Princess Liniiski; Princesses of Salmok,
 and general instructor of Music to
 all the Princes and Princesses, who
 were lovers of Music, at the Courts
 of the principal cities, where he has
 travelled in Europe—

PROPOSES to open a
SCHOOL (agreeably to the re-
 quest of a number of gentlemen and la-
 dies of this town) at his house—where
 he will teach

Vocal and Instrumental MUSIC,
 viz. Piano Fort, Spinnet, Spanish and
 English Guitar, Flute and Violin.

He will open his school
 on Monday next, from 10 in the
 morning to 12, for the Ladies; and
 from 6 to 8 in the evening for the Gen-
 tlemen. He will also keep on Friday.

PRICE—6 Dollars per Quarter—
 2 Dollars at entrance.

Those who are desirous of taking
 their Lessons at their own houses, will
 pay 8 Dollars per Quarter, and 2 at
 entrance.

Those persons who are desirous of
 signing, may apply at Mr. MYCALL's
 Printing-Office.

Newburyport, Jan. 20.

NEWBURYPORT.
Tuesday, February 17, 1795.

We hear that a number of favorite
 pieces of SACRED MUSIC will be
 performed in the afternoon of Thurs-
 day next, on the Organ (aided by the
 Singers) in the Meeting House of the
 First Society of this town at three
 o'clock, and that a Contribution will
 then take place, for the benefit of
 Mr. LABARRE.

ILLUSTRATION 39: Left: advertisement in *Impartial Herald*, 23 January 1795, p. 3; right: advertisement from the *Impartial Herald*, 17 February 1795, p. 3.

Bariskill continues:

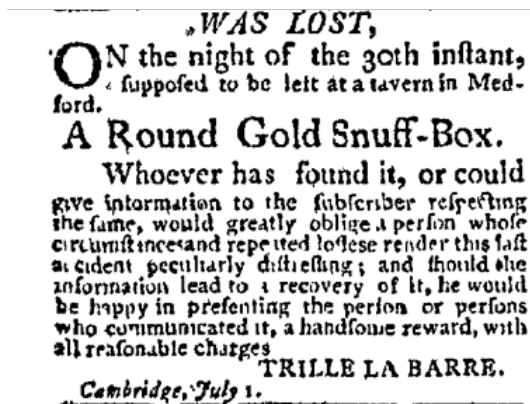
The reviewer of the concert, singling out the 'Fair Sex' for especial commendation, leads the writer to believe that the 'Singers' were from Labarre's school,—high commendation for his teaching since the school had been open only a short while,—and not the First Society's choir which had mixed voices. It might be wondered what 'the easy manner in which Mr. Labarre went through several parts' meant. Through several parts of the program? Through several parts of a musical play in concert form? Would he have dared to have done this in a meeting house? And if he dared, was this the reason that we hear no more of him in Newburyport? This speculation is idle since the review tells us that 'A respectable audience was highly gratified.' The first professional concert artist was accepted here, and was well liked. He 'deserves,' as the review says, 'universal applause.'

After Trille La Barre there were no more concerts for some three years, no theatre either, but a great number of exhibitions of wide variety.²¹²

Obviously the small town of Newburyport with its 8,000 or so inhabitants enjoyed a vibrant intellectual and cultural life in the period when Trille Labarre appeared there. 'There was a concentration of remarkable people', as the Newburyport writer, John Phillips Marquand, notes in his book *Timothy Dexter Revisited*. He further relates that

The polished and sophisticated influence of France made itself increasingly felt in Newburyport as political disorders continued. *Émigrés* of exalted birth imported politeness to what, without them, would have been a much awkward age. In contrast to a school of psalmody, which had just opened, we find Messr. Renard and Dupatty were opening an academy of the dance; and, in language befitting an eminent artist, there appears the prospectus of M. Trille Labarre. This Gallic gentleman was a 'Professor and Composer of Music and instructor to the Duchess of Orléans, Princess Liniski, Princess of Salmack, and general instructor of music to all Princes and Princesses who were lovers of music at the Courts of the principal cities where he has travelled in Europe.' M. Labarre offered his services to teach a number of ladies and gentlemen the 'Piano Fort, Spinnet, Spanish and English Guitar, Flute and Violin'.²¹³

A small advertisement from 24 July 1795 gives a glimpse of Trille Labarre's private life and circumstances:



WAS LOST,
ON the night of the 30th instant,
supposed to be left at a tavern in Med-
ford.
A Round Gold Snuff-Box.
Whoever has found it, or could
give information to the subscriber respecting
the same, would greatly oblige a person whose
circumstances and repeated losses render this last
accident peculiarly distressing; and should the
information lead to a recovery of it, he would
be happy in presenting the person or persons
who communicated it, a handsome reward, with
all reasonable charges.
TRILLE LA BARRE.
Cambridge, July 1.

ILLUSTRATION 40: Notice from *The Massachusetts Mercury*, 24 July 1795.

The snuff-box of gold indicates a certain social status and the advertisement shows that he was active, at least 'on and off', in the neighbourhood of Boston, visiting a tavern in Medford (about 8 km north-west of the city); the announcement is made from Cambridge, also near Boston.²¹⁴ Actually there were several taverns in Medford at the

time Trille Labarre visited this small town of about 1,000 inhabitants, and it is peculiar that he does not specify in which tavern he lost his snuff-box. Or, one can imagine him visiting several of the taverns of Medford, perhaps affected by alcohol!

On 15 January 1796 Trille Labarre's and Corbet's second child, Aphrodisius Edmond, was born, baptised on 28 April the same year:

Die vigesima octavâ Aprilis 1796 baptisatus est (Aphrodisius) Edmundus natus die 15â Januarii, filius Bartholomaei Trille et Adelaidae ejus uxoris. PP Aphrodisius Chrysostomus Chatelain et Elizabeth Chatelain, a me Matignon²¹⁵

On 20 September 1796 Trille Labarre witnessed the marriage between Louis Dubois of the parish of Saint Nicholy, Nantes, now living in Boston, and the widow Françoise Eulalie Chala:

L'an mil sept cent quatre vingt seize, le vingtieme jour du mois de septembre, apres les publications requises de la promesse du futur mariage entre M. Louis Dubois natif de Nantes paroisse Saint Nicholy, et residant actuellement à Boston, et Françoise Eulalie Chala, veuve Poher, anciennement habitante de la ville de Nantes, et residante actuellement dans la même ville de Boston, et ne s'y etant trouvé aucun empechement, je soussigné, pasteur de l'église catholique et romaine de Boston, ai reçu le consentement mutuel des dites parties, et leur ai donné la benediction nuptiale, en presence des temoins cy apres, M. Claude Thouin, M. Barthelemi Trille La Barre, M. Antoine Jay, M. Nicholas Dubois S. Dubois
Matignon²¹⁶

Louis Dubois may possibly be identical with 'Mr. Dubois' the violin player and member of the *corps de ballet* at the Federal Street Theatre and thus a colleague of Trille Labarre.

Another baptism, witnessed by Trille Labarre, was on 27 October 1796 when Aphrodisius Bartholomaeus was baptised, son of Aphrodise Chrysostomi Chatelain, who formerly had been *procureur du Roi* in L'Archaye, Saint-Domingue:

Die 27â Octobris baptisatus est Aphrodysius Bartholomaeus, natus die 5â Aprilis anni 1795, filius Aphrodisii Chrysostomi Chatelain Regii exprocuratoris in Archhaye, insulae Dominicanae, et Elizabethae ejus uxoris. PP Maria (Anna Adelaida Thoüin Desrivieres) et (Bartholomaeus Trille)²¹⁷

There seems to have been a rather close relation between the Trille Labarre and Chatelain families, as there are several notes connecting them in the register of the Roman Catholic archdiocese during the period 1794–96. As mentioned before Trille Labarre had taught at Chatelain's school in Newburyport. Another close connection seems to have been with the Thoüin des Rivières family, former plantation owners, in 1789, from Grand Goave, Saint-Domingue.

As mentioned Trille Labarre was employed at the Federal Street Theatre in Boston nearly from its start, as we see in the table below.

Musicians listed in Boston theatre records 1796–97

<i>Name</i>	<i>Instrument</i>	<i>Weekly pay \$</i>
Mr. Anderson	clarinet	10
Mr. Austin	unknown	10
Mr. Barbotheau	unknown	10
Mr. Louis Boullay	violin	15
Mr. Brook[e]	unknown, violin?	12
Mr. Dubois	violin and corps de ballet	18
Mr. Henry L'Epouse	unknown	10
Mr. B. Glan	piano?	10
Mr. Frederick Granger	violin, clarinet?	10
Mr. Johann Gottlieb Graupner	oboe	15?
Mr. Trille Labarre	composer	16
Mr. Layerne	unknown	10
Mr. R. Leaumont	conductor, violin	14
Mr. Francis Mallet	violin, keyboard	10
Mr. Muck	unknown	12
Mr. William Priest	bassoon, trumpet?	12
Mr. Renaud	violin and corps de ballet	12
Mr. Rogers	violin and corps de ballet	10
Mr. Sçavoye	unknown	14
Mr. Johann G. C. Schetky	cello, violin	10
Mr. Stone	flute, oboe	10

TABLE: List of musicians at the Federal Street Theatre, according to Cynthia Adams Hoover.²¹⁸

Louis Boullay, Dubois and George Shetky appear later as musicians at the theatre in Philadelphia.²¹⁹

Another list of the musicians at the Federal Street Theatre is provided by John Alden.

<i>The Band</i>	
Mr. [R.] Léaumont, <i>Conductor</i> [Violinist]	\$14.—
Mr. Sçavoye [Unknown]	14.—
Mr. Brook[e]	12.—
Mr. Muck	12.—
Mr. [William] Priest [English bassoonist]	12.—
Mr. Austin [Unknown]	10.—
Mr. Stone [English flutist, oboist, etc.]	10.—
Mr. [Johann Georg Christoff] Schetky [German-born violinist, etc., from Edinburgh]	10.—
Mr. [Frederick] Granger	10.—
Mr. [B.] Glaan	10.—
Mr. Anderson [Clarinetist]	10.—
Mr. [Henry] L'Epousé [Unknown]	10.—
Mr. Layerne [Unknown]	10.—
Mr. [Louis] Boullay [French violinist, etc.]	15.—
Mr. [Trille] Labarre, <i>Composer</i>	16.—
	<hr/> \$175.—
Other musicians who had left the Theater at the time of this schedule included the following:	
Mr. [Francis] Mallet	\$10.—
Mr. Barbotheau [Unknown]	10.—]

ILLUSTRATION 41: The list of musicians at the Federal Street Theatre and their salaries in 1796–7 according to John Alden.²²⁰

These lists show many of French origin who had probably emigrated from France or the West Indies. The conductor and violinist R. Leaumont may be Marie-Robert Leaumont, born in 1762 in Saint-Domingue. He served as a *sous-lieutenant* at the regiment of Agénois between 1781 and 1787. He died in Charleston after 1818. His cousin Jean-Jacques de Leaumont (1762–1821) composed a *Duo concertant pour le clavecin ou le forte-piano et violoncelle* published by Thomassin and Mr. VIDAL, rue de Richelieu, entre la rue de Menar, et la rue Neuve de St. Marc, aux Soirées Espagnoles in Paris in 1786.²²¹

Sonneck mentions that ‘the Federal Street Theatre was owned by the Jacobin element of Boston, the political friends of France’.²²² The Federal Street Theatre, located at the corner of Federal and Franklin streets in Boston, was designed by Charles Bulfinch and opened on 3 February 1794, that is only three months after Trille Labarre’s first appearance in Boston.



ILLUSTRATION 42: Engraving of the Federal Street Theatre, Boston.²²³

On 1 June 1796 Trille Labarre is mentioned among the instrumentalists performing at Mrs. Arnold's concert at Theatre Hall in Boston.²²⁴ He is noted again the same year in connection with the performance of Charles Dibdin's comic opera *Lionel and Clarissa: or, the school for fathers* which premiered on 14 November, 'with orchestra accompaniments by Mr. Trille Labarre'.²²⁵ A Grand Mass composed by Trille Labarre was performed in the Catholic Church in Boston on St. Cecilia's day 22 November 1796.²²⁶ Trille Labarre was engaged in the *The Prisoner, or, Female heroism*, a 'comic romance in three acts . . . the music composed by Thomas Attwood. Orchestra accompaniments by Mons. Labarre' which was performed 'for the first time' in March 1797 at the Federal Street Theatre.²²⁷

Trille Labarre's salary in March 1797 was 16 dollars per week, while the other musicians received between 10 and 15 dollars.²²⁸ It seems that he composed some music during his stay in Boston. A *Latin Oratorio* by him was performed posthumously at a 'Spiritual Concert' on 31 May 1798 at the New South Meeting House in Summer Street, Boston, and at the benefit of another musician of French origin, Francis Mallet (1750–1834). The music was primarily by Handel, and Trille Labarre's oratorio was performed after a duet (by Handel) and as the last piece in the first act.²²⁹

As Sonneck notes, Trille Labarre played an important role in the history of the early opera in America:

During these ups and downs in the career of the Federal Street Theatre as far as it concerns us here, Boston was treated to the following repertory, with Monsieur Trille

Labarre, later Mr Van Hagen, as leader and purveyor of ready-made arrangements . . .²³⁰

. . . for the first time on the continent of America, the grand historical Romance, called Richard, Coeur de Lion, with all the original music, songs, and choruses, composed by Grétry. The orchestra accompaniment entirely new, composed by Mons Labarre . . .²³¹

Evidently in this premiere the original score was adhered to except that Monsieur Trille LaBarre, the leader of the orchestra, furnished new, probably simpler orchestral accompaniments for the arias.²³²

The opera *Richard Coeur de Lion* by André-Erneste-Modeste Grétry (1741–1813), was first performed in 1784 in France and had 126 performances before it was banned as ‘royalistic’ in 1791.²³³ Sonneck elaborates elsewhere that this first American performance of ‘the grand historical Romance, called *Richard Coeur de Lion* with . . . the orchestra accompaniments entirely new, composed by Mons. Labarre,’ was to be performed at Boston on January 23, 1797.²³⁴

ON Monday evening, Jan. 23, will be presented a COMEDY, (2d time) called,
Next Door Neighbors.
Written by Mrs. INCHBALD.
[Characters as before.]
After which will be performed, (for the first time as the continent of America) the GRAND historical ROMANCE, CALLED,
Richard Cœur de Lion.
With all the original music: songs, and chorusses, composed by GRETRY.
The orchestra accompaniments entirely new; composed by Mons. LABARRE.
New Scenery and Decorations,
By Mr. GULLAGER.
Richard, Mr. Marshall; Blondel, Mr. Cleveland; Sir Owen, Mr. Rowson; Florestan, Mr. Downie; Surefshall, Mr. Hogg; Guillot, Mr. Villiers; Old Mathew, Mr. Kenney; William, Mr. McKenzie; Pilgrim, Mr. Clarke.
Antonio, Mrs. Williamson; Laurette, Mrs. Graupner, (her first appearance these two years) Julie, Miss Solomon; Dorcas, Mrs. Rowson; Collette, Miss Green; Matilda, Mrs. Marshall.
A PASTORAL DANCE,
Incidental to the piece, by Miss A. DUPORT, Miss SOLOMON, and Miss HOGG.—First Shepherds, with a Pas Seul, by Miss DUPORT.

ILLUSTRATION 43: Advertisement for *Richard Coeur de Lion* from the *Columbian Centinel*, 21 January 1797.²³⁵

A critic in the *Columbian Centinel* wrote on 25 January 1797:

On Monday's evening a grand Dramatic romance of '*Richard Coeur de Lion*,' was performed at the *Boston Theatre*, for the first time on the continent of *America*.—The audience was brilliant and crowded; the peals of applause, which were frequent during the performance, were instantaneous and unequivocal; and the success of the piece, attested by the general satisfaction, unprecident in the novelties of this season. Its announcement by the Manager for a second representation this evening, was supported by a burst of approbation from every part of the house.

In the preparations, necessary for the performance of the Opéra, the respective talents of Mr. LABARRE and Mr. GULLAGER evinced a decided superiority to any prior exhibition of music or painting; and we presume the amateurs of the fine arts, have never known the Orchestra accompaniments of any Opera in this metropolis, composed with so much genius; nor the scenery and mechanism of a grand stage spectacle designed with so much elegance and invented with so much ingenuity.

The attention and industry of Mons. LABARRE in perfecting the supernumerary vocal performers in their respective chorusses also deserves much credit.—It has heretofore been invariably the attendant fatality of all Operas produced on our stage, that from the inability of the performers, either in the science or numbers, to execute compound music, they never have supported with success a musical dialogue, in which more than three voices were concerned. This imperfection, however, was entirely removed by the performance of Monday evening; for the chorusses, with which the Opera abounds, and all of them difficult and intricate music, were filled throughout with an ample power of voice, and given with a pleasing accuracy of execution.

The merit of the performers, in the characters of the piece, was generally acknowledged to be of a superior kind. The respective drafts on the public patronage were all honored at sight and paid in the sterling ore of genius approbation. As the piece is given out for a second representation, a particular critique on the performers is intended.²³⁶

According to Earl Johnson

the newspapers . . . remarked on the musical portions of this work with music by Grétry, and orchestral accompaniments by Mon. Labarre, that the choruses were well done with plenty of volume and that the orchestra was improved.²³⁷

Christian Gullager (Guldager) (1759–1826), of Danish origin, was a scene painter, and active 1793–1797 at the Federal Street Theatre, that is about the same period as Trille Labarre. He was more known as a painter of portraits and most famous for his portrait of George Washington.

Trille Labarre has left few traces in the archive of the theatre, now kept in the Boston Public Library, but his work in Boston was still remembered many years after his death by the composer, singer, music teacher and music publisher, Benjamin Carr (1768–1831), who in a letter dated 7 December 1821 to John Rowe Parker (1777–1844) particularly mentioned Trille Labarre:

I would wish to add one who resided & died in Boston . . . a frenchman by the name of LaBarr & from good authority I have he was a most excellent & scientific musician and a scholar of Gretry—two matters I can give you from a gentelman [sic] who knew him—in 1796—when there were two theaters open in Boston—the Bands of both joined & on St Cecilias day [22 November] performed a grand Mass of his in the Catholic church, which was a piece composition—and in 1797 he composed the orchestra parts & super-intended the getting up of the grand opera of Richard Coeur de Lion composed by his master (Gretry) and this opera was performed upon a grander scale & more perfect in all its parts than perhaps any other musical performance in the United States.²³⁸

Benjamin Carr arrived, from England, in New England in 1793, the same year as Trille Labarre. Carr started as a ‘music printer & importer’. The cited letter above suggests that Trille Labarre might have studied with André Ernest Modeste Grétry, but as with Haydn there are no other indications of this. We know that Grétry had students in opera composition and that he lived in Paris from 1767, having a successful career as a composer of comic operas.

Trille Labarre’s and Anne Corbet’s last child, Theresa Clementina Trille La Barre, was born on 13 November 1797, just over a month before her father died. She was not baptised until 4 March 1798, probably because of the death of her father:

Eâdem die quarta Martii 1798 baptisata est Theresa Clementina, nata die decima tertia Novembris anni praecedentis, filia Bartholomaei Trille La Barre (defuncti) et Annae Adelaidae Corbet ejus uxoris. PP Claudius Thoüin et Maria Ludovica d’Hatantot.²³⁹

The witnesses were Ange Claude Thoüin, mentioned before, and Marie-Louise Venois d’Hatentot, born Courdemanche, wife of Louis-François-Elizabeth de Venois d’Hatentot (1766–?).

Trille Labarre died on 23 December 1797 in Boston, aged only 39 years old, and he was buried on 26 December the same year:

Die vigesima sexta mensis Decembris 1797, sepultus est Bartholomaeus Trille La Barre, anno aetatis 39, defunctus die 23â.²⁴⁰

The announcement of his death appeared in the *Columbian Centinel* on 27 December 1797: ‘DIED . . . / Monsieur TRILLE LE BARRE, musician, Aet. 39’. Similar notices are found in the *Oracle of the Day* of 30 December 1797: ‘Mons. Trille Le Barre, musician died at Boston at age 39.’, and in the *Boston Gazette and Weekly Republican Journal* on 8 January 1798: ‘DEATHS / In this Town . . . Monsieur Trille Le Barre, Musicien, AEt. 39 . . .’.²⁴¹ The announcement in the *Oracle of the Day* implies that Trille Labarre was known outside Boston. This newspaper was published in Portsmouth, Rockingham, New Hampshire.

D E A T H S.

In this Town—Mrs. Agnes Winner, *Æt.* 63.
 Mrs. Elizabeth Smith, *Æt.* 58, the virtuous Consort of Mr. Henry Smith, Merchant.
 Mr. Warren Goddard, *Æt.* 88.
 Master Christopher Louch Dennis, in the 9th Year of his Age, second Son of Mr. Thomas Dennis, Merchant.
 Mrs. Mary Cutler, *Æt.* 83.
 Monsieur Trille Le Barre, Musician, *Æt.* 39.
 On Tuesday the 18th instant, David Lopez, Esq. His Remains were respectfully entomb'd at Newport (R. I.) the Residence of his most immediate Friends.—In Mr. Lopez were united that happy Asssemblage of social and agreeable Qualities, which, whilst they cause us to mingle our Affections and Esteem with his Friends and Acquaintance, will forever embalm his Memory.

ILLUSTRATION 44: Death notices in the *Boston Gazette and Weekly Republican Journal*, 8 January 1798.

During his stay at the Federal Street Theatre Trille Labarre can be considered as the house composer, and he served at the theatre until his death.²⁴² The Dutch-American musician and composer Peter Albrecht van Hagen Sr (1755–1803) succeeded Trille Labarre around January 1797 in the principal post at the Federal Street Theatre.²⁴³ The theatre was destroyed in a fire in February 1798, but it was rebuilt in the same year.²⁴⁴



ILLUSTRATION 45: *Burning of the Federal Street Theatre*; a goddess (Minerva?) holds a scrolled image of the burning theatre; anonymous undated watercolour in the collection of the Bostonian Society.

As mentioned a 'Spiritual Concert' was performed on 31 May 1798 at the New South Meeting House in Summer Street for the benefit of Francis Mallet, at that time engaged as organist at the Reverend Kirkland's congregation. In the programme of this concert we can find Trille Labarre's *Latin Oratorium* at the end of the first act. This 'oratorio' thus was performed after Trille Labarre's death.²⁴⁵

ACT 1st.

Overture of Esther, composed by Handel
A Chorus 'Before Jehovah's awful throne'
A Song 'Bright Seraphim' (by Handel) Mrs. Graupner
A Quintetto, (a French horn and hautboys,
principals) M. M. Rosier and Graupner
A Duet 'Lovely Peace' (by Handel) Mr. Pick & Mallet
A Latin Oratorio (by desire) composed by Trille La Barre

ACT 2d.

A grand Symphony, composed by Pleyel
A chorus 'When all thy mercies', adapted by Mallet
A Song 'Comfort ye my people' (by Handel) Mr. Ray
A Sonata on the organ Mr. Mallet
A Chorus 'Hallelujah' (by Handel)
Finale, Handel's Coronation

ILLUSTRATION 45: Programme for the 'Spiritual Concert' in Boston, 31 May 1798.²⁴⁶

There are no signs that Trille Labarre ever wished or was interested in returning with his family to his native France. A crucial circumstance in not wanting to return was the anti-emigrant legislation established on 28 March 1793 in France and which:

defined seven categories of émigrés but made little distinction between the intentions of nearly 150,000 French men and women that fled war, terror, and political upheaval during the Revolution. All were deemed 'traitors' and 'unpatriotic' (*impatriotes*) and faced the death penalty upon return to France as well as the confiscation of their property along with other penalties borne by their families. Added to this was the 17 September 1793 legislation that defined the relatives of émigrés 'suspects' before the law.²⁴⁷

Trille Labarre's surviving family is not found in the U.S. census for 1800.

Even if Trille Labarre seems to have been largely unnoticed in his own time in France and in Continental Europe his fame spread to Russia. There is an interesting notice in *Journal d'ariettes avec accompagnement de guitarrre* published in St. Petersburg c.1796–99 which concerning the notation of the music reads:

The composer of the accompaniment to the tunes in this journal, to honour the Ladies and Gentlemen, will continue to compose them in this new way invented by Mr. Trille Labarre famous guitarist, composer, and embraced by all the good artists in this genre.²⁴⁸

Trille Labarre and posterity

Trille Labarre was still remembered in the twentieth century, at least in Boston, as he is referred to in the *Boston Symphony Orchestra Concert Program . . .* of 1922–3.²⁴⁹ Apart from what has already been mentioned, there are few traces of Trille Labarre after his death. His name appears in a guitar manuscript dated 1813: *Recueil d'Airs choisis / Et de Chansons badines, / Arrangées pour la Guitarre. / Port-Maurice le 19. Juin 1813 / Michel, comm.re de Marine / copié*, now kept in Paris.²⁵⁰ The manuscript was copied by one Pierre-François-Joseph Michel.²⁵¹ It contains songs and guitar music by Grétry, Martini, Philidor, Gossec, Porro, Dalayrac, Baudron, La Borde, Monsigny, Paisiello, Duni, Paër and anonymous, some with accompaniments by Porro and one *chanson* by Trille Labarre as well as solo works by Porro, Vidal, Merchi, Boyer. Trille Labarre may have supplied other music for guitar solo or accompaniments, but they are still to be identified.²⁵³ Another manuscript, *Recueil contenant des morceaux de chant (avec accompagnement)*, in the library of Carpentras, contains a Pastoral attributed to Trille Labarre.²⁵³ A *Recueil de chansons galantes* in two manuscript volumes with some unspecified music by Trille Labarre was announced in a bulletin in 1862.²⁵⁴ The locations of these manuscripts are not known.

Conclusions and summary

Barthélemy Trille Labarre's guitar method is a magnificent if rather unnoticed apogee for the five-course or five-string guitar. No guitar method published before, in France or perhaps anywhere, can match Trille Labarre's detailed information and instruction. He is important in the development of a modern notation for the guitar. His numerous arrangements of guitar accompaniments, his many solo pieces for the guitar and other compositions show a restless, intelligent and creative musician. And what a splendid end for the 'baroque guitar', which is also a beginning for the modern guitar! I have put 'baroque guitar' in quotation marks and the attentive reader may have seen that I have avoided this concept throughout this article. In my view, simplified concepts such as 'renaissance' or 'baroque' should be avoided when describing music or, in this context, more specifically, musical instruments. These ideas are too vague and can be misleading. Trille Labarre played and composed for the guitar of his time, which could hardly be labelled 'baroque', in the late eighteenth century, even though it had the same number of courses or strings and tuning as a guitar from the seventeenth century—or indeed the first decade of the nineteenth century, because the five-course or five-string guitar was then still very much alive in France. It is a pity that we have very few larger-scale guitar works by Trille Labarre. With a few exceptions many of his guitar pieces in the song and guitar journals seem more intended simply to fill pages that otherwise would have been left blank.

Few of Trille Labarre's guitar works have been published since his death and his guitar method has not been reproduced or edited since it was first published in the 1790s. It is about time we paid more attention to this interesting person and his musical efforts. I am convinced that more information about Trille Labarre may be discovered through a closer search of archives in Europe, and France in particular, as well as in the USA. There are many gaps to be filled in his biography and there is a need for a comparative study of his method and his music. I can only hope that this article may stimulate curiosity concerning this elusive figure from a relatively unknown, but important, period in the history of the guitar. What happened in France during this period was a prerequisite for the rapid development of the guitar and its enormous popularity during the first decades of the nineteenth century

A more detailed history of the guitar in France during the second half of the eighteenth and beginning of the nineteenth century is still to be written. My research has just scratched the surface of this interesting and vibrant period in the development of the guitar. I am convinced there are many more doors to be opened within this period. The mere fact that it was possible to produce, sell and distribute a daily journal with music for voice and guitar, Leduc's and Trille Labarre's *Journal d'airs Italiens et Français* in the early 1790s is quite astonishing.

CATALOGUE OF WORKS BY BARTHÉLEMY TRILLE LABARRE

Barthélemy Trille Labarre's works with opus numbers are few in number. The most extensive part of his musical output is guitar accompaniments for melodies and song lyrics by other composers and authors. The songs by other composers with his guitar accompaniments are indeed numerous. They are mainly preserved in two periodical music publications (generally called 'journals' in France), which ran for several years. One was the weekly *La muse lyrique Dédinée à la Reine, Recueil d'Airs Avec Accompagnement de Guitarre, à Paris chez Mr. Baillon, Rue du petit Reposoir, Place des Victoires ci devant Rue des petits Champs à la Muse Lyrique No. 51*, of 1787 (surviving incomplete, lacking nos. 1–20, 27 and 29), 1788 (incomplete, lacking no. 20), 1789 (no copy located), and 1790 (only the first issue located). The other was the daily *Journal d'Airs Italiens et Français avec Accompt. de Guitarre, à Paris chez Le Duc, Rue de Roule . . .* from c.1789 to c.1791 (nos. 49–76, 78–143, 145–154, 156–180, 190 and 197).

No copies of the missing numbers have been located but are assumed to include music and arrangements by Trille Labarre. Between the years 1787 and 1791, Trille Labarre was, with very few exceptions, the sole arranger of the guitar accompaniments in these journals. The journal *La muse lyrique* of 1788 is now available at Gallica <https://gallica.bnf.fr>. I am grateful to Jan de Kloe, who provided me with photos of documents from the Archives d'Arenberg, Edingen (Enghien), Thomas F. Heck and Damián Martín Gil.

In most cases the attribution to Trille Labarre is clear, but there are some unattributed pieces possibly by him. The pieces are arranged chronologically by composer and then by publication date. Additional notes by the compiler are within brackets. Original spellings (i.e. *arriettes* instead of *ariettes*) have been retained.

Abbreviations

B-Bc	Conservatoire royal de Bruxelles, Bibliothèque–Koninklijk Conservatorium Brussel, Bibliotheek
B-Earenberg	Archives d'Arenberg, Edingen (Enghien)
Cz-Pnm	Národní muzeum—České muzeum hudby, hudebně-historické oddělení, Praha
F-C	Bibliothèque Inguimbertaine et Musée de Carpentras
F-CH	Bibliothèque du Musée Condé, Château de Chantilly
F-LYm	Bibliothèque municipale, Lyon
F-Pn	Bibliothèque nationale de France, Département de la Musique
GB-Lbl	British Library, London
GB-Ob	Bodleian Library, Oxford
NL-Dhnm	Nederlands Muziek Instituut, Den Haag
NL-Uu	Universiteitsbibliotheek, Utrecht
US-Cn	The Newberry Library, Chicago

WORKS WITH OPUS NUMBERS

Opus 1. Not located. This may, however, be identical with *Arriettes Nouvelles* . . . mentioned on below.

Opus 2. *A LA MUSE LYRIQUE / 5e Année 1788 / ETRENNES DE GUITARRE / Ou Recueil des plus jolies Romances et Couplets qui aient parus dans l'Année 1787 / suivis d'une Sonate avec Accompagnement de Violon obligé et de plusieurs autres Pièces / DEDIÉES / à Monsieur le Marquis de Penotier, / Capitaine de Remplacement au Régiment de Brie / PAR Mr. TRILLE LABARRE. / Oeuvre IIe. Gravé par Mde. Lamy. / Prix 7#. 4s. franc de Port dans tous le Royaume. / A PARIS. / Chez M. BAILLON, Rue de petit Repesoir, près de la Place des victories, / à la Muse Lyrique, No. 51, ci-devant Rue neuve des petits Champs (1788). Location: F-Pn VM7-6259 (pp. 1–21, incomplete) and US-Cn Case 7Q 107 (pp. 1–31). The individual works in this collection are listed separately below.*

Opus 3. Announced in the Naderman Catalogue c.1791 at the price of 9 livres. See Anik Devriès, François Lesure, *Dictionnaire des éditeurs de musique français*, vol. I. Catalogues (Geneva, 1979), no. 165, 1791. This work is not mentioned in Naderman's catalogues 1792–6 nor was it announced in the Parisian press. Not located.

Opus 4. Announced in the Naderman Catalogue c.1791 at the price of 9 livres. See Anik Devriès, François Lesure, *Dictionnaire des éditeurs de musique français*, vol. I. Catalogues (Geneva, 1979), no. 165, 1791. This work is not mentioned in Naderman's catalogues 1792–6 nor was it announced in the Parisian press. Not located.

Opus 5. No references. Not located.

Opus 6. No references. Not located.

Opus 7. *NOUVELLE MÉTHODE / pour / la Guitarre / a l'usage des Personnes qui veulent Apprendre / sans Maître; / Dédiée à S. A. S. / Madame la Princesse / De SALM DICK / par Mr. Trille LA BARRE / Professeur et Compositeur de Musique / Oeuvre VIIe / Prix 12 # / à Paris chez LE DUC, successeur de Mr. de la Chevardiere Rue du Roule à la Croix d'Or au Magasin de Musique et d'Instrumens. No. 6 / Ecrit par Ribière. PN 34 (between 3 October 1792 and 2 November 1794), 82 pp. (?). [The dedication of the work probably refers to Walburga Franziska zu Salm-Reifferscheidt-Dyck (1774–1849). This edition includes a portrait of a guitar player, possibly Trille Labarre. I am grateful to Erik Stenstadvold who provided me with images of this method.] Location: Present location not known, but this work was sold at an auction in France in 2018.*

Variant edition:

NOUVELLE MÉTHODE / Pour la Guitarre / a l'usage des Personnes / qui veulent Apprendre sans Maître / Par / TRILLE LA BARRE / Oeuvre VIIem. / Ecrit par Lefrançois. / Prix 12 # / A Paris chez LE DUC au Magasin de Musique et d'Instrumens Rue Neuve des Petits Champs No. 1286 /

Et Rue du Roule à la Croix d'Or No. 290. PN 10 (1797–99), 82 pp. Location: Cz-Pnm XLII A 246; S-Kenneth Sparr Collection, with overpasted label: *Chez Louis, Marchand de Musique, Rue du Roule à la Croix d'Or No. 6 / Et No. 290*. With the exception of the title page, the lack of the frontispiece portrait and a new plate number (34 instead of 10) it seems as if the same plates from the first edition were used in this edition. However, as the first edition has not been located or seen, except for a few pages, there is some uncertainty in this conclusion. The engraver of the title page may possibly be Louis Lefrançois, *Graveur du Musée français*. The individual pieces of this method are listed separately below.

Opus 8. *RECUEIL / Pour la Guitarre / Ou Leçons graduellement faites pour Perfectionner / les Ecoliers qui ne Chantent pas / PAR / Mr. Trille Labarre / Professeur et Compositeur de Musique / OEUVRE VIIIe / Prix 7#. 4s. / A PARIS / Chez H. Naderman, Luthier Facteur de Harpe Ordinaire du / Service de la Reine, Rue d'Argenteuil Butte St. Roch, à Apollon / Et aux Adresses Ordinaires.* [1791]. Location: J-Gendai Guitar Collection. The only located copy has belonged to Domingo Prat and has many stamps and annotations by him. The individual pieces of this collection are listed separately below.

MUSIC FOR GUITAR SOLO

The following is a list of the identified original works for the guitar only by Trille Labarre. The pieces are arranged chronologically by publication date. Concordances are provided when found.

Allemande. [Concordance: *Vaals. Recueil pour la Guitarre . . .* (1791), Opus 8, no. 3, p. 2. Location: J-Gendai Guitar Collection]

La muse lyrique (1787), no. 22, p. 88. no. 3. Location: S-Kenneth Sparr Collection.

Piece de Guitarre. [Concordance: *Sonata. Recueil pour la Guitarre* (1791), opus 8, no. 11, p. 6. With pencil markings and annotations in opus 8 by Domingo Prat? This work was edited by Prat and published by Romero y Fernandez c.1939–44. Location: J-Gendai Guitar Collection]

La muse lyrique (1787), no. 25, p. 100. Location: S-Kenneth Sparr Collection.

Sentir avec ardeur. Arrangé par Mr. Labarre [The original composer may be Nicolas Dezède (1740?–92). This melody was later used by Ferdinando Carulli in his *Troisième divertissement*. . . , Op. 72]

La muse lyrique (1787), no. 26, p. 104 Location: S-Kenneth Sparr Collection.

Menuet. [Not clearly attributed to Trille Labarre]

La muse lyrique (1787), no. 30, p. 120. Location: S-Kenneth Sparr Collection.

Allemande pr. M. Labarre

La muse lyrique (1787), no. 38, p. 152. Location: S-Kenneth Sparr Collection.

Allemande. [Concordance: *Allemande. Recueil pour la Guitarre . . .* (1791), Opus 8, no. 2, p. 2. Location: J-Gendai Guitar Collection.]

La muse lyrique (1787), no. 39, p. 156. Location: S-Kenneth Sparr Collection.

Prélude ou Caprice par Mr Labarre

La muse lyrique . . . (1787), no. 45, pp. 175-176. Location: S-Kenneth Sparr Collection.

Bourée d'Auvergne arrangé par Mr. le M . . . de P . . . [Concordance: *Alle[gretto]*. *Recueil pour la Guitarre* (1791), Opus 8, no. 22, pp. 14–15. Location: J-Gendai Guitar Collection]

La muse lyrique (1787), no. 46, p. 180. Location: S-Kenneth Sparr Collection.

Romance d'Haydn Varié pour la Guitarre par Mr. Labarre, son Eleve. [Concordances: *Aria con* [4] *variazione. Andante. Recueil pour la Guitarre* (1791), Opus 8, no. 22, pp. 14–15. Location: J-Gendai Guitar Collection. Another version of this music but arranged for song and guitar accompaniment appeared in *La muse lyrique* . . . (1787), no. 45, pp. 173–5. Anthony van Hoboken, *Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis*, Band I (Mainz, 1957), (Gruppe I no. 53, II, p. 95). The Labarre version is not noted by Hoboken.]

La muse lyrique (1787), no. 46, pp. 177–80. Location: S-Kenneth Sparr Collection.

Potpourri Par Mr. Labarre [sic] que l'on peut jouer sur la harpe en mettant les Basse[s] al'octave plus ba[s] / Prix 1# 4s detahe [sic] [Also published separately, *détaché*. The pot-pourri includes:] 1. *Nous n'avons qu'un temps a vivre-Allegretto*. 2. *Waals-Presto*. 3. *Plus tant Jeanne ton prit sa foucille*. 4. *Andante pastorale*. 5. *Une jeune V . . .* 6. *Nous n'avons qu'un temps a vivre*. 7. *Colin disoit a Lise un jour*. 8. *Ceci dema[n]de ma belle-Larghetto*. 9. *And[anti]no pastorale*. 10. *Alleg[ret]to La Pantouffe*. 11. *Wals presto*. 12. *And[anti]no allons donc ma Saur cadette*. 13. *Nous n'avons qu'un temps a vivre-all[egret]to*.

Etrennes de Guitarre (1788), Opus 2, pp. 22–24. Location: US-Cn Case 7Q 10.

Chanson Bachique Aussitôt que la lumiere Avec [4] *Variations.* [Concordance: *Recueil pour la Guitarre* (1791), Opus 8 as no. 29 *Air varié. Moderato. Variations* 1–4, pp. 23–25. Location: J-Gendai Guitar Collection. The original composer and text writer of this piece may be Jean Courtois (1767–1836) born in Longuyon, infantry soldier and later colonel.]

Etrennes de Guitarre (1788), Opus 2, pp. 24–25. Location: US-Cn Case 7Q 107.

Waals Allegro. [Not clearly attributed to Trille Labarre]

La muse lyrique (1788), no. 12, p. 48. Location: F-Pn VM Coirault-854.

Air: du ballet de Panurge [Nor clearly attributed to Trille Labarre. Original music by François Parfaict (1696–1753)?]

La muse lyrique (1788), no. 21, p. 84.. Location: F-Pn VM Coirault-854.

Allemande. [Nor clearly attributed to Trille Labarre]

La muse lyrique (1788), no. 23, p. 92. Location: F-Pn VM Coirault-854.

Piece de guitarre [sic]. Allegro moderato. [Not clearly attributed to Trille Labarre]

La muse lyrique (1788), no. 47, pp. 187–88. Location: F-Pn VM Coirault-854.

Rondo Allegretto. [Concordances: *Rondo Allegretto in Journal d'Airs Italiens et Français avec Ac-compt. de Guitarre*(179-) no. ? p. 104, c.1790; B-Bc 8328; *Rondo. Recueil pour la Guitarre* (1791), Opus 8, no. 13, p. 7. Location: J-Gendai Guitar Collection, The work was edited by

Prat together with No. 11 Sonata and published by Romero y Fernandez c.1939–44.]
La muse lyrique (1788), no. 26, p. 104. Location: F-Pn VM Coirault-854.

Par M. Labarre All[egr]o. [Concordance: *Recueil pour la Guitarre* (1791), Opus 8, no. 5, p. 3.
Location: J-Gendai Guitar Collection]

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 66, p. 372. Location:
B-Bc 8328.

Par M. Labarre Allegretto. [Concordance: *Recueil pour la Guitarre* (1791), Opus 8, no. 10, p. 5.
Location: J-Gendai Guitar Collection]

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 81, p. 468. Location:
B-Bc 8328.

Menuet / Variation.

Recueil pour la Guitarre (1791), Opus 8, no. 1, p. 2. Location: J-Gendai Guitar Collection.

[Untitled]

Recueil pour la Guitarre (1791), Opus 8, no. 4, pp. 2–3. Location: J-Gendai Guitar Collection.

Vaals.

Recueil pour la Guitarre (1791), Opus 8, no. 6, p. 3. Location: J-Gendai Guitar Collection

Allemande.

Recueil pour la Guitarre (1791), Opus 8, no. 7, p. 4. Location: J-Gendai Guitar Collection.

Vaals.

Recueil pour la Guitarre (1791), Opus 8, no. 8, p. 4. Location: J-Gendai Guitar Collection.

Allemande.

Recueil pour la Guitarre (1791), Opus 8, no. 9, p. 5. Location: J-Gendai Guitar Collection.

Allemande.

Recueil pour la Guitarre (1791), Opus 8, no. 14, p. 8. Location: J-Gendai Guitar Collection.

Menuet / Variation.

Recueil pour la Guitarre (1791), Opus 8, no. 15, p. 8. Location: J-Gendai Guitar Collection.

Presto.

Recueil pour la Guitarre (1791), Opus 8, no. 16, p. 9. Location: J-Gendai Guitar Collection.

And[ant]e con Variazioni.

Recueil pour la Guitarre (1791), Opus 8, no. 16, p. 9. Location: J-Gendai Guitar Collection.

Menuet / Variation.

Recueil pour la Guitarre (1791), Opus 8, no. 18, pp. 10–11. Location: J-Gendai Guitar Collection.

Polonaise.

Recueil pour la Guitarre (1791), Opus 8, no. 19, p. 11. Location: J-Gendai Guitar Collection.

Rondo Allegretto. Recueil pour la Guitarre (1791), Opus 8, no. 20, p. 12. Location: J-Gendai Guitar Collection.

Sonata. [With pencil markings and annotations by Domingo Prat? This work was edited by Prat and published by Romero y Fernandez c.1939–44.]

Recueil pour la Guitarre (1791), Opus 8, no. 21, pp. 12–13. Location: J-Gendai Guitar Collection.

Menuet avec variation.

Recueil pour la Guitarre (1791), Opus 8, no. 23, p. 16. Location: J-Gendai Guitar Collection.

Menuet. Variations 1–4.

Recueil pour la Guitarre (1791), Opus 8, no. 24, pp. 16–17. Location: J-Gendai Guitar Collection.

Pa[s]torale avec variations 1–3.

Recueil pour la Guitarre (1791), Opus 8, no. 25, pp. 18–19. Location: J-Gendai Guitar Collection.

Menuet. Variations 1–2.

Recueil pour la Guitarre (1791), Opus 8, no. 26, pp. 19–20. Location: J-Gendai Guitar Collection.

Aria con variazione 1–3. All[egr]o

Recueil pour la Guitarre (1791), Opus 8, no. 27, pp. 20–21. Location: J-Gendai Guitar Collection.

Minuetto. Moderato. / Variation.

Recueil pour la Guitarre (1791), Opus 8, no. 28, pp. 22–23. Location: J-Gendai Guitar Collection.

Air varié. Variations 1–4. Andantino.

Recueil pour la Guitarre (1791), Opus 8, no. 30, pp. 23–27. Location: J-Gendai Guitar Collection.

Presto.

Recueil pour la Guitarre (1791), Opus 8, no. 31, pp. 28–29. Location: J-Gendai Guitar Collection.

Vaals. Poco presto.

Journal d'Airs Italiens et Français avec Accompt. de Guitarre. 179-, no. 117, p. 684. Location: B-Bc 8328; B-Earenberg I 944.

Allemande.

Journal d'Airs Italiens et Français avec Accompt. de Guitarre. 179-, no. 120, p. 708. Location: B-Bc 8328.

Musette.

Nouvelle Methode Pour la Guitarre / Petites pièces de Musique A l'usage des personnes qui ne chantent pas. 179-, p. 78. Location: Cz-Pnm XLII A 246; S-Kenneth Sparr Collection.

Menuet. Ne quittez la 1.re Pon

Nouvelle Methode Pour la Guitarre / Petites pièces de Musique A l'usage des personnes qui ne chantent pas. 179-, p. 78. Location: Cz-Pnm XLII A 246; S-Kenneth Sparr Collection.

Allemande. 2e P.on.

Nouvelle Methode Pour la Guitarre / Petites pièces de Musique A l'usage des personnes qui ne chantent pas. 179-, p. 78. Location: Cz-Pnm XLII A 246; S-Kenneth Sparr Collection.

Menuet

Nouvelle Methode Pour la Guitarre / Petites pièces de Musique A l'usage des personnes qui ne chantent pas. 179-, p. 79. Location: Cz-Pnm XLII A 246; S-Kenneth Sparr Collection.

Allemande

Nouvelle Methode Pour la Guitarre / Petites pièces de Musique A l'usage des personnes qui ne chantent pas. 179-, p. 79. Location: Cz-Pnm XLII A 246; S-Kenneth Sparr Collection.

Pastorale

Nouvelle Methode Pour la Guitarre / Petites pièces de Musique A l'usage des personnes qui ne chantent pas. 179-, p. 79. [This work may be identical with *une pastorale de Trille Labarre* in F-C 1034, not seen; *Catalogue général des manuscrits des bibliothèques publiques de France. Départements. Carpentras*, tome XXXIV (Paris, 1901), p. 562.] Location: Cz-Pnm XLII A 246; S-Kenneth Sparr Collection.

MUSIC FOR TWO GUITARS COMPOSED BY TRILLE LABARRE

Menuet pour deux guitarrre [sic].

La muse lyrique (1788), no. 43, pp. 171–2. Location: F-Pn VM Coirault-854.

MUSIC FOR GUITAR AND VIOLIN COMPOSED BY TRILLE LABARRE

Sonate pour la Guitarre, avec Accompagnement d'un Violon obligé. [Also published separately, *détaché*]

Etrennes de Guitarre (1788), Opus 2, pp. 26–9. Location: US-Cn Case 7Q 107.

Andante con espressione [Violin with guitar accompaniment]

Etrennes de Guitarre (1788), Opus 2, pp. 30. Location: US-Cn Case 7Q 107.

Rondo Allegretto [Guitar with violin accompaniment]

Etrennes de Guitarre (1788), Opus 2, pp. 31. Location: US-Cn Case 7Q 107.

SONGS WITH BASSO CONTINUO ACCOMPANIMENT COMPOSED BY TRILLE LABARRE

ARRIETTES NOUVELLES, / par Mr. LA BARRE, Maître de Musique Vocale et de Guittarre. / À AMSTERDAM, / Chez la Veuve MARKORDT et FILS Marchands de Musique à la Salle d'Estampes au haut de L'escalier de la Bourse [after 10 April 1781 to 1785], 4 pp. [This may perhaps be Trille Labarre's Opus 1.] Location: NL-Dhnm 22 F 68 (1).

Contents:

Je ne vois plus L'amante que j'adore . . . Arriettes nouvelles p. 1 [Concordance: NL-Uu Hs. 20 A 8 fol, pp. 111–112].

Andantino Con Espressionne Vous exigéz belle climène ce qu'on ne peut vous . . . Arriettes nouvelles, p. 2.

Minore / un poco Adagio Si jamais aimable bergere votre coeur avoit soupiré. . . Arriettes nouvelles, p. 3

Allegretto Pres de cette onde pure je reviens chaque jour . . . Arriettes nouvelles p. 4

SONGS COMPOSED BY AND WITH GUITAR ACCOMPANIMENT BY TRILLE LABARRE

Paroles et Accompagnet. De Mr. Labarre. / Pour toi seul je respire . . . La muse lyrique (1787), no. 23, pp 91–92. Location: S-Kenneth Sparr Collection.

Air par L'Auteur de L'Accompagnet. Mr. Labarre. / Sur la verte fougère . . . La muse lyrique (1787), no. 24, pp 93–5. Location: S-Kenneth Sparr Collection.

*Paroles par Mr. D*** / Un jour le Dieu mâlin . . . [Doubtful work, not clearly attributed to Trille Labarre but probably with his guitar accompaniment.] La muse lyrique* (1787), no. 24, pp 96. Location: S-Kenneth Sparr Collection.

*Paroles de Mlle B** / L'Amour est doux . . . Musique de Mr. Labarre La muse lyrique* (1787), no. 25, pp 97–9. Location: S-Kenneth Sparr Collection.

*Paroles de Mlle B** / Viens goûter ma Lisette. . . Accopagnemt. De Mr. Labarre. [Doubtful work, not clearly attributed to Trille Labarre but with his guitar accompaniment.] La muse lyrique* (1787), no. 26, pp 101–3. Location: S-Kenneth Sparr Collection.

L'Air par L'Auteur de L'Accompagnement Mr. Labarre / Vous dont les yeux La muse lyrique (1787), no. 28, pp 109–11. Location: S-Kenneth Sparr Collection.

*Paroles de Made. B***. Musique de Mr. Labarre / De-vois-je amour . . .*
La muse lyrique (1787), no. 28, pp 111–12. Location: S-Kenneth Sparr Collection.

*Air: Paroles de Dom B*** Musique et Accompt. Par Mr. Trille Labarre / Pour un Berger . . .*
La muse lyrique (1787), no. 36, pp 141–2. Location: S-Kenneth Sparr Collection.

L’Air par l’Auteur de l’accompagt. Mr. Labarre / Tu m’aime mon cher Silvandre . . .
La muse lyrique (1787), no. 48, pp 189–90. Location: S-Kenneth Sparr Collection.

Romance de la Pastorale d’Estelle Air par l’Auteur de l’Accompagnement Mr. Trille Labarre / Ah! S’il est donc votre village . . . [Text: Jean-Pierre Claris de Florian (1755–94) *Estelle, roman pastorale* (Paris, 1788) p. 106.]
La muse lyrique (1788), no. 14, pp. 53–5. Location: F-Pn VM Coirault-854.

[A separate edition, published by Baillon, of texts from Jean-Pierre Claris de Florian’s novel *Estelle, roman pastorale* with music and accompaniments by Trille Labarre was advertised in *La muse lyrique* (1788), nos. 31, 34 and 37 at a price of 9 livres and also in *Affiches, annonces et avis divers su Dauphin* 22 May 1789. No copy of this edition has been located, but a hint of its existence is found among the music bought for the Counts and siblings Joseph and Franz Joseph August zu Salm-Reifferscheidt-Dyck. See the present author’s article ‘Barthélemy Trille Labarre—Addenda’].

Romance guerriere d’Estelle Musique de Labarre / C’est un Français qui chante Gaston, le sort de la Patrie . . . [Text: Jean-Pierre Claris de Florian (1755–94), *Estelle, roman pastorale* (Paris, 1788) p. 197.]
La muse lyrique (1788), no. 21, pp, 81–3. Location: F-Pn VM Coirault-854.

Andantino. Par Labarre / Colin se plainte de ma rigueur . . . [Concordance: *Il est bon de s’entendre / Colin se plaint de ma rigueur . . . Nouvelle Methode Pour la Guitarre . . .* 179-, p. 74. Cz-Pnm XLII A 246; Location: S-Kenneth Sparr Collection]
La muse lyrique (1788), no. 27, pp, 105-107. F-Pn VM Coirault-854.

Allegretto. / Dans ma pauvre chaumière . . . Accompagnem. par Mr. Labarre
La muse lyrique (1788), no. 27, pp, 107–8. F-Pn VM Coirault-854.

Allegretto Gay Par Mr. Labarre. / Laisse la sur l’herbe . . .
La muse lyrique (1788), no. 36, pp. 143–4. Location: F-Pn VM Coirault-854.

Bérgère All[egre]tto [Mus]ique [et Accomp]agnement [p]ar Mr. [Tril]le Labarre / Dans le foret . . .
La muse lyrique (1788), no. 45, pp. 179–80. Location: F-Pn VM Coirault-854.

Avis aux Novices. [An]dan[ti]no. Musique par Mr. Trille Labarre / L’amour dans son joli . . .
La muse lyrique (1788), no. 46, pp. 181–3. Location: F-Pn VM Coirault-854.

*Air: Par l’Auteur de l’Accompagnement. Paroles de Mr. Tr*** / Gratoso Ritournelle / Peut-on vanter l’indifférence . . .*
Etrennes de Guitarre (1788), Opus 2, p. 2. Location: F-Pn VM7-6259 and US-Cn Case 7Q 107.

Couplets adressés à Made. L. L. par l'Auteur de la Musique / Gratoso Ritournelle / Fait mon bonheur tranquille . . .

Etrennes de Guitarre (1788), Opus 2, p. 3. Location: F-Pn VM7-6259 and US-Cn Case 7Q 107.

*Air: par l'Auteur de l'Accompagnement. Paroles de Mr. Tr** / Gratoso Ritournelle / Je la voyois la gentille Egérie . . .*

Etrennes de Guitarre (1788), Opus 2, p. 4. Location: F-Pn VM7-6259 and US-Cn Case 7Q 107.

*Air: par l'Auther de l'Accompagnement paroles de Mr. Tr** / Andantino / Lise la rose du Hameau . . .*

Etrennes de Guitarre (1788), Opus 2, p. 5. Location: F-Pn VM7-6259 and US-Cn Case 7Q 107.

*Air: par l'Auteur de l'Accompagnement Paroles de Mr. Tr** / Andantino / Lise a Licas disoit-je . . .*

Etrennes de Guitarre(1788), Opus 2, pp. 6–7. Location: F-Pn VM7-6259 and US-Cn Case 7Q 107.

Air: par l'Auteur de l'Accompagnement / Allegretto Ritournelle / Hier au soir en revenant . . .

Etrennes de Guitarre (1788), Opus 2, p. 8. Location: F-Pn VM7-6259 and US-Cn Case 7Q 107.

Allegretto / Au déclin du jour . . .

Etrennes de Guitarre (1788), Opus 2, p. 9. Location: F-Pn VM7-6259 and US-Cn Case 7Q 107.

*Air: par l'Auteur de l'Accompagnement Paroles de Don B*** / Romance Andante / Doris n'est plus*

Etrennes de Guitarre (1788), Opus 2, pp. 10–11. Location: F-Pn VM7-6259 and US-Cn Case 7Q 107.

Romance par Mr. Léonard [Nicolas-Germain Léonard (1744–93)] / Allegretto Ritournelle / Une jeune bergère les yeux baignés de pleure . . .

Etrennes de Guitarre (1788), Opus 2, pp. 12–13. Location: F-Pn VM7-6259 and US-Cn Case 7Q 107.

Allegretto Ritournelle / Quand je suis seule je m'ennuye quand il vient . . .

Etrennes de Guitarre (1788), Opus 2, pp. 14–15. Location: F-Pn VM7-6259 and US-Cn Case 7Q 107.

*Paroles de Mlle. B*** Andantino Ritournelle / Petits Oiseaux cessez votre ramage . . .*

Etrennes de Guitarre (1788), Opus 2, pp. 16–17. Location: F-Pn VM7-6259 and US-Cn Case 7Q 107.

*Les chefs-d'oeuvre de la musique et de la poésie lyrique, ou nouvelles feuilles avec accompagnement de guitare, par M. Trille Labarre, professeur de guitare et de chant. Prix 6 s. Chez l'auteur, rue du Petit Reposoir n° 51 / chez Goujon, Md de musique, cour du Palais royal. [Announced on 13 June 1789 in *Affiches, annonces et avis divers . . .* and in *Journal de la Librairie . . .* according to Anik Devriès-Lesure, *L'édition musicale dans la presse parisienne au XVIIIe siècle. Catalogue des annonces* (Paris, 2005), 509]. Not located.*

L'Enfant Nouveau Né Musique et Accompt. Par Mr. Trille Labarre / Quand l'amour n'a quit la cythere...

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 102, pp. 585–8. Location: B-Bc 8328; B-Earenberg I 944.

La Lettre Brulée / Vous m'ordonnez de la bruler . . .
Nouvelle Methode Pour la Guitarre (179-), p. 75. Location: Cz-Pnm XLII A 246; S-Kenneth Sparr Collection.

La Villageoise / Un jour Lisette alloit aux champs . . .
Nouvelle Methode Pour la Guitarre (179-), p. 76. Location: Cz-Pnm XLII A 246; S-Kenneth Sparr Collection.

Canzonnetta. L'Empire de l'Amour / Je rends les coeurs de nos fillettes . . .
Nouvelle Methode Pour la Guitarre (179-), p. 77. Cz-Pnm XLII A 246; Location: S-Kenneth Sparr Collection.

Chanson. Guitarre par Mr. la barre. / Trop d'argens, trop d'amour, trop de raison, au vrai bonheur...
Recueil d'Airs choisis / Et de Chansons badines, / Arrangées pour la Guitarre. / Port-Maurice le 19. Juin 1813 / Michel, comm.re de Marine, pp. 47-48; Location: F-Pn Res VM Coirault-14.

SONGS WITH FLUTE/VIOLIN AND GUITAR ACCOMPANIMENT BY TRILLE LABARRE

Guglielmi, Pietro Alessandro (1728–1804)

Aria dell'a Pastorella Nobile Del Sigr. Guglielmi / Flute ou Violon Guitarre / Se reno raggio . . . Ce jour heureux . . . [La pastorella nobile. Naples, 19 April 1788] *Accompt. Par Mr. Trille Labarre Journal d'Airs Italiens et Français avec Accompt. de Guitarre.* (179-), no. 75, pp. 409–16. Location: B-Bc 8328.

SONGS BY OTHER COMPOSERS WITH GUITAR ACCOMPANIMENT BY TRILLE LABARRE

The following is a list of the identified original composers of works with guitar accompaniments by Trille Labarre. The pieces are ordered by composer and then publication date. When identified the original title and first performance date of staged works are noted in brackets. As Trille Labarre seems to have been careful about claiming authorship it seems unlikely that the many anonymous works are composed by him.

Anfossi, Pasquale (1727–97)

Cavatina Del Geloso in Cimento / Malgre son humeur fiere . . . L'inglese mio signore . . . [Il geloso in cimento o la vedova galante. Vienna, 25 May 1774] . . . *Accompt. Par Mr. Trille Labarre Journal d'Airs Italiens et Français avec Accompt. de Guitarre* (179-), no. 160, pp. 977–84. Location: B-Bc 8328.

Anfossi, Pasquale (1727–97) and **Cambini, Giuseppe Maria Gioacchino** (1746–1825)

Air Du Tuteur Avare / Le moyen de s'en dessendre . . . [Tuteur Avare. Paris, 15 March 1787] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 176, pp. 1053–60. Location: B-Bc 8328.

Anonymous

La réflexion tardive. Romance. Paroles de Mr. [François] *Leprevost d'Exmes* [1729–93]. / *Profitions tous deux . . .* [Text possibly from *Le Nouveau spectateur, ou Examen des nouvelles pièces de théâtre*, Paris (1770)]

La muse lyrique (1787), no. 23, pp. 89–90. Location: S-Kenneth Sparr Collection.

Andantino. Paroles et Accompagnet. De Mr. Labarre / Pour toi seul je respire . . .

La muse lyrique (1787), no. 23, pp. 91–2. Location: S-Kenneth Sparr Collection.

*Paroles par Mr. *** / Un jour le Dieu mâlin . . .* [Accompaniment not clearly attributed to Trille Labarre]

La muse lyrique (1787), no. 24, p. 96. Location: S-Kenneth Sparr Collection.

La sourde Oreille. / Un soir Cadet tout plein de flamme . . . Accompagt. de Mr. Labarre

La muse lyrique (1787), no. 36, pp. 143–4. Location: S-Kenneth Sparr Collection.

Air et Paroles de Mr. L . . . / Une abeille l'amour . . . Accompagnemt. de Mr. Labarre

La muse lyrique (1787), no. 42, pp. 167–8. Location: S-Kenneth Sparr Collection.

Montagnarde Auvergnate / Viendra tu pas toi . . . Accompagnemt. de Mr. Trille Labarre

La muse lyrique (1788), no. 2, pp. 5–6. Location: F-Pn VM Coirault-854.

Paralléler de l'amitié et de l'amour / De l'Amour et de l'Amitié . . . [Accompaniment not clearly attributed to Trille Labarre]

La muse lyrique (1788), no. 3, p. 12. Location: F-Pn VM Coirault-854.

Le Moment heureux / Songez amans que trop d'ardeur . . . Accompagnet. par Mr. Labarre

La muse lyrique (1788), no. 11, pp. 43–4. Location: F-Pn VM Coirault-854.

Le Coureur de Nuit / Quand le sommeil s'empare . . . Accompagt par Mr. Labarre

La muse lyrique (1788), no. 12, pp. 45–7. Location: F-Pn VM Coirault-854.

Air / Doux souvenir console ma tristesse . . . Accompagt par Mr. Trille Labarre

La muse lyrique (1788), no. 13, p. 52. Location: F-Pn VM Coirault-854.

Le Philosophe moderne / J'entends par tout l'homme se plaindre . . . Accompagt par Mr. Labarre

La muse lyrique (1788), no. 14, p. 56. Location: F-Pn VM Coirault-854.

Air / Un soir d'été . . . Accompagt par Mr. Labarre

La muse lyrique (1788), no. 18, pp. 71–72. Location: F-Pn VM Coirault-854.

- La Musette / Fuyons cette rive . . . Accompagnement par Mr. Labarre*
La muse lyrique (1788), no. 19, pp. 73–5. Location: F-Pn VM Coirault-854.
- Air / Comment veux tu . . . Accompagnement par Mr. Labarre*
La muse lyrique (1788), no. 19, pp. 76–8. Location: F-Pn VM Coirault-854.
- Romance / Sur le seine de Victoire . . . [Accompaniment not clearly attributed to Trille Labarre]*
La muse lyrique (1788), no. 22, p. 87. Location: F-Pn VM Coirault-854.
- L'absence. Romance / Petits oiseaux cessez votre ramage . . . Accompagnet. par Mr. Labarre*
La muse lyrique (1788), no. 22, pp. 95–6. Location: F-Pn VM Coirault-854.
- Romance / Mille fois j'avais fait serment . . . Accompt. par Mr. Labarre*
La muse lyrique (1788), no. 29, pp. 114–16. Location: F-Pn VM Coirault-854.
- Le Pèlerin D'amour / Habitant de tout l'univers . . . Accompt. par Mr. Trille Labarre*
La muse lyrique (1788), no. 31, pp. 121–2. Location: F-Pn VM Coirault-854.
- Romance / Aux cousins tant de notre enfance . . . Accompt. par Mr. Trille Labarre*
La muse lyrique (1788), no. 31, pp. 122–4. Location: F-Pn VM Coirault-854.
- Le Médecin Utile / L'Amour ce petit drille . . . Accompt. par Mr. Trille Labarre*
La muse lyrique (1788), no. 32, pp. 125–8. [Page 127 wrongly paginated]
 Location: F-Pn VM Coirault-854.
- La Bergère Ingénue / Si je recherche la parure . . . Accompt. par Mr. Trille Labarre*
La muse lyrique (1788), no. 37, pp. 145–6. Location: F-Pn VM Coirault-854.
- Le Petit bruit / Hier, au soir amathémire . . . Accompt. par Mr. Trille Labarre*
La muse lyrique (1788), no. 37, pp. 147–8. Location: F-Pn VM Coirault-854.
- Le Pêcheur / Sour l'ormeau déclin . . . Accompt. par Mr. Trille Labarre*
La muse lyrique (1788), no. 38, pp. 149–50. Location: F-Pn VM Coirault-854.
- Ne soyez qu'un fidèle . . . Accompt. par Mr. Trille Labarre*
La muse lyrique (1788), no. 39, pp. 151–2. Location: F-Pn VM Coirault-854.
- Air / Monsieur Colas soyez plus sage . . . Accompt. par M. Trille Labarre*
La muse lyrique (1788), no. 40, pp. 159–60. Location: F-Pn VM Coirault-854.
- Air / Ô vous! Champêtres violettes . . . Accompt. Par Mr. Trille Labarre*
La muse lyrique (1788), no. 41, pp. 161–2. Location: F-Pn VM Coirault-854.
- Les quinze ans / Lise a quinze ans . . . Accompt. par Mr. Trille Labarre*
La muse lyrique (1788), no. 41, pp. 163–4. Location: F-Pn VM Coirault-854.
- Les craintes d'un amant absent de sa maitresse / Plaintive melodie . . . Accompt. par Mr. Trille Labarre*
La muse lyrique (1788), no. 42, pp. 165–8. Location: F-Pn VM Coirault-854.

Le Malin Corps / Tians j'tel'disons . . . Accompagnement par Mr. Trille Labarre
La muse lyrique (1788), no. 45, pp. 177–9. Location: F-Pn VM Coirault-854.

Les Adieux de la Presidente de Trouvel au Comte de Valmont; dans les Liaisons dangereux. / Toi que j'aimois que j'aime encore écoute écoute mon dernier aveu . . . [Text by Pierre Ambroise François Choderlos de Laclos (1741–1803) from his novel *Les Liaisons dangereuses, ou Lettres recueillies dans une société, & publiées pour l'instruction de quelques autres* (Amsterdam, 1782). This piece is not noted in Marie Cornaz, *Inventaire complet du fonds musical des archives privées de la famille d'Arenberg à Enghien*. <http://www.arenbergfoundation.eu/pdf/InventaireRBM.pdf> (consulted 4/11/2017)]
La muse lyrique (1790), no. 1, pp. 1–4. Location: B-Earenberg I 944.

Pastorale / Du moment ou paroît l'aurore . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 56, pp. 321–4. Location: B-Bc 8328.

Romance / La jeune simple Lisette . . . Accompt. Par Mr. Trille Labarre [Concordance: NL-Uu Hs. 20 A 8 fol]
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 58, pp. 333–40.
Location: B-Bc 8328.

Lise l'autre jour naviguait . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 72, pp. 393–6.
Location: B-Bc 8328.

Air D'ariane / Grec a pai ses votre couroux . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 76, pp. 417–24.
Location: B-Bc 8328.

Romance / Ô toi qui fuis amie . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 81, pp. 465–7.
Location: B-Bc 8328.

Romance / Faut-il donc que tous les hommes . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 86, pp. 493–6.
Location: B-Bc 8328.

Romance du Pauvre Jacques / Pauvre Jacques que quand j'étais près de toi . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 93, pp. 533–6.
Location: B-Bc 8328.

Romance / Quand l'amitié devient . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 96, pp. 553–6.
Location: B-Bc 8328.

Romance / Rends moi ton coeur . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre. (179-), no. 99, pp. 573–6.
Location: B-Bc 8328.

Romance Paroles et Musique de Madame. De R. / Cruelle! Ô toi . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 100, pp. 577–80.
Location: B-Bc 8328.

Romance De Mme. La Mse. De B de faublas Paroles de Mme. La Mse. De B. / Laisse laisse coumes larmes . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 101, pp. 581–4.
Location: B-Bc 8328.

Romance / Loin de toi ma félicie . . . [Text possibly by Jean-Pierre Claris de Florian (1755–94)]
Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 104, pp. 597–600.
Location: B-Bc 8328.

Romance / Tu plains mes jours . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 106, pp. 609–12.
Location: B-Bc 8328.

Romance / Au sein de l'indifférence . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 107, pp. 613–16.
Location: B-Bc 8328.

Romance / Lise voudrait se rendre . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 108, pp. 617–20.
Location: B-Bc 8328.

Andantino / Jeunes beautés je vous supplie . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 115, pp. 665–8.
Location: B-Bc 8328.

Le Mouton et le Basier / La petite jeannette . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 136, pp. 805–8.
Location: B-Bc 8328; B-Earenberg I 944.

Air / Ceroit-ce une foiblesse au printems . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 142, pp. 833–6.
Location: B-Bc 8328.

Romance / Si nous vivions comme vivoit nos peres . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 148, pp. 865–8.
Location: B-Earenberg I 944.

Romance Paroles de l'auteur de Werther / Mélancolie est au fond de mon coeur . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 149, pp. 869–76.
Location: B-Bc 8328

Le Jaloux Romance Pastorale / L'hiver désole la campagne . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 167, pp. 1013–16.
Location: B-Bc 8328; F-CH Mus 362.

Air / Je ne vois plus l'amant . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 168, pp. 1017–20.
Location: B-Bc 8328

Bach, Johann Christian (1735–82)

Air del Sigr. Chri.san Bach / Ah! Si votre ame est attendrie . . . Accompagnement de Mr. Trille Labarre
La muse lyrique (1788), no. 1, pp. 1_3. Location: F-Pn VM Coirault-854.

Baland, Monsieur

Air de Mr. Baland / Une faveur Lisette . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 60, pp. 341–4. Location:
B-Bc 8328; B-Earenberg I 944.

Beauvarlet-Charpentier, Jacques-Marie (1766–1834)

Chanson anacréontique. Paroles de Mr. Charon. Musique de Mr. Beauvarlet-Charpentier fils. / Dans nos bois accordant . . . Accompagnement de Mr. Labarre
La muse lyrique (1788), no. 23, pp. 89–91. Location: F-Pn VM Coirault-854.

Beaumarchais, Pierre-Augustin Caron de (1732–99)

Romance de Mr. de Beaumarchais / Comme j'aimois . . . Accompagnement de Mr. Trille Labarre
La muse lyrique (1788), no. 46, pp. 183–4. Location: F-Pn VM Coirault-854.

Beffroy de Reigny, Louis-Abel (1757–1811)

Ronde de Nicodème dans la Lune Musique et paroles du Cousin Jacques / Colinette au bois . . .
[*Nicodème dans la lune*, ou *La Révolution pacifique*, Paris, 7 November 1790, music may be composed by Leblanc] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 134, pp. 789–92.
Location: B-Bc 8328.

Ronde de Nicodème dans la Lune Musique Paroles et Musique du Cousin Jacque / L'autre jour la p'tite Isabelle . . . [*Nicodème dans la lune*, ou *La Révolution pacifique*, Paris, 7 November 1790, music may be composed by Leblanc] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 141, pp. 825–32.
Location: B-Bc 8328.

Air De L'histoire Universelle / Mon dieu mon dieu mon dieu . . . [L'histoire universelle. Paris, 1790]
Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 161, pp. 985–8.
Location: B-Bc 8328.

Air De L'histoire Universelle / Déjà l'astre de la lumiere . . . [L'histoire universelle, Paris, 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 162, pp. 989–92.
Location: B-Bc 8328.

Air De L'histoire Universelle / Croissez mes chers petits enfants le chagrin . . . [L'histoire universelle, Paris, 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 163, pp. 993–6.
Location: B-Bc 8328.

Air De L'histoire Universelle / Un jour en pas . . . [L'histoire universelle, Paris, 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 164, pp. 997–1000.
Location: B-Bc 8328.

Air des Capucins. Chanson paysanne du Cousin Jacques / Jeun' fillettes prenais grade. Accompagnement par Mr. Trille Labarre.
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 190.
Location: GB-Lbl Music Collections B.362.b.(169.)

Bianchi, [Francesco (1752–1810)]

Ariette Del Sigr. Bianchi / Ti lascio mio bene . . . Je pars on m'en train, Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 80, pp. 453–64.
Location: B-Bc 8328.

Air Del Sigr. Bianchi / Dans la saison des ses beaux jours . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 105, pp. 601–8.
Location: B-Bc 8328.

Aria Della Villanella Rapita / Mi perdo si mi perdo . . . Oui, c'en est fait . . . [La villanella rapita, Venice, 1783] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 110, pp. 625–36.
Location: B-Bc 8328.

Romance Del Sigr. Bianchi / Ma douce et tendre amie . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 131, pp. 769–72.
Location: B-Bc 8328; B-Earenberg I 944.

Air Della Villanella Rapita / Sans Mandine . . . Nellas ciarti . . . [La villanella rapita, Venice, 1783] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 156, pp. 937–48.
Location: B-Bc 8328.

Blin de la Codre, François

Air De Mr. Blin de la Codre / Dans un bois solitaire . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 54, pp. 357–60.
Location: B-Bc 8328; F-Pn VM28-865.

*Romance Musique de M. Blin de la Codre / Adieux riches Coteaux ... Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 73, pp. 397–400.
Location: B-Bc 8328.*

Bonneuil, Michele de (1748–1829)

*Air de Mme Bonneuil / J'aime a convoiter un baiser . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 50, pp. 293–6.
Location: B-Bc 8328.*

*Air de Mme Boneuil [sic] / Astre brillant . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 83, pp. 473–6.
Location: B-Bc 8328.*

*Air de Mme Bonneuil / Dans les cieux que de tristesse . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 113, pp. 657–60.
Location: B-Bc 8328*

Bruni, Antonio Bartolomeo (1757–1821)

*Ariette De Spinette et Marini / Ah quel ta page dans la maison . . . [Spinette et Marini ou La
Leçon conjugale, Paris, 21 June 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 178, pp. 1065–72.
Location: B-Bc 8328.*

*Rondo De Spinette et Marini / Du bonheur la trompeuse . . . [Spinette et Marini ou La Leçon
conjugale, Paris, 21 June 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 179, pp. 1073–80.
Location: B-Bc 8328.*

Bury fils, Bernard de (1720–85)

*Air par M. Bury / Agnes croyoit qu'avant vingt ans . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 65, pp. 361–4.
Location: B-Bc 8328.*

Cambini, Giuseppe Maria Gioacchino (1746–1825)

*Air De Colas et Colette / Plus d'une femme suit l'usage . . . [Colas et Colette, Paris, ?20/28 June
1788] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 70, pp. 385–8. Location:
B-Bc 8328. [See **Anfossi, Pasquale**].*

César, Pierre-Antoine (17?–1809?)

*Air De Mr. César / J'ai tout perdu . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 68, pp. 377–80.
Location: B-Bc 8328.*

Champein, Stanislas (1753–1830)

Air de Florette et Colin / Je serai donc bientôt la femme de mon amant . . . [Florette et Colin, Paris, 7 July 1787] *Accompagnement par Mr. Labarre*

La muse lyrique (1787), no. 37, pp. 145–6. Location: S-Kenneth Sparr Collection.

Vaudeville de Florette et Colin Opera de Mr. Champain. / Tout le monde aspire . . . [Florette et Colin, Paris, 7 July 1787] *Accompagnement par Mr. Labarre*

La muse lyrique (1787), no. 37, pp. 147–8. Location: S-Kenneth Sparr Collection.

Romance de Lanval et Viviane / Souvent un erreur . . . [Lanval et Viviane ou Les fées et les chevaliers, Paris, 13 September 1788] *Accompagnemnt. par Mr. Trille Labarre*

La muse lyrique (1788) no. 34, pp. 135–6. Location: F-Pn VM Coirault-854.

Chapelle, Pierre-Daniel-Augustin (1750–1822)

Chanson musique de Mr. Chapelle / Je connois un pays charmant . . . *Accompagt. Par Mr. Labarre*

La muse lyrique (1788), no. 2, pp. 6–8. Location: F-Pn VM Coirault-854.

Chardiny, Louis-Armand (1755–93)

Ariette de Nouvelle Oedipe. Musique de M. Chardiny / La gentille Annette . . . [Oedipe à Colone, Versailles, 4 January, 1786]. Also attributed to Sacchini, Antonio Maria Gasparo Gioacchino. See below! *Accompagnement par Mr. Labarre*

La muse lyrique (1787), no. 37, pp. 147–8. Location: S-Kenneth Sparr Collection.

Air De l'Amant Sculpteur / Je ne suis plus dans l'age . . . [L'Amant Sculpteur, Paris, 1790] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 129, pp. 761–4. Location: B-Bc 8328.

Air De l'Amant Sculpteur / Il n'est point de jour . . . [L'Amant Sculpteur, Paris, 1790] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 130, pp. 765–8. Location: B-Bc 8328.

Chansonnette Musique de M. Chardiny / Annette aimait le beau Colin . . . [L'Amant Sculpteur, Paris, 1790] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 137, pp. 809–12. Location: B-Bc 8328

Air De l'Amant Sculpteur / Badinons sola . . . [L'Amant Sculpteur, Paris, 1790] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 145, pp. 845–52. Location: B-Bc 8328.

Cimarosa, Domenico (1749–1801) See Mengozzi, Bernardo

Rondeau De l'Italienne in Londra / Une amante infortunée . . . [L'Italiana a Londres, Rome, 22 December 1778]. Accompt. Par Mr. Trille Labarre

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179–), no. 133, pp. 777–88.

Location: B-Bc 8328.

Cubières-Palmézeaux, Michel Chevalier de (1752–1820)

Romance avec accompagnement de M. Tille [sic] Labarre

La muse lyrique (1790), no. 2, pp. 5–? Location: No copy located, but it was announced in *Annonces de bibliographie moderne ou Catalogue raisonnée et analytique des Livres nouveaux*, tome premier (Paris, 1790), p. 208.

Dalayrac, Nicolas (1753–1809)

Air de la Nègresse / J'ai fui l'amour . . . [La Nègresse, ou le Pouvoir de la reconnaissance, Paris, 1787]

Accompagnement de Mr. Labarre

La muse lyrique (1788), no. 5, pp. 17–18. Location: F-Pn VM Coirault-854.

Air d'Azémia / Aussitôt que je l'aperçois . . . [Azémia ou les Sauvages, Paris, 17 October 1786]

Accompagnement par Mr. Labarre

La muse lyrique . . . (1787), no. 39, pp. 153–6. Location: S-Kenneth Sparr Collection.

Air d'Azémia / Ah! que je sens d'impatence . . . [Azémia ou les Sauvages, Paris, 17 October 1786]

Accompagnement par Mr. Labarre

La muse lyrique (1788), no. 3, pp. 9–11. Location: F-Pn VM Coirault-854.

L'Enmui de la Solitude Musique de Mr. Daleyrac / Irison un soir sous la soudrette . . . Accompagnement de Mr. Labarre

La muse lyrique (1788), no. 7–8, pp. 30–2. Location: F-Pn VM Coirault-854.

Air de Sargine / Si l'Hymen a quelques douceurs . . . [Sargines ou L'Elève de l'amour, Paris, 14 May 1788] Accompagnement par Mr. Labarre

La muse lyrique (1788), no. 25, pp. 97–100. Location: F-Pn VM Coirault-854.

Air de Sargine / Regards vifs et jolis ... [Sargines ou L'Elève de l'amour, Paris, 14 May 1788] Accompagnement de Mr. Labarre

La muse lyrique (1788), no. 28, pp. 101–3. [109–111. Wrongly numbered in the print. The issue number 26 changed to 28] Location: F-Pn VM Coirault-854.

Air de Renaud D'ast / Comment gouter quelque repos . . . [Renaud d'Ast, Paris, 19 July 1787]

Accompt. par Mr. Trille Labarre

La muse lyrique (1788), no. 40, pp. 157–8. Location: F-Pn VM Coirault-854.

Air de Sargines / Toujours à ma pensée . . . [Sargines ou L'Elève de l'amour, Paris, 14 May 1788]

Accompt. par Mr. Labarre

La muse lyrique (1788), no. 43, pp. 169–71. Location: F-Pn VM Coirault-854.

Air de Sargines / Voyez une fille a quinze ans . . . [Sargines ou L'Elève de l'amour, Paris, 14 May 1788] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 52, pp. 305–8.
Location: B-Bc 8328.

Air De La Dot / Dans le bosquet . . . [La Dot, Fontainebleau, 8 November 1785] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 71, pp. 389–92.
Location: B-Bc 8328.

Air de la Soiree Orageuse / Il est un amusement . . . [La Soirée orageuse Paris, 29 May 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 123, pp. 737–40.
Location: B-Bc 8328.

Air de la Soiree Orageuse / Chantons l'amour . . . [La Soirée orageuse, Paris, 29 May 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 124, pp. 741–4.
Location: B-Bc 8328.

Air de la Soiree Orageuse / Vous me plaignez . . . [La Soirée orageuse, Paris, 29 May 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 125, pp. 745–8.
Location: B-Bc 8328.

Air de la Soiree Orageuse / Fillet les fillettes . . . [La Soirée orageuse, Paris, 29 May 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 126, pp. 749–52.
Location: B-Bc 8328.

Aria Musique de M. Dalairac / Helas! C'est près de vous . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 165, pp. 1001–8.
Location: B-Bc 8328.

Désaugiers, Marc Antoine (1772–1827)

Romance de Jeannette et Lucas de Mr. / Loin de moi la peine cruelle . . . [Jeannette et Lucas ou Le Secrétaire de sa prétendue, Paris, 18 February 1788] Accompagnement par Mr. Labarre
La muse lyrique (1788), no. 11, pp. 41–42. Location: F-Pn VM Coirault-854.

Air de Jeannette et Lucas Opera de Mr. Desaugiers / Que ne suis-je encor au Village . . . [Jeannette et Lucas ou Le Secrétaire de sa prétendue, Paris, 18 February 1788] Accompagnement par Mr. Labarre
La muse lyrique (1788), no. 15, pp. 57–8. Location: F-Pn VM Coirault-854.

Rondo de Jeannette et Lucas / J'ai perdu ma douce amie . . . [Jeannette et Lucas ou Le Secrétaire de sa prétendue, Paris, 18 February 1788] Accompagnement par Mr. Labarre
La muse lyrique (1788), no. 17, pp. 65–8. Location: F-Pn VM Coirault-854.

Romance de Jeannette et Lucas / Je soupire nuit et jour . . . [Jeannette et Lucas ou Le Secrétaire de sa prétendue, Paris, 18 February 1788] Accompagnemt. par Mr. Trille Labarre
La muse lyrique (1788), no. 34, pp. 133–4. Location: F-Pn VM Coirault-854.

Deshayes, Prosper-Didier (c.1740–1815)

Air du Faux Serment / Colin est jeune . . . [Le Faux serment ou La Matrone de Gonesse, Paris, 31 December 1785] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 61, pp. 345–8.
Location: B-Bc 8328.

Dreux, René-Joseph (?–1787)

Air Par Mr.Dreux / Tendre amitié . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 87, pp. 497–500.
Location: B-Bc 8328

Romance Musique par M. Dreux / Amour sous ton empire . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 152, pp. 901–4.
Location: B-Bc 8328.

Evelard, Monsieur

Chansonnette Musique de M. Evelard / Assis dessus l'herbette Licas . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 139, pp. 817–20.
Location: B-Bc 8328; B-Earenberg I 944.

Fischietti, Domenico (1725?–1810?)

Aria del Sigr. Fischetti / Se da mor se di contento . . . A ma joie a mon delire . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 79, pp. 445–52.
Location: B-Bc 8328.

Grétry, André-Erneste-Modeste (1741–1813)

Duo de Silvain / Dans le sein d'un père . . . [Silvain, Paris, 19 February 1770] Accompagnement par Mr. Labarre
La muse lyrique (1788), no. 9–10, pp. 33–40. Location: F-Pn VM Coirault-854.

Air d'Amphitryon / A Venus disoit Junon . . . [Amphitryon, Versailles, 15 March 1786] Accompagnement par Mr. Trille Labarre
La muse lyrique (1788), no. 29, pp. 113–40. Location: F-Pn VM Coirault-854.

Ronde. Du Rival Confident / L'âge sçu borner . . . [Le rival confident, Paris, 27 July 1788] Accompagnement Par Mr. Trille Labarre
La muse lyrique (1788), no. 30, pp. 117–20. Location: F-Pn VM Coirault-854.

La Prise de Tabac du Comte d'Albert / Quand j'entends un homme sensé, Accompt. de Mr. Trille Labarre La muse lyrique (1788), no. 36, pp. 125–6. Location: F-Pn VM Coirault-854.

Air de Pierre [sic] Le Grand / En célébrant un Empereur . . . [Pierre le grand, Paris, 13 January 1790] Accompt. Par Mr. Trille Labarre Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 53, pp. 309–12. Location: B-Bc 8328.

Vaudeville de Pierre Le Grand / Jadis un célèbre Empereur . . . [Pierre le grand, Paris, 13 January 1790] Accompt. Par Mr. Trille Labarre Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 143, pp. 837–40. Location: B-Bc 8328.

Grétry, Lucille (1772 -90)

Romance du mariage D'antonio / Je ne croyais pas vous déplaire . . . [Le mariage d'Antonio, Paris, 29 July 1786] Accompt. Par Mr. Trille Labarre La muse lyrique (1788), no. 44, pp. 173–6. Location: F-Pn VM Coirault-854.

Haydn, Joseph (1732–1809)

Romance du Fat dupé. Chantée par Mr. Bordier Musique d'Haydn. / Je ne vous dirai . . . Accompagnement de Mr. Labarre [Anthony van Hoboken, Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis, Band I (Mainz, 1957), (Gruppe I no. 53, II, p. 95). The Labarre version is not noted by Hoboken.]

La muse lyrique (1787), no. 45, pp. 173–5. Location: S-Kenneth Sparr Collection.

Romance d'Haydn Tirée de la Symphonie intitulé la Reine de france. / De l'amour je reçus la loi . . . Accompt. par Mr. Trille Labarre [Anthony van Hoboken, Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis Band I (Mainz, 1957), 66 (Gruppe I no. 85, II, p. 147). The Labarre version is not noted by Hoboken.]

La muse lyrique (1788), no. 35, pp. 137–40. Location: F-Pn VM Coirault-854.

Chanson. L'amant qui frappe a la porte de sa maitresse Par J Haydn / Eh! Quoi personne ici . . . Accompagnement Par Mr. Trille. Labarre [Anthony van Hoboken, Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis Band I (Mainz, 1957), 66 (Gruppe XXVIa, p. 249). The Labarre version is not noted by Hoboken.]

La muse lyrique (1788), no. 35, pp. 189–90. Location: S-Kenneth Sparr Collection.

Hinner, Philipp Joseph (1754–18--)?

*Paroles de Mlle. B** Accompagnement. De Mr. Labarre / Viens goûter ma Lisette . . .*

La muse lyrique (1787), no. 26, pp. 101–3. Location: S-Kenneth Sparr Collection.

Jadin, Louis-Emmanuel (1768–1853)

Air De Joconde Musique Par M. Jadin / Papillons infideles . . . [Joconde. Paris, 14 September 1790] Accompt. Par Mr. Trille Labarre

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 159, pp. 969–76.
Location: B-Bc 8328.

Janson, Jean-Baptiste, dit l'aîne (1742–1803)

Romance D'Estelle / Dans cette aimable solitude . . . / [Text: Jean-Pierre Claris de Florian (1755–94). *Estelle, roman pastorale* (Paris, 1788) p. 81] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 84, pp. 477–80.
Location: B-Bc 8328.

Kauchlitz (Colizzi), Johann Andreas (c.1742–1808)

Air par Mr. Colizzi / Hier ceuillant la violette las . . . Accompag. de Mr. Labarre
La muse lyrique (1788), no. 2, p. 4. Location: F-Pn VM Coirault-854.

Kozeluch, Leopold (1747–1818)

Chanson Par M.M. Kozeluch et le Meteyer / Le petit dieu de Gnide . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 140, pp. 821–4.
Location: B-Bc 8328; B-Earenberg I 944.

Kreutzer, Rodolphe (1766–1831)

Air de Paul et Virginie / De ta main tu cueille le fruit . . . [Paul et Virginie, Paris, 15 January 1791]
Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 169, pp. 1021–8.
Location: B-Bc 8328.

Air de Paul et Virginie / Quand toi s'en vas de la caze adie . . . [Paul et Virginie, Paris, 15 January 1791]
Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 170, pp. 1029–32.
Location: B-Bc 8328.

La Borde (Laborde), Jean-Benjamin-François de (1734–94)

Romance Des Epreuves de Lamour / Sur le borde d'une onde . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 177, pp. 1061–4.
Location: B-Bc 8328.

Laujon, Pierre (1727–1811)

Romance du Couvent / Latrait qui fuit chérir . . . [Le couvent, ou, Les fruits du caractère et de l'éducation, comédie, 16 April 1790] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 90, pp. 521–4.
Location: B-Bc 8328.

Air du Couvent / Nos plaisirs sont légers . . . [Le couvent, ou, Les fruits du caractère et de l'éducation, comédie, 16 April 1790] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 91, pp. 525–8.
Location: B-Bc 8328.

Lefebure, Louis Antoine (1700?-63)

Air Par Mr. Lefebure / Lieux charmants . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 92, pp. 529-32.
Location: B-Bc 8328.

Leblanc, ? (c.1750?-1827)

Air De la Folle Gageure / Pour toi du plus tendre . . . [La folle gageure, 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 171, pp. 1033-6.
Location: B-Bc 8328.

Vaudeville De la Folle Gageure / Mes bons amis . . . [La folle gageure, 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 172, pp. 1037-40.
Location: B-Bc 8328.

Vaudeville Du Berceau D'Henri IV / Depuis quelque tems . . . [Le Berceau d'Henri IV, Paris, 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 173, pp. 1041-4.
Location: B-Bc 8328.

Air Du Berceau D'Henri IV / Pourquoi n'ai-je encor que treize ans . . . [Le Berceau d'Henri IV, Paris, 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 174, pp. 1045-8.
Location: B-Bc 8328.

Ariette Du Berceau D'Henri IV / Dans ces lieux comme au village . . . [Le Berceau d'Henri IV, Paris, 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 180, pp. 1081-8.
Location: B-Bc 8328.

See **Beffroy de Reigny, Louis-Abel!**

Lemoyne, Jean-Baptiste (1751-96)

Hypolite a son pere. Air de Phedre / Si votre amitié . . . [Phèdre, Fontainebleau, 26 October 1786] La muse lyrique (1787), no. 21, pp. 81-4. Location: S-Kenneth Sparr Collection.

Ariette des Pommiers et le Moulin / ah! le beau tems . . . [Les Pommiers et le moulin Paris, 22 January 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 74, pp. 401-8.
Location: B-Bc 8328.

Air de Louis IX / Du français asservi . . . [Louis IX en Egypte, Paris, 15 June 1790] Accompt. Par Mr. Trille Labarre

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 117, pp. 681–3.
Location: B-Bc 8328; B-Earenberg I 944.

Air de Louis IX / Je veux réparer leurs malheurs . . . [Louis IX en Egypte, Paris, 15 June 1790]
Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 118, pp. 685–92.
Location: B-Bc 8328.

Romance de Louis X / Oui ma mère ma tendre mère . . . [Louis IX en Egypte, Paris, 15 June 1790]
Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 119, pp. 693–700.
Location: B-Bc 8328; B-Earenberg I 944.

Duo de Louis X / Ô prince aimable . . . [Louis IX en Egypte, Paris, 15 June 1790] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 120, pp. 701–7.
Location: B-Bc 8328; B-Earenberg I 944.

Rondo des Pommiers et le Moulin / On danse bien à la ville . . . [Les Pommiers et le moulin, Paris, 22 January 1790] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 127, pp. 753–60.
Location: B-Bc 8328.

Air De Nephté / O toi que j'ai perdu . . . [Nephté, Paris, 15 December 1789] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 135, pp. 793–804.
Location: B-Bc 8328.

Air De Nephté / Belle Nephté . . . [Nephté, Paris, 15 December 1789] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 146, pp. 853–60.
Location: B-Bc 8328.

Air des Pommiers et le Moulin / Que peut craindre ma belle . . . [Les Pommiers et le moulin, Paris, 22 January 1790] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 151, pp. 889–900.
Location: B-Bc 8328.

Majo, Gian Francesco di (1732–70)

Aria Del Sgr. Majo / Sono insponde . . . Sur les flots vages . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 57, pp. 325–32.
Location: B-Bc 8328.

Martín y Soler, Vicente (1754–1806)

Duetto D'ella Cosa Rara Del Sr. Martini / Oublions nos alarmes . . . Pace caro mio spouse . . . [Una cosa rara, ossia Bellezza ed onestà, Vienna, 17 November 1786] *Accompagnement Par Mr. Trille Labarre.*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 197, pp. 1197–1208.
Location: Librairie Hérodote Jean-Louis Ceccarini, Paris, France.

Martini, Jean Paul Egide (1741–1816)

Romance de Mr. Martini / L'amour est un enfant . . . Accompagnement par Mr. Labarre
La muse lyrique (1788), no. 4, pp. 13–14. Location: F-Pn VM Coirault-854.

Air de Mr. Martini / Loin du hameau . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 55, pp. 317–24.
Location: B-Bc 8328.

Air de Mr. Martini / Daigne accueil charmant bouton de rose . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 138, pp. 813–16 [misprinted 186]. Location: B-Bc 8328.

Méhul, Etienne-Nicolas (1763–1817)

Air D'Euphrosine ou le tyran Corrigé / Mes pastoreux mes jouvencelles . . . [Euphrosine ou Le Tyran corrigé, Paris, 4 September 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 153, pp. 905–16.
Location: B-Bc 8328.

Air D'Euphrosine / Quand le comte se met à table . . . [Euphrosine ou Le Tyran corrigé, Paris, 4 September 1790] Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 154, pp. 917–28.
Location: B-Bc 8328.

Mengozzi, Bernardo (1758–1800)

Rondo de l'Italienne à Londres par Mr. Mengozzi / Si tu me quitte . . . Se m'abandonni . . . [L'Italiana a Londres, Rome, 22 December 1778] Accompagnement par Mr. Labarre [This may be a rondo inserted in Domenico Cimarosa's (1749–1801) opera.]
La muse lyrique (1788), no. 7–8, pp. 25–9. Location: F-Pn VM Coirault-854.

Aria De Gli Schiave per amore / Chi mi mostra . . . [Gli Schiave per amore, Paris, 1790] Accompt. par Mr. Trille Labarre
La muse lyrique (1788), no. 39, pp. 153–6. Location: F-Pn VM Coirault-854.

Méteyer, Monsieur de. See **Kozeluch, Leopold**

Morreno, Signor

Aria del Signor Morreno / Quand mon ame . . . Accompt. par Mr. Trille Labarre
La muse lyrique (1788), no. 33, pp. 129–32. Location: F-Pn VM Coirault-854.

Mondonville, Jean-Joseph Cassanéa de (1711–72)

Le Serment inutile. Romance / La belle Alcimadure . . . [Daphnis et Alcimadure, Fontainebleau, 4 November 1754]
La muse lyrique (1787), no. 22, pp. 85–8. Location: S-Kenneth Sparr Collection.

Paisiello, Giovanni (1740–1814)

Duo de Roy Théodore à Venise / Vous dont les âmes sentent . . . [Le Roi Théodore à Venise, Vienna, 23 August 1784; Paris, 1786] *Accompagnement par Mr. Labarre*

La muse lyrique (1787), no. 41, pp. 161–4. Location: S-Kenneth Sparr Collection.

Rondo de Roi Théodore à Venise / Comment pouvoir détruire . . . [Le Roi Theodore à Venise, Vienna, 23 August 1784, Paris, 1786]

La muse lyrique (1787), no. 47, pp. 185–8. Location: S-Kenneth Sparr Collection.

Air du Marquis de Tulipano / Pauvre d'a tours riches . . . [Le Marquis de Tulipano, Paris, 28 January 1789,] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 49, pp. 289–92.

Location: B-Bc 8328

Air du Philosophe Imaginaire / S'il est tel que je pense . . . [Gli astrologi immaginari / Le philosophe imaginaire, St Peterburg, 14 February 1779] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 97, pp. 557–64.

Location: B-Bc 8328; B-Earenberg I 944.

Air du Philosophe Imaginaire / Pour moi lorsque j'envisage . . . [Gli astrologi immaginari / Le philosophe imaginaire, St Peterburg, 14 February 1779] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 98, pp. 565–72.

Location: B-Bc 8328.

Air du Philosophe Imaginaire / Oui tendre amour . . . [Gli astrologi immaginari / Le philosophe imaginaire, St Peterburg, 14 February 1779] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 103, pp. 598 [misprint, should be 589]–596. Location: B-Bc 8328.

Air D'il Barbieri D'I Siviglia del Sigr. Paisièllo / Saper bra mate . . . Vous l'ordonnez . . . [Il barbieri di Siviglia / Le barbier de Séville, Versailles, 1781; Paris, 1787] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 175, pp. 1049–52.

Location: B-Bc 8328

Piccinni, Niccolò (1728–1800)

Aria del Signor Piccini / Amants qui vous plaignez . . . *Accompagnement de Mr. Labarre*

La muse lyrique . . . (1787), no. 33, pp. 129–32. Location: S-Kenneth Sparr Collection.

Air de Pénélope / Il est affreux . . . [Pénélope, Fontainebleau, 2 November 1785] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 85, pp. 481–92.

Location: B-Bc 8328.

Aria de la Molinarella / Agitato in tante pene . . . Plein du trouble [La molinarella, Naples, Autumn 1789] *Accompt. Par Mr. Trille Labarre*

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 90, pp. 509–20.

Location: B-Bc 8328.

Aria de Démophon / Agitato in tante pene . . . Plein du trouble [Démophon, Paris, 22 September 1789] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 94, pp. 537–48.
Location: B-Bc 8328.

Air de Démophon / Ah! que sa présence . . . [Démophon, Paris, 22 September 1789] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 95, pp. 542–52.
Location: B-Bc 8328.

Aria Del Sigr. Piccini / Viene il mio seno . . . Dieu du repose . . . *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 114, pp. 661–4.
Location: B-Bc 8328.

Pleyel, Ignace (1757–1831)

Romance de Playel [sic] / Ô toi qui m'est si chere . . . *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 150, pp. 877–88.
Location: B-Bc 8328.

Poirier, Abbé

Romance de l'abbé Poirier / Silvandre épris d'une Bergere . . . *Accompt par Mr. Labarre*
La muse lyrique (1787), no. 30, pp. 117–20. Location: S-Kenneth Sparr Collection.

*L'heureuse nuit. Paroles de Mr. F*** et Musique de Mr. L'Abbé Poirier.* [Accompaniment not clearly attributed to Trille Labarre]
La muse lyrique (1787), no. 34, p. 136. Location: S-Kenneth Sparr Collection.

Poisson de La Chabeaussière, Ange-Étienne-Xavier (1752–1820)

Le Rival genereux. Musique de Mr. de la Chabeaussiere / Je ne puis aimer qu'Adèle . . . *Accompagne-ment par Mr. Labarre*
La muse lyrique (1788), no. 4, pp. 14–16. Location: F-Pn VM Coirault-854.

Propiac chevalier de, Catherine-Joseph-Ferdinand Girard (1759–1823)

Air Des Trois Déesses Rivales / J'ai vu près de mon asyle . . . [Les Trois déesses rivales ou le double jugement de Pâris, Paris, 28 July 1788] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 62, pp. 349–52.
Location: B-Bc 8328; GB-Ob Harding Mus. J 188.

Air de la Fausse Paysanne / Maman craint . . . [La Fausse Paysanne ou L'Heureuse Inconséquence. Paris, 26 March 1789] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 82, pp. 469–72.
Location: B-Bc 8328.

Air De Dardanus / Arrachez de mon coeur . . . [Dardanus, Paris, 18 September 1784] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 63, pp. 353–6.
Location: B-Bc 8328.

Rasetti, Amadée (1759–99)

Air de Mr. le Chevaer. De Rasetti / Les Dieux ne formerent . . . [Accompaniment not clearly attributed to Trille Labarre]
La muse lyrique (1787), no. 35, pp. 137–8. Location: S-Kenneth Sparr Collection.

Rey, Jean-Baptiste (1734–1810)?

Air Du Double Mariage / Quand au coeur d'une fillette . . . [Le double mariage ou la fête publique., 1763] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 166, pp. 1009–12.
Location: B-Bc 8328.

Rigel, Henri Joseph (1741–99)

Air d'Aline et Zamorin / La Rose exprime son ardeur . . . [Aline et Zamorin ou L'Amour turc, Paris, 26 September 1786] [Accompaniment not clearly attributed to Trille Labarre]
La muse lyrique (1787), no. 35, pp. 137–8. Location: S-Kenneth Sparr Collection.

Ariette d'Azélie Musique de Mr Rigel / Une volupté douce . . . [Azélie, Paris, 4 July 1790] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 111, pp. 637–48.
Location: B-Bc 8328.

Air D'Azélie Musique de Mr Rigel / Cher amant . . . [Azélie, Paris, 4 July 1790] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 112, pp. 649–56.
Location: B-Bc 8328.

Ariette d'Azélie Musique de Mr Rigel / Doux ruisseaux . . . [Azélie, Paris, 4 July 1790] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 121, pp. 709–20.
Location: B-Bc 8328.

Rocas, Monsieur

Romance Paroles de Mr. Lebrun Musique par Mr. Rocas / Quoi tu crains tendre Silvie . . . [Accompaniment not clearly attributed to Trille Labarre]
La muse lyrique (1788), no. 5, pp. 19–20. Location: F-Pn VM Coirault-854.

Le lever d'Aurore Paroles de Mr. Le Prieur Musique par Mr. Rocas / Quel spectacle qu'un beau matin . . . [Accompaniment not clearly attributed to Trille Labarre]
La muse lyrique (1788), no. 6, pp. 21–2. Location: F-Pn VM Coirault-854.

Romance l'Amant timide Musique par Rocas / Pour soumettre mon ame . . . [Accompaniment not clearly attributed to Trille Labarre]

La muse lyrique (1788), no. 6, pp. 23–4. Location: F-Pn VM Coirault-854.

Romance d'Estelle Musique de Mr. Rocas / Je vais donc quitter . . . [Text: Jean-Pierre Claris de Florian (1755–94). *Estelle, roman pastorale* (Paris, 1788) p. 54] *Accompagnemnt. par Mr. Labarre*

La muse lyrique (1788), no. 13, pp. 49–51. Location: F-Pn VM Coirault-854.

L'Amant abandoné. Romance. Paroles de Mr. Demarseilter de Viratieres Musique par Rocas / Oiseaux temoins de mon ivresse . . . [Accompaniment not clearly attributed to Trille Labarre]

La muse lyrique (1788), no. 15, pp. 59–60. Location: F-Pn VM Coirault-854.

Romance d'Estelle / Que j'aime avoir les Hirondelles à ma fenêtre . . . / [Music not clearly attributed to Rocas. Text: Jean-Pierre Claris de Florian (1755–94). *Estelle, roman pastorale* (Paris, 1788) p. 60] *Accompagnement par Mr. Labarre*

La muse lyrique (1788), no. 18, pp. 69–71. Location: F-Pn VM Coirault-854.

Romance d'Estelle / Dans cette aimable solitude . . . / [Text: Jean-Pierre Claris de Florian (1755–94). *Estelle, roman pastorale* (Paris, 1788) p. 81] *Accompagnement par Mr. Labarre.*

La muse lyrique (1788), no. 24, pp. 93–5. Location: F-Pn VM Coirault-854.

Romance d'Estelle / Adieu charmantes Bergeres . . . / [Music not clearly attributed to Rocas or Trille Labarre. Text: Jean-Pierre Claris de Florian (1755–94). *Estelle, roman pastorale* (Paris, 1788) p. 127.]

La muse lyrique (1788), no. 26, pp. 101–3. Location: F-Pn VM Coirault-854.

Rose, Abbé

Air de l'Abbé Rose / Oui c'est en vain . . . Accompagnement de Mr. Labarre.

La muse lyrique (1787), no. 42, pp. 165–6. Location: S-Kenneth Sparr Collection.

Sacchini, Antonio Maria Gasparo Gioacchino (1730–86)

Air du nouvelle Oedipe / Dans nos champs . . . [Oedipe à Colone, Versailles, 4 January 1786] Accompt. Par Mr. Labarre.

La muse lyrique (1787), no. 35, pp. 138–40. Location: S-Kenneth Sparr Collection.

Air De Dardanus / Arrachez de mon coeur . . . [Dardanus, Paris, 18 September 1784] Accompt. Par Mr. Trille Labarre

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 63, pp. 353–6. Location: B-Bc 8328.

Air D'Oedipe a Collone / Ce n'est pas pour moi . . . [Oedipe à Colone, Versailles, 4 January 1786] Accompt. Par Mr. Trille Labarre

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 66, pp. 365–71. Location: B-Bc 8328.

Duo D'Evelina / Ah! daignez daignez . . . [Arvire et Evelina, Paris, 29 April 1788] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 122, pp. 721–36.
Location: B-Bc 8328.

Salieri, Antonio (1750–25)

Le Commencement, le Milieu et la Fin Air du Tanare / Colin voulut à Perinette . . . [Tanare, Paris, 8 June 1787] *Accompt. Par Mr. Trille Labarre*
La muse lyrique (1788), no. 47, p. 185. Location: F-Pn VM Coirault-854.

Sarti, Giuseppe (1709–1802)

Romance d'Hélène et Francisque / Hélas on fait un triste mariage . . . [Les noces de Dorine, ou Hélène et Francisque, Versailles, August 1786] [Accompaniment not clearly attributed to Trille Labarre] *La muse lyrique* (1788), no. 28, p. 104–[112. Wrongly paginated in print].
Location: F-Pn VM Coirault-854.

Aria: del Sig.^r Sarti / Largo Ritournelle / Quitter ce qu'on aime . . . *Accompt. Par Mr. Trille Labarre*
La muse lyrique (1787), no. 43–4, pp 169–76. Location: S-Kenneth Sparr Collection.
Etreennes de Guitarre (1788), Opus 2, pp. 18–21. F-Pn VM7-6259 and US-Cn Case 7Q 107.

Air D'elle nozze di Dorina / Un dia volino . . . D'un trait perfide . . . [Fra i due litiganti il terzo gode, Milan, 14 September 1782] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 51, pp. 297–304.
Location: B-Bc 8328.

Romance d'Hélène et Francisque / Qui n'aimeront pas hélène . . . [Les noces de Dorine, ou Hélène et Francisque, Versailles, August 1786] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 54, pp. 313–16.
Location: B-Bc 8328.

Aria del Sigr. Bertoni nelle Gelosie villanel / La verginella me la rosa . . . Une bergere qu'amour inspire . . . [Le gelosie villane, Venice, November 1776] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 67, pp. 373–6.
Location: B-Bc 8328.

Rondo D'elle Nozze di Dorina / Senza il caro . . . Loin de toi cher . . . [Fra i due litiganti il terzo gode, Milan, 14 September 1782] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 116, pp. 669–80.
Location: B-Bc 8328.

Rondo del'le Nozze di Dorina / Che gioia che contento . . . Quel charme inexprimable . . . [Fra i due litiganti il terzo gode, Milan, 14 September 1782] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 157, pp. 949–60.
Location: B-Bc 8328.

Aria Del Sigr. Sarti / Prends pitié de ma souffrance . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 158, pp. 961–8.
Location: B-Bc 8328.

Simon, Louis-Victor (1753–1820)

Air et Paroles de Mr. Simon / Viens Bergère . . . Accompagnement Par Mr. Labarre
La muse lyrique (1788), no. 16, pp. 61–2. Location: F-Pn VM Coirault-854; F-LYm Chomarat A 6303.

Paroles et Musique de Mr. Simon / L'amour sur la jeune Cécile . . . [Accompagnement not clearly attributed to Trille Labarre]

La muse lyrique (1788), no. 22, pp. 84–6. Location: F-Pn VM Coirault-854.

St. Martin, Monsieur De

Romance de M. De St. Martin / La jeune Azëla m'est bien chere . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 132, pp. 773–6.

Location: B-Bc 8328; B-Earenberg I 944.

Tapray, Jean-François (1738–1810/1819)

Romance. Musique De M. Tapray / Cinq ans a que trouvai ma Delphine . . . Accompt. Par Mr. Trille Labarre

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 145, pp. 845–52.

Location: B-Bc 8328.

Tarchi, Angelo (1760?–1814)

Aria del Sigr. Tarchi / Se il rigor d'auver . . . Si du sort la loi . . . Accompt. Par Mr. Trille Labarre
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 78, pp. 433–44.

Location: B-Bc 8328.

Vernes, François (1765–1834)

L'Hermite. Romance de Mr. Vernes fils / Au fond d'un bois . . . Accompagnement par Mr. Labarre.

La muse lyrique (1787), no. 48, pp 189–90.

Vogel, Johann Christoph (1756–88)

Air De Démophon / Cher enfant les malheurs . . . [Démophon, Paris, 22 September 1789] Accompt. Par Mr. Trille Labarre

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 88, pp. 501–8.

Location: B-Bc 8328.

Air de Mr. Vogel / Ecoutez cet oiseau . . . Accompt. Par Mr. Trille Labarre

Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 109, pp. 621–4.

Location: B-Bc 8328.

Air De La Toison Dor / Viens donc finir . . . [La Toison d'or, Paris, 5 September 1786] *Accompt. Par Mr. Trille Labarre*
Journal d'Airs Italiens et Français avec Accompt. de Guitarre (179-), no. 69, pp. 381–4.
Location: B-Bc 8328.

KEYBOARD MUSIC

The Prise of the Bastille. [Performed at a concert in Newburyport on 18 November 1794. *Impartial Herald*, 14 November 1794, page 3.] No other information and not located.

A French Song, with variations. [Performed at a concert in Newburyport on 18 November 1794.] *Impartial Herald*, 14 November 1794, page 3. No other information and not located.

The March of the God of Love. [Performed at a concert in Newburyport on 18 November 1794.] *Impartial Herald*, 14 November 1794, page 3. No other information and not located.

Concerto. [Performed at a concert in Newburyport on 18 November 1794.] *Impartial Herald*, 14 November 1794, page 3. No other information and not located.

Ma chere amie. [Performed at a concert in Newburyport on 18 November 1794.] *Impartial Herald*, 14 November 1794, page 3. No other information and not located.

Ca ira. [Most probably an arrangement by Trille Labarre of this emblematic song with the music based on an anonymous tune, *Carillon nationale*. Performed at a concert in Newburyport on 18 November 1794.] *Impartial Herald*, 14 November 1794, page 3. No other information and not located.

CHORAL MUSIC

Grand Masse. [Performed in the Roman Catholic Church in Boston on 22 November 1796. Reference: Peter Leavenworth, *Musical Episodes from "Accounting for Taste: The Early American Music Business and Secularization in Music Aesthetics, 1720–1825"* <http://www.americanantiquarian.org/Seminars0708/leavenworth.pdf> (consulted 19/2/2014).] No other information and not located.

Latin Oratorio. [Performed posthumously at a 'Spiritual Concert' at the New South Meeting House in Summer Street, Boston on 31 May 1798. Reference: Oscar George Theodore Sonneck, *Early Concert Life in America (1731–1800)* (New York, 1949), p. 307.] No other information and not located.

DOUBTFUL WORKS

There are a few doubtful works one of which Sonneck attributes to Trille Labarre:

Set of Mons. Labasses Quadrilles, as danced at his Academy & quadrille parties, with their proper figures by M. Mann, arranged for the piano forte, by Mr. Mallet. Boston, Published by G. Graupner & sold for him by John Ashton, No. 197 Washington st.

[182-] 1 p. 1., 3 p. 35 x 25 cm. Engraved ornamental title-page. MWA [American Antiquarian Society, Worcester, Mass. USA].²⁵⁵

Sonneck further notes:

Set of Mons. Labasses[!] quadrilles. Arranged for the piano forte by Mr. Mallet. Labasse apparently stands for Labarre. This and the fact that ‘Mallet, Francis, musician,’ appears in the Boston directories for 1796 and 1800 renders it probable that the collection (in A. A. S.) was published before the nineteenth century . . .

Sonneck’s attribution to Trille Labarre is most probably wrong.²⁵⁶ There was a Monsieur Labasse who together with a Mr. Park arranged a ‘Grand Exhibition and Ball’ at the Concert Hall in Boston on 1 November 1823. Labasse had been ‘one of the first dancers at the Paris Opera’.²⁵⁷ He may be the same person as Claudius (Claude) Labasse (1780–1830), dancing and ballet master of the Bowery Theatre, New York. Another work sometimes ascribed to Trille Labarre is a *Duo de Violon 1er et 2e* published by Cochet, Paris and listed in his catalogue 1798.²⁵⁸ This work is probably identical with Louis Julien Castels de la Barre’s (1771-?) *Six duos concertants pour deux violons . . . Oeuvre premier de duo formant deux livres. Premier livre*, published by Cochet.²⁵⁹ According to one description he wrote a song, ‘She is Thine’, a ballad sung by Mrs. Wood (Juliana Westray 1778–1838) on the New York stage, following her debut in the 1797–8 season.²⁶⁰ A more likely composer for this is Théodore Labarre. Trille Labarre is occasionally mixed up with the highly productive French composer and harpist Théodore Labarre (1805–70).

There are also a few doubtful works advertised on 22 May 1789 in the *Affiches de Dauphiné, annonces, &c . . .*

Musique Nouvelle. Suite du Journal d’Ariettes Italiennes, dédiée à la Reine . . . = Nos. 4, 5, 6 & 7 du Journal d’Ariettes avec Accompagnement de guitare, par La Barre, contenant trois airs d’Haydn, deux chansons du Lord & son joker, deux airs des deux Savoyards, un dont les paroles sont paroises, &c. chaque No, 12s . . .²⁶¹

Notes

- 1 A shorter version by the author of this article, ‘Barthélemy Trille Labarre: Professeur de Guitare et Compositeur, Élève d’Haydn’ was published in *Soundboard Scholar* No. 4, 2018. pp. 17–34. Since then additional and important information has emerged and a catalogue of Trille Labarre’s known work has been compiled. I am grateful to the Editor and the peer review committee for their suggestions and improvements.
- 2 *Dagligt Allehanda*, 22 September 1801 (nr 216), Bihang.
- 3 *Národní muzeum—České muzeum hudby, hudebně-historické oddělení National Museum. RISM AII/12 Einzeldrucke vor 1800*, Band 12, Addenda et corrigenda (Kassel, 1992), p. 370. The entry in this catalogue is as follows: ‘Labarre, Trille Nouvelle méthode pour la guitare à l’usage des Personnes qui veulent l’apprendre sans maître . . . oeuvre VIIme.—Paris, Leduc, No. 10 [LL 38a CS Pnm,].’ New sigla and shelfmark is Cz-Pnm XLII A 246 according to the RISM database.

- 4 I am grateful to Erik Stenstadvold who notified me about this and supplied me with a few images of this edition.
- 5 James Tyler and Paul Sparks, *The Guitar and Its Music* (Oxford, 2002) do not mention Labarre and his method.
- 6 Philippe Lescat, *Méthodes et Traités Musicaux en France 1660-1800. Réflexion sur l'écriture de la pédagogie musicale en France, suivies de catalogues systématique et chronologique, de repères biographique et bibliographiques.* (Paris, 1991).
- 7 Bellow, Alexander, *The Illustrated History of the Guitar* (Rockville, 1970), p. 134.
- 8 Monno, Johannes, *Die Barockgitarre. Darstellung ihrer Entwicklung und Spielweise* (München, 1995). James Tyler, *A Guide to Playing the Baroque Guitar* (Bloomington and Indianapolis, 2011).
- 9 Ernst Ludwig Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler, welches Nachrichten von dem Leben und den Werken musikalischer Schriftsteller, berühmter Komponisten, Sänger, Meister auf Instrumenten, kunstvoller Dilettanten, Musikverleger, auch Orgel- und Instrumentenmacher, älterer und neuerer Zeit, aus allen Nationen enthält*, Bd.: 3, K–R, (Leipzig, 1813), col. 155.
- 10 'Vielleicht das ausführlichste Werk über diesen Gegenstand'.
- 11 Carl Ferdinand Becker, *Systematisch-chronologische Darstellung der musikalischen Literatur von der frühesten bis auf die neueste Zeit* (Leipzig, 1836) col. 342.
- 12 F. J. Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, tome cinquième (2nd edition, Paris, 1884), p. 146.
- 13 J-M Querard, *La France littéraire ou dictionnaire bibliographique . . . tome neuvième* (Paris, 1838), p. 555.
- 14 Gustav Schilling, *Encyclopädie der gesamten musikalischen Wissenschaften: oder Universal-Lexicon der Tonkunst. Anhang zum Supplement-Bandes des Universal-Lexicons der Tonkunst redigirt von Ferdinand Simon Gassner* (Stuttgart, 1842), p. 70.
- 15 . . . le charme de la Guitare . . . par un genre d'accompagnement si supérieurement bien écrit, qu'il serait à désirer de trouver encore aujourd'hui un Trille LaBarre.
- Guillaume Pierre Antoine Gatayes, *2e Méthode de guitare*, (3rd edition, Paris, c.1841–54), p. 3. Cited by Valois.
- 16 'Labarre, Trille. Vid slutet af förra seklet guitarvirtuos i Prag. Utgifvit: "Nouvelle Méthode pour la Guitarre etc." Comp. romancer och instructiva saker för sitt instrument', Johan Leonard Höijer, *Musik-Lexikon . . .* (Stockholm, 1864), p. 242. There is no change to this

- information in his manuscript notes and additions to a new edition of his work (which was never published). *J.L. Höjers anteckningar, intill juni månad 1884, för ny upplaga af hans år 1864 utgifna Musiklexikon eller för särskilt supplement till samma verk. Sednare afdelningen*. Musik- och teaterbiblioteket. Handskrifter (HSS) Höijer.
- 17 Philip J. Bone, *The Guitar and Mandolin* (2nd edition, London, 1954), p. 201. Josef Zuth, *Handbuch der Laute und Gitarre*, (Wien, 1926), p. 167, nor Domingo Prat, *Diccionario biografico, bibliografico, historica, critico de guitarras (instrumentos afines) guitarristas . . .* (Buenos Aires, 1934), p. 172, add anything further to Labarre's biography.
 - 18 *BMG* (April 1939), p. 171, reproduced in Jan de Kloe, *Boris Perott—A Life with the Guitar* (Heidelberg, 2012), p. 164.
 - 19 George C. Krick, 'Napoleon Coste, Guitarist and Composer', *Etude*, vol. LX, no. 4 (April 1942), p. 279. http://www.icoldwell.com/robert/music/etude/LX_04.html (consulted on 6/7/2017).
 - 20 Danielle Ribouillault-Bibron, *La technique de guitare en France dans la première moitié du XIXe siècle* (Thèse. 3e cycle Histoire de la musique et musicologie. Paris 4: 1980); Danielle Ribouillault, 'La "Guitaromanie" : du salon à la salle de concert', *Instrumentistes et luthiers parisiens XVIIe-XIXe siècles* (Paris, 1988), pp. 171–194. Ribouillault, Danielle, 'La guitare à la fin du XVIII siècle: Recherches sur les raisons du déclin de l'accord baroque', *Instruments et musique instrumentale*, textes réunis et présentés par Hélène Charnassé . . . , (Paris: Centre régional de publication de Paris, 1986), pp. 101–127.
 - 21 T. LABARRE se révèle être un guitariste-compositeur ayant une profonde connaissance des possibilités instrumentales. L'élégance musical et l'extrême homogénéité et souplesse entre la voix et l'instrument sont à l'époque des qualités rarissimes pour la guitare et font penser aux 'Lieder' que Franz SCHUBERT . . . écrira quelques années plus tard.
- Umberto Realino, *Un siècle de guitare en France 1750–1850* (thesis, Université Paris IV, Sorbonne, 1999), pp. 129–31. One may wonder why Realino did not bother to check RISM where you can find some information on Labarre's method for the guitar, and its location in Prague.
- 22 *Guitare. Methodes—Traités—Dictionnaires et Encyclopédies—Ouvrages généraux*. Volume réalisé par Caroline Delume, *Methodes & Traités 18*, Collection dirigée par Jean Saint Arriman, Série 1 France 1600–1800, Volume I–II (Bressuire: Fuzeau 2003).
 - 23 Erik Stenstadvdold, 'The Evolution of Guitar Notation 1750–1830', *Soundboard*, XXXI, 2/3 (2006), pp. 11–29. The information in this article on Labarre's guitar method is based on the copy in my collection.
 - 24 Pascal Valois, *Les guitaristes français entre 1770 et 1830 Pratiques d'exécution et catalogue des méthodes* (thesis, Faculté des études supérieures de l'Université Laval dans le cadre du

- programme de doctorat en Musique, Quebec 2009). The information in this dissertation on Labarre's guitar method is based on the copy in my collection.
- 25 Pascal Valois, 'French Guitar Performance Practice Between 1790 and 1810: A New Perspective', *Basler Jahrbuch für historische Musikpraxis* XXXII (2008), pp. 249–61. The information in this article on Labarre's guitar method is based on the copy in my collection.
 - 26 Ricardo Aleixo, *La Guitarra en Madrid (1750–1808)*, (Madrid: Sociedad española de musicología, 2016).
 - 27 Yolande de Brossard, *Musiciens de Paris 1535–1792 d'après le fichier Laborde* (Paris, 1965).
 - 28 *L'ancienne manufacture royale de draps de la Trivalle à Carcassonne* http://www.carcassonne.org/sites/default/files/fichierattache/duo_manufacture_royale_web.pdf (consulted 7/12/2017).
 - 29 Le vingt trois aoust mil sept cents cinquante huit a été / baptisé Barthelemi fils de Jean Pierre Trille maître pareur / et de Therese Lacombe mariés, né le jour d'hier. / Son parrain Barthelemi Lacombe. Sa marraine Marguerite / Ruffel epouse de François Meric, presens Bernard Laffon / negotiant et Etienne Lacombe maître pareur. Le pere et la / marraine ont dit ne sçavoir, les autres signes avec moy. / Icard / Barthelemi Lacombe / B. Laffon Lacombe.
- Archives départementales de l'Aude, AC69/GG 285, f. 18^r. I am grateful to François-Pierre Goy who supplied me with this information.
- 30 *Maître pareur* may have different meanings, such as master of parchment making. 'Celui, celle qui pare, orne, embellit. Celui, celle qui prépare, donne le dernier apprêt à quelque chose. Pareur de cuir.' (One who adorns, embellishes. One who prepares, gives the last primer / dressing to something).
 - 31 Barthelemi Lacombe, *maître pareur de draps* in Carcassonne, probably had a son, Barthélemy Lacombe, born in Carcassonne on 4 January 1767m who lived in Nîmes from 1787. He married Jeanne Rebuffat on 12 August 1793 in Nîmes, http://geneal30.free.fr/Relevés/Nîmes/tableaux/communes/nim1/nim1_m3.htm (consulted 30/8/2017).
 - 32 Geneanet <http://sv.geneanet.org/archives/relevés/depagn37347/5915> (consulted 29/2/2017) and <http://sv.geneanet.org/archives/relevés/depagn37347/5155> (consulted 29/2/2017),
 - 33 Fichier Bossu <http://gallica.bnf.fr/ark:/12148/btv1b10000252c/f276.item> (consulted 9/8/2017). I am grateful to François-Pierre Goy who supplied me with this information. Marie-Odile Munier, *Catalogue des Archives de l'Abbaye-École de Sorèze* (Presses du Centre Universitaire Champollion, 2009), pp. 75, 351–2, http://www.abbayeecolesoreze.com/fileadmin/templates/abbaye/illustrations/PDF/catalogue_archives_soreze.pdf (consulted 25/12/2017).

- 34 <http://philidor.cmbv.fr/Publications/Bases-prosopographiques/MUSEFREM-Base-de-donnees-prosopographique-des-musiciens-d-Eglise-en-1790/Aude> (consulted 9/8/2017).
- 35 *Tablettes de renommée des musiciens, auteurs, compositeurs, virtuoses . . . avec une notice des ouvrages ou autres motifs qui les ont rendus recommandables* (Paris, 1785), pp. 52–53.
- 36 Actually there may have been two guitarists with the surname Vidal active in eighteenth-century France: M. Vidal (l'ainé?) and B. Vidal. This is suggested by a *Recueil d'airs avec accompagnement de guitare et clavecin, entremêlés de petits morceaux et airs variés et d'une sonate avec accompagnement de basse . . . Par M. Vidal. Oeuvre XVIII*, published by Bignon, Paris, in 1782. This was sold 'A Nantes Chez L'Auteur Place de Bretagne', indicating that the composer then lived in Nantes. The 'M' in the composer's name could of course also stand for 'Monsieur.' Another music print, dated 1774, also suggests the possibility of at least two different musicians with the surname Vidal: *VIIIe recueil de pieces et d'airs nouveaux. Avec accompagnement de guitare et d'un violon que l'on peut supprimer si l'on veut . . . Composés par Mr Vidal l'ainé, Maître de Guitare . . .*
- 37 <http://gallica.bnf.fr/ark:/12148/bpt6k116222z?rk=64378;0> (consulted 9/10/2017). On p. 40 of this periodical is an interesting text: 'La Méthode de l'Auteur est gravée, et se vend chez Mr. Boüin; Prix 7#. 4s'. This may refer to Vidal's Opus 8.
- 38 Marie Bobillier (pseudonym Michel Brenet), 'La librairie musicale en France de 1653 à 1790, d'après les Registres de privilèges', *Sammelbände der Internationalen Musikgesellschaft*, 8. Jahrg., H. 3. (1907), p. 466.
- 39 Laurent Guillo, *La bibliothèque de musique de Jérôme-Pélagie Masson de Meslay, président en la Chambre des comptes de Paris, Collectionner la musique: Histories d'une passion* (Turnhout, 2010), pp. 113–65.
- 40 Alexandre Dratwicki, 'La réception des symphonies de Haydn à Paris. De nouvelles perspectives de recherches . . .', *Annales historiques de la Révolution française*, no. 340, Les arts et la révolution (April / June, 2005), p. 91.
- 41 *La muse lyrique . . .* No. 45, 17 (1787), pp. 173–5; Anthony van Hoboken, *Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis Band I* (Mainz, 1957), 66 (Gruppe I no. 53, II). Actually the versions by Labarre are not noted by Hoboken. *L'Inconsequante ou Le Fat dupé* was a comedy by Jean Monnet, first performed in 1787, which seems to have been very popular at the period.
- 42 Labarre is not mentioned in Howard Chandler Robbins Landon, *Haydn at Eszterháza 1766–1790* (London, 1978), nor in Ludwig Finscher, *Joseph Haydn and his pupils* (Milano, 2008), pp. 4–5, http://www.balzan.org/upload/Joseph_Haydn_and_His_Pupils_10mar2008.pdf (consulted 9/2/2014).
- 43 A complete facsimile of this piece can be found in the attachments to my article in *Sound-board Scholar* no. 4 (2018).

- 44 *La muse lyrique* . . . No. 35, 18 (1788), pp. 137–40; Anthony van Hoboken, *Joseph Haydn, Thematisch-bibliographisches Werkverzeichnis* Band I (Mainz, 1957), p. 66 (Gruppe I no. 85, II). Trille Labarre's version is not mentioned by Hoboken.
- 45 Anthony van Hoboken, *Joseph Haydn. Thematisch-bibliographisches Werkverzeichnis* Band II (Mainz, 1971), p. 249 (Gruppe XXVIa). Trille Labarre's version is not mentioned by Hoboken.
- 46 Wikimedia Commons.
- 47 David Hennebelle 'Quand les musiciens colonisaient les hôtels aristocratiques parisiens', *Dix-huitième siècle* 2011/1 (n° 43), p. 70. DOI 10.3917/dhs.043.0061 (consulted 1/10/2017).
- 48 https://fr.wikipedia.org/wiki/Marie-Adélaïde_de_Bourbon (consulted 15/8/2017).
- 49 <https://commons.wikimedia.org/w/index.php?curid=7745234> (consulted 15/8/2017).
- 50 Wikipedia, <http://www.academie-francaise.fr/les-immortels/jean-pierre-claris-de-florian> (consulted 19/11/2017).
- 51 Winfried Engler, 'Jean-Pierre Claris de Florian, Estelle, Roman Pastoral (1787)', *Zeitschrift für französische Sprache und Literatur*, Bd. 78, H. 4 (1968), pp. 302–316.
- 52 'Chacun de ses romances est précédé d'une introduction tiré du roman, pour marquer le Situation de Morceau'.
- 53 The announcement appears in *La muse lyrique* . . . nos. 31, 34 and 37 (1788). *Affiches de Dauphiné, Annonce &c Seizieme Année*, no. 4, 22 May 1789, p. 15. I am grateful to Damián Martín Gil for the last reference Florian's novel can be found at <http://gallica.bnf.fr/ark:/12148/bpt6k9791965r/f11.item.r=%22Doux%20souvenir%20%22> (consulted 17/11/2017).
- 54 Wikipedia.
- 55 <https://www.batguano.com/vigeart195.html> (consulted 28/9/2019).
- 56 Peter Clive, *Beethoven and His World, A Biographical Dictionary* (Oxford, 2001), pp. 205–6. Constant von Wurzbach, *Biographisches Lexicon des Kaiserthums Oesterreich* . . . Fünfzehnte Theil. (Wien, 1866), pp. 76, 202. *Die Musik in Geschichte und Gegenwart*, Personenteil 11 Les-Men. (2nd edition, Kassel, 2004), col. 81. *Grove Music Online*.
- 57 Another possible dedicatee is the widowed mother of Joseph (and Franz), Augusta Maria, Countess of Truchsell Zeil Würzach (1743–1805), married in 1769 to Johann Franz Wilhelm Salm-Reifferscheidt-Dyck (1714–75). A further possible dedicatee is Joseph's wife,

Marie Theresia von Hatzfeld-Schönstein (1776–1838), who married the Count in Bonn on 3 October 1792.

58 ‘. . . parcequ’ici toutes les personnes bien élevées se piquent d’être Musiciens’. Heinke Wunderlich, *Studienjahre der Grafen Salm-Reifferscheidt (1780–1791). Ein Beitrag zur Adelserziehung am Ende des Ancien Régime* (Heidelberg, 1984), p. 103.

59 Wunderlich, op. cit., pp. 103, 309.

Je ne me rappelle point d’avoir parlé à Votre Excellence d’un maître de Guitarre, que j’ai fourni aux jeunes Comtes, vers le commencement de ce mois. Je vais remplir cette omission. Durant notre séjour à Dick, Votre Excellence m’avoit fait l’honneur de me dire qu’il falloit faire apprendre aux jeunes Comtes quelque instrument plus maniable et plus portatif que la Harpe; je ne doute pas que Votre Excellence ne juge que la Guitarre mérite la préférence sur tous les autres; par la raison surtout qu’ayant une grande analogie avec la harpe, cet instrument d’ailleurs très-agréable, n’exigera que quelques mois d’apprentissage. Les jeunes Comtes y prennent beaucoup de goût, et ne négligeront cependant pas la harpe, dont l’apprentissage finira avec ce mois-ci.

60 Wunderlich, op. cit. 102.

61 This must be the anonymous method for five-course guitar from 1773 mentioned in Erik Stenstadvold, *An Annotated Bibliography of Guitar Methods* (New York, London: Hillsdale, 2010), pp. 27–28.

62 This may refer to guitar arrangements of texts by Jean-Pierre Claris de Florian (1755–94) in his work *Estelle, roman pastorale*, published in 1788. Trille Labarre used several texts from this novel for songs with guitar accompaniment and he may even have composed the music. Interestingly the price of this item is the same as that of a separate edition of Florian’s *Estelle* texts and with music and guitar accompaniment by Trille Labarre, to be published by Baillon, which was advertised in *La muse lyrique* . . . nos. 31, 34 and 37 (Paris, 1788). No copy of this edition has been located.

63 The *Journal de Guitarre* could be either the one published by Vidal in 1786–87 or the one with same title published by Pierre-Jean Porro in 1784–1811. The *Journal de Harpe* was published by Leduc in 1780–97. Antoine Bailleux published his *Méthode pour apprendre facilement la musique vocale et instrumentale* . . . in Paris c.1770 and *Solfèges pour apprendre facilement la musique vocale et instrumentale* . . . in Paris between 1770 and 1782; Wunderlich, op.cit. 211–12.

64 Wunderlich, op. cit. 96, 104.

Le peu de tems, qui me reste, après mes occupations Journalieres, Ma tres-Chere Maman, Je l’occupe à pincer de la Guitarre, et la douce espérance, de pouvoir

vous amuser un jour, m'inspire le plus grand Zéle pour cet instrument, et me le fait paroître encore plus aisé, que je ne le croyois, avant d'avoir commencé à l'apprendre. Quelque-fois je prends aussi la musique Vocale parceque quoique la Guitarre soit agréable à entendre seule, Cet instrument ressort cependant beaucoup mieux accompagné de la voix. Quelle plaisir J'aurai de pouvoir vous obéir, ma très Chere-Maman, lorsque vous me direz . . . mon fils, Je m'ennui, amuse moi; Alors je vous jouerai un air de Guitarre . . .

- 65 ' . . . une guitare de six louis et demi pour la Comtesse . . . '. Wunderlich, op. cit. 324. Six and a half louis was equivalent to 65–195 livres.
- 66 The original painting is kept at the Hotel de ville in Senones, France. Photo credit: Ministère de la Culture (France), Médiathèque de l'architecture et du patrimoine, diffusion RMN-GP.
- 67 A. P. De Mirimonde, *L'iconographie musicale sous les rois Bourbons, La musique dans les arts plastiques (XVIIe-XVIIIe siècles)*. Vol. 2 (Paris, 1977), p. 38.
- 68 Source: Wikimedia Commons.
- 69 Haydn wore a similar wig, as Thomas F. Heck has observed in an email of 21/9/2018.
- 70 Barthélemy Trille Labarre, *Nouvelle méthode pour la guitarre . . .* (Paris, 179-), p. 10.
- Le pied gauche doit être posé sur un petit tabouret ou quelque chose que le tienne élève à trois pouces de terre, afin que la Guitarre soit plus éhaussé du côté du manche, le pied droit reculé près du siège à six pouces de l'autre.
- 71 Wunderlich, op. cit., Plate 14.
- 72 Michael Cole, *Broadwood Square Pianos, Their Historical Context, and Technical Development . . .* (Cheltenham, 2005), p. 130.
- 73 Sold at Dreweatts 11 May 2016, Newbury, United Kingdom. <https://www.invaluable.com/auction-lot/a-square-piano-by-john-broadwood-son-london-1-6-c-fdd4e5c981> (consulted 28/9/2018).
- 74 Michael Cole, *The Pianoforte in the Classical Era* (Oxford, 1998), pp. 81–82.
- 75 Copy in Den Haag, Nederlands Muziek Instituut, 22 F 68 (1), *RISM AII/5. Einzeldrucke vor 1800*, Band 5 Kaa–Monsigny (Kassel, 1975), 188 [L 39] formerly in NL- Dhgm, now in NL-Dhnm. Paul van Reijen, 'Markordt, Siegfried', *Grove Music Online*. Oxford Music Online (Oxford University Press), consulted 5/8/2015. I would like to express my thanks to Jan J.W. Burgers who supplied me with photos of this work and information on the dating.

- 76 NL-Uu Hs. 20 A 8 fol, pp. 111–12, <http://www.liederenbank.nl/liedpresentatie.php?zoek=198393&lan=en> (consulted 12/10/2017).
- 77 *Almanach de la revolution Belgique pour l'annee bissextile 1792 . . .* (Paris, 1792), p. 57.
- 78 *Almanach musical* (Paris, 1783), p. 213.
- 79 Jolivet also published *La muse lyrique italienne . . . avec un Basse chiffré pour le Clavecin ou Forte Piano* (1773), which may be confused with the version with guitar accompaniment.
- 80 Anik Devriès, François Lesure, *Dictionnaire des éditeurs de musique français*, vol. I (Genève, 1979), p. 20.
- Il n'a point fait le recueil d'airs connus avec accompagnement de harpe en 24 planches, ni les deux recueils d'airs connus en quatuor . . . il n'a pas fait non plus ces derniers articles pendant les années suivantes . . . Il doit le compte de ce qu'il a reçu sur le débit du Journal de violon . . . ayant seul profité des Étrennes de guitare de 1786 et 1787 en doit compte à Mme Baillon.
- 81 *Ibid.*, pp 20–1, 133–5.
- 82 Sylvette Milliot, *Documents inédits sur les luthier parisiens du XVIIIe siècle* (Paris, 1970), p. 80.
- 83 Barthélemy Trille Labarre, *Nouvelle Méthode Pour la Guitarre* (Paris, 1791–1802), pp. 3, 35.
- 84 *A la muse lyrique* was also the sign of Nicolas Jolivet's (1768–77) and later Pierre-Joseph Baillon's (1778–86) business and store. A description of the periodical can be found in Jean Sgard, *Dictionnaire des journaux 1600–1789*. J-V. (Paris, 1991), p. 896 and at <http://dictionnaire-journaux.gazettes18e.fr/journal/0967-la-muse-lyrique> (consulted 25/2/2014).
- 85 Anik Devriès, François Lesure, *Dictionnaire des éditeurs*, pp. 20–1, 89. Jean Sgard, *Dictionnaire des journaux 1600–1789*, p. 896.
- 86 Paris (Paris, Frankrike) | 1769 - 1791 | AN Y5285 Registre de clôtures d'inventaires après décès fait au chatelet de Paris de 1769 à 1791. Document conservé au Centre historique des Archives nationales à Paris, Geneanet <http://sv.geneanet.org/archives/registres/view/121/85>.
- 87 Barthélemy Trille Labarre, *Nouvelle Méthode Pour la Guitarre*, p. 3.
- La nouvelle manière de noter la Basse à l'instar de la Musique de Harpe et de Forte-Piano dont nous avons fait le premier l'usage dans notre Journal de Guitarre, intitulé La Muse Liryque [sic] qui se trouve chez Mme Ve. Baillon.

88 *Ibid.*, p. 35.

Plusieurs amateurs ayant désiré des explications sur la nouvelle manière de noter la Musique, dont j'ai fait usage pour les accompagnements de Guitarre contenu dans les deux premiers volumes du Journal intitulée La Muse Lyrique & c. formant les années 1787, et 1788 . . .

- 89 Bibliothèque Nationale, Paris, has no copy from the year 1787.
- 90 This is now digitally available at gallica.bnf.fr.
- 91 *Calendrier musicale universel* . . . (Paris, 1788), p. 137. *Calendrier musicale universel* . . . (Paris, 1789), p. 263.
- 92 *Calendrier musicale universel* . . . (Paris, 1789), p. 257.
- 93 'Les accompagnements seront continués par Mr Labarre et par les meilleurs maîtres', email from François-Pierre Goy 21/2/2014. In Jean Sgard, *Dictionnaire des journaux 1600–1789*, p. 896, it is noted that a copy of the 1789 *année* should be present in the Bibliothèque nationale (Vm Coirault 854) but this is not the case.
- 94 *Annonces de bibliographie moderne ou Catalogue raisonnée et analytique des Livres nouveaux*, tome premier (Paris, 1790), p. 208.
- 95 Pierre Ambroise François Choderlos de Laclos, *Les Liaisons dangereuses, ou Lettres recueillies dans une société, & publiées pour l'instruction de quelques autres. Par M.C. . . . de L . . . Première [-quatrième] partie* (Amsterdam, 1782).
- 96 'A La Muse Lyrique' was also the sign of Baillon's business. Anik Devriès-Lesure, *L'édition musicale dans la presse parisienne au XVIIIe siècle. Catalogue des annonces* (Paris, 2005), p. 509. *RISM A/I/5. Einzeldrucke vor 1800*. Band 5 Kaa–Monsigny (Kassel, 1975), p. 188 [L 38] US Cn (unvollständig) *RISM A/I/12 Einzeldrucke vor 1800*, Band 12, Addenda et corrigenda G-L. (Kassel, 1992), 370 [LL 38]. Ernst Ludwig Gerber: *Neues historisch-biographisches Lexikon der Tönkünstler, welches Nachrichten von dem Leben und den Werken musikalischer Schriftsteller, berühmter Komponisten, Sänger, Meister auf Instrumenten, kunstvoller Dilettanten, Musikverleger, auch Orgel- und Instrumentenmacher, älterer und neuerer Zeit, aus allen Nationen enthält*, Bd.: 3, K–R, (Leipzig, 1813), col. 155, (gives 1788 as year of printing). Anik Devriès, François Lesure, *Dictionnaire des éditeurs de musique français*, vol. I, Catalogues, (Genève, 1979), no. 165 and no. 166, Catalogue 1791. Strangely enough Naderman announces Labarre's Opus 2 in his catalogue and it is priced like the Baillon edition. This is probably identical with 'Collection of very pretty Romances for guitar' published by Bailleux, Paris, in 1787 mentioned by Bone op. cit. p. 201. Bone also gives Labarre's op. 2 as a separate work, 'Sonatas for violin and guitar' published in 1788. I am grateful to Erik Stenstadvold and Alison Hinderliter, Newberry Library, who supplied me photos of the US-Cn copy.
- 97 F-Pn Vma 1067.

- 98 Anik Devriés-Lesure, *L'édition musicale dans la presse parisienne au XVIIIe siècle. Catalogue des annonces* (Paris, 2005), p. 424.
- 99 Ibid., p. 509.
- 100 *Journal encyclopédique universel*, Anné 1788, tome II, partie II (Bouillon, De l'Imprimerie du Journal), p. 350. *Calendrier musicale universel . . .* (Paris, 1789), p. 257.
- 101 Louis de la Roque, *Armorial de la noblesse de Languedoc. Généralité de Montpellier*, tome second (Montpellier-Paris, 1860), p. 129.
- 102 Judith Ticks, 'Musician and Mécène: Some Observations on Patronage in Late 18th-Century France', *International Review of the Aesthetics and Sociology of Music*, vol. 4, no. 2 (December, 1973), p. 254.
- 103 This collection is also described in Erik Stenstadvold, 'The Evolution of Guitar Notation 1750–1830', *Soundboard*, XXXI, 2/3 (2006), p. 19, particularly concerning aspects of the notation.
- 104 Sylvie Mamy, 'L'œuvre de Giuseppe Sarti conservé a Paris', *Revue de Musicologie*, T. 73, No. 1 (1987), pp. 107–12, <http://www.jstor.org/stable/928915> (consulted 27/9/2017).
- 105 <http://www.rism.info/en/service/opac-search.html> (consulted 25/9/2017).
- 106 Erik Stenstadvold, op. cit., p. 15.
- 107 Photograph kindly supplied by the Newberry Library, Chicago.
- 108 Anik Devriés-Lesure, *L'édition musicale dans la presse parisienne*, p. 509. Laurent-Eloi Goujon (fils) was active in Paris, described as a 'distributor of ariettes' in 1787, then as a music dealer at the Palais-Royal in 1788 and 1789.
- 109 Anik Devriés-Lesure, *L'édition musicale dans la presse parisienne*, p. 474.
- 110 In 1788 Luigi Cherubini also published music in two *livraisons* with texts from *Estelle* in a version for song and pianoforte / harp accompaniment.
- 111 <http://gallica.bnf.fr/ark:/12148/btv1b72005463?rk=450646;0> (consulted 27/1/2018). This work was announced on 9 March and 17 April 1792. Anik Devriés-Lesure, *L'édition musicale dans la presse parisienne*, p. 354.
- 112 Anik Devriés, François Lesure, *Dictionnaire des éditeurs*, No. 165.
- 113 Ibid.

- 114 See <http://gallica.bnf.fr/ark:/12148/btv1b9078627f/f2.image> (consulted 8/9/2017).
- 115 Anik Devriès, François Lesure, *Dictionnaire des éditeurs*, no. 165.
- 116 <http://gallica.bnf.fr/ark:/12148/bpt6k1162404q?rk=493564;4> (consulted 27/1/2018). This work was announced on 4 and 7 August 1792. Anik Devriès-Lesure, *L'édition musicale dans la presse parisienne*, p. 111.
- 117 Sylvette Milliot, *Documents inédits sur les luthier parisiens du XVIIIe siècle* (Paris, 1970), p. 87.
- 118 I am grateful to Erik Stenstadvold who first shared this information with me and provided the images as well as valuable comments on my text.
- 119 Kenneth Sparr, 'Barthélemy Trille Labarre: Professeur de Guitare et Compositeur, Élève d'Haydn', *Soundboard Scholar*, No. 4, (2018), pp. 22–4.
- 120 Anik Devriès, François Lesure, *Dictionnaire des éditeurs*, p. 103. Cari Johansson, *French music publishers' catalogues of the second half of the eighteenth century* (Stockholm, 1955), p. 86.
- 121 Ribière also engraved Alberti's, *Nouvelle méthode de guitare . . .* (Paris, 1786).
- 122 Ernst Ludwig Gerber, *Historisch-Biographisches Lexicon der Tonkünstler . . . Erster Theil A–M* (Leipzig, 1790), p. 337 notes 'Desrosier, ein berühmter Gitarrspieler zu Paris, hat daselbst herausgegeben: *Méthode pour jouer la Guitarrre*. La. B.' Gerber may refer to Jean-Benjamin de Laborde, *Essai sur la musique ancienne et moderne . . . tome 3* (Paris, 1780), p. 615, who is less specific concerning the title: 'Desrosier, célèbre joueur de guitare, à donné une Méthode pour jouer de cet Instrument'.
- 123 Erik Stenstadvold, *An Annotated Bibliography of Guitar Methods* (Hillsdale NY, London: Pendragon Press 2010), p. 118.
- 124 See footnote 88 above.
- 125 These two catalogues can also be found in Cari Johansson, *French music publishers' catalogues of the second half of the eighteenth century* (Stockholm, 1955). Publikationer utgivna av Kungl. Musikaliska akademiens bibliotek 99, No. 77 and No. 78. Johansson dates them to 1797 or 1798, and 1801(?) for the supplement.
- 126 Anik Devriès, François Lesure, *Dictionnaire des éditeurs*, no. 165 and no. 166.
- 127 Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler, welches Nachrichten von dem Leben und den Werken musikalischer Schriftsteller, berühmter Komponisten, Sänger, Meister auf Instrumenten, kunstvoller Dilettanten, Musikverleger, auch Orgel- und Instrumentenmacher, älterer und neuerer Zeit, aus allen Nationen enthält*, Bd.: 3, K–R,

- (Leipzig, 1813), col. 155. Pietro Lichtenthal, *Dizionario e bibliografia della musica* Vol. IV. (Milano, 1826), p. 165
- 128 Pietro Lichtenthal, *Dizionario e bibliografia della musica*, Vol. IV. (Milano, 1826), p. 165.
- 129 Anik Devriès, 'Deux dynasties d'éditeurs et de musiciens: les Leduc', *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap*, Vol. 28/30 (1974–76), p. 204.
- 130 Anik Devriès, François Lesure, *Dictionnaire des éditeurs*, p. 103. Cari Johansson, *French music publishers' catalogues*, p. 86.
- 131 *Intelligenz-Blatt zur Allgemeine Musikalische Zeitung* No. 10 März (1799), col. 42. No publisher is mentioned.
- 132 Anik Devriès, 'Deux dynasties d'éditeurs et de musiciens: les Leduc', p. 204.
- 133 Anik Devriès, François Lesure, *Dictionnaire des éditeurs*, p. 113. Louis is mentioned at the address rue du Roule No. 16, in *Les Tablettes de Polymnie* . . . 1er année No. 11, 5 novembre (Paris, 1810), p. 176.
- 134 Anik Devriès-Lesure, *L'édition musicale dans la presse parisienne*.
- 135 Antoine Marcel Lemoine, *Nouvelle Méthode de guitare à l'usage des Commençaans, Divisée en trois Parties* . . . (Paris, 1799), p. 10. Reproduced in *Guitare. Methodes—Traité—Dictionnaires et Encyclopédies—Ouvrages généraux*, ed. Caroline Delume, Méthodes & Traité 18 Collection dirigée par Jean Saint Arriman, Série 1 France 1600–1800, Volume II (Bresuire: Fuzeau, 2003), p. 148.
- Je ne suis pas le seul qui ait écrit de cet maniere la Méthode de Trille Labarre est dans ce même principe, et je suis sur que le célèbre Vidal; le premier professeur que nous ayons sur cet instrument en conviendra lui même.
- 136 Anik Devriès, François Lesure, *Dictionnaire des éditeurs*, p. 101.
- 137 'Les notes ayant un (8) se font à l'octave en bas sur la lyre ou guitare à 6 cordes'.
- 138 Erik Stenstadvold, Communication in *Notes*, Second Series, Vol. 58, No. 4 (2002), p. 960.
- 139 *Österreichisches Musiklexikon Online* http://www.musiklexikon.ac.at/ml/musik_C_2/Clam-Gallas_Familie.xml?frames=no (consulted 19/12/2017).
- 140 Philip J. Bone, *The Guitar and Mandolin* (2nd edn., London, 1954), p. 21. The guitarist Paolo Sandrini (1782–1813), appeared in a concert in Prague in 1806. A manuscript in the author's collection, *VARIATIONS pour la Guitarre et Flûte* is dedicated to Josephine de Clam-Gallas. An incomplete copy of this work, originally published by Franz Hass in Prague, was in the Clam-Gallas collection at Frýdlant. See also Thorsten Hindrichs,

Zwischen 'leerer Klimperey' und 'wirklicher Kunst'. Gitarrenmusik in Deutschland um 1800 (Münster, 2012), pp. 146, 169.

141 I am grateful to Daniela Kotašová at the Národní muzeum who provided me with a list of instruments with a Clam-Gallas provenance.

142 https://de.wikipedia.org/wiki/Christian_Christoph_Clam-Gallas (consulted 7/7/2017).

143 This information is based on an email of 9/7/2017 from Josette Telford, AFHEPP (Association Française pour l'Histoire et l'Étude du Papier et des Papeteries). I am grateful for her information.

144 Philippe Lescat, *Méthodes et Traités Musicaux en France 1660-1800. Réflexion sur l'écriture de la pédagogie musicale en France, suivies de catalogues systématique et chronologique, de repères biographique et bibliographiques* (Paris, 1991), p. 71. Referred to by Pascal Valois, *Les guitaristes français entre 1770 et 1830 Pratiques d'exécution et catalogue des méthodes* (thesis, Faculté des études supérieures de l'Université Laval dans le cadre du programme de doctorat en Musique, Quebec, 2009), p. 244.

145 Barthélemy Trille Labarre, *Nouvelle méthode pour la guitare . . .* (Paris, 179-), p. 2, 'Le peu de soin qu'on a mis dans la redaction des petits traites qu'on a fait précédement, les ont condamnés à l'oubli . . .'

146 Ibid., p. 11.

Il faut que le pouce se trouve placé sur la grosse Corde, à un pouce de distance de la Rosette, appuyant le petit doigt à un pouce du chevalet et à deux pouces de la chanterelle, de façon que la main droite forme une espèce de pont, et que les doigts soient entierement libres pour pincer les Cordes.

147 Ibid., p. 12.

Il [le coude et le bras gauche] doit être à environ un pied de distance du corps, laissent tomber naturellement la partie supérieure du bras, selon les mouvements qu'il doit faire, et tournant sans affectation tout l'avant-bras de manière que la main gauche, à la première position, soit arrondie près du sillet.

148 Ibid., p. 13.

La main se trouvant très arrondie près du sillet, les quatre doigts doivent être pliés de manière que le bout ou la pulpe vienne tomber perpendiculairement sur les cordes, en forme de marteau, et les allongeant autant qu'il est possible, afin d'acquérir plus d'aisance pour les écarts, les barrés et les accords pleins qui sont composés de cinq notes.

- 149 Strangely enough I have not found any surviving French five-course guitar with a single chanterelle from the period 1780–1800. However, the Gérard-Joseph Deleplanque (1723–84) guitar, dated 1761, in the Musée des Instruments de Musique, Bruxelles, no. 2915, has this string configuration.
- 150 James Tyler, Paul Sparks, *The Guitar and its Music* (Oxford, 2002), p. 259. Evidently Labarre’s stringing method was not known to Monica Hall as it is not mentioned in her booklet *Baroque Guitar Stringing, A Survey of the Evidence*, The Lute Society Booklets no. 9 (Albury, 2003)
- 151 Vidal, *Nouveaux Principes de Guittare . . .* (Paris, c.1787), p. 1. I am grateful to Erik Stenstadvold who supplied me with an image of this page.
- 152 Merchi, *Traité des agrémens de la musique . . .* (Paris, 1772), p. 2. Danielle Ribouillault, ‘La guitare à la fin du XVIII siècle: Recherches sur les raisons du déclin de l’accord baroque’, *Instruments et musique instrumentale*. Textes réunis et présentés par Hélène Charnassé . . . (Paris: Centre régional de publication de Paris, 1986), p. 110. Erik Stenstadvold, *An Annotated Bibliography of Guitar Methods*, pp. 126, 141.
- 153 François Guichard, *Méthode pour la Guitharre rendu facile sans le secours de l’art . . .* (Paris, 1794?), p. 5. Guichard’s first method is described in Erik Stenstadvold, *An Annotated Bibliography of Guitar Methods*, p. 106.
- 154 Barthélemy Trille Labarre, *Nouvelle méthode pour la guitarrre . . .*, p. 13.

Quelques Professeurs modernes, à l’imitation des anciens, adoptent encore l’usage de joindre à côté de la 1re et 2me corde de la Basse, deux petites cordes montées à graves ne peuvent être trop distingués des sons aigus; . . . c’est pourquoi je conseille aux élèves de ne point se gêner l’oreille avec ses doubles cordes montées à l’octave, par-ce-que, l’habitude en étant une fois contractée, on a beaucoup de peine à la quitter, il est plus avantageux pour les personnes qui voudront ajouter des cordes doubles, de les mettre égales, et montées à l’unison; cette maniere est préférable, en ce qu’elle détermine mieux les notes de basses et, fait saisir plus facilement aux commençans l’ensemble de l’harmonie.

- 155 Antoine Marcel Lemoine. *Nouvelle Méthode de Guitarrre à l’usage des Commençans, Divisée en trois Parties . . .* (Paris, 1799), p. 11.

. . . c’est cette difficulté de trouver des cordes qui soyent juste qui à engagée bien des professeurs ainsi que les amateurs à monter la Guitarrre à corde simple; (mais un peu forte) ainsi ceux qui jouent vraiment le genre de la Guitarrre: qui est l’accompagnement; jouissent de toute l’harmonie dont cet instrument est susceptible; et trouve en même tems plus de facilité pour le pincer.

- 156 ‘. . . le Son paroît maigre et ne produit point une harmonie aussi agréable que l’ors quelle est accompagnée d’un octave, . . .’ Pierre-Jean Baillon. *Nouvelle méthode de guitare* . . . (Paris, 1780), p. 3. See also Danielle Ribouillault, ‘La guitare à la fin du XVIII siècle’, p. 110. Ribouillault does not mention Labarre’s method at all in her article.
- 157 Antoine Marcel Lemoine. *Nouvelle Méthode de Guitarre à l’usage des Commençaans*, p. 11, reproduced in *Guitare. Methodes—Traités—Dictionnaires et Encyclopédies—Ouvrages généraux* Volume réalisé par Caroline Delume. Méthodes & Traités 18 Collection dirigée par Jean Saint Arriman. Série 1 France 1600–1800. Volume II. (Bressuire: Fuzeau, 2003), p. 149.
- 158 Sinier de Ridder, *La guitare—the Guitar—la chitarra. Paris 1650–1950*. Tome I. (2007), p. 105.
- 159 Barthélemy Trille Labarre, *Nouvelle méthode pour la guitarre*, p. 14; ‘filées en entier’ means the silk core entirely covered by winding wire, in contrast with ‘demifilées’ or open-wound strings, where less wire is used and the core is still visible.

la 1ere corde, vulgairement appellée Bourdon . . . Les plus estimées sont en soie filées en entier; on peut en mettre deux pareilles montées à l’unisson. . . la seconde? De même que la 1ere mais plus fine, on en met également deux à l’unisson . . . la troisième corde du milieu? . . . Ce sont des cordes de boyau dont on se sert por le amilas de violon, on en met deux à l’unisson . . . la cinquième dit le Chanterelle? . . . Elle doit être de boyau, fine, et bien unie, on la met ordinairement seule . . . Il est essentiel de ne rien épargner pour se procurer de bonnes cordes. Les meilleures sortes pour la 3mes 4mes et 5me sont celles don’t le boyau est transparent, égale, et sans naeuds. Celles qui ont des taches blanches sur tout les chanterélles, cassent promptement, par ce qu’elles ne sont pas assez torses. Les cordes filées doivent être un peu fines et bien unies.

- 160 For a more detailed discussion of stringing and string materials see Danielle Ribouillault, ‘La guitare à la fin du XVIII siècle’, pp. 100–27.
- 161 Barthélemy Trille Labarre, *Nouvelle méthode pour la guitarre*, pp. 16–17.
- 162 *Ibid.*, pp. 20–21.

C’est l’action par la quelle la main droit fait sonner les cordes en les touchant, de l’extrémité des doigts, évitant, sur tout, de les accrocher avec les ongles, ce qui’ôte tout le moëlleux des sons. nous ne pouvons trop recommander ce principe, par ce que tout le mérite de l’instrument est perdu, si lon n’en tire que des sons aigres: quelque soit le degré de force don’t on puisse se vanter.

- 163 *Ibid.*, pp. 12.

C’est en pinçant la corde avec la pulpe du doigt, évitant surtout de l’accrocher avec les ongles, ce qui ne rend que des sons maigres, et acres; c’est pourquoi

nous recommandans d'éviter de laisser croître les ongles à l'imitation des paisans d'Italie, et de quelques maîtres français de mauvais goût.

- 164 Erik Stenstadvoll, 'The Evolution of Guitar Notation 1750–1830', *Soundboard*, XXXI, 2/3 (2006), pp. 17–18.
- 165 Pascal Valois, 'French Guitar Performance Practice Between 1790 and 1810: A New Perspective', *Basler Jahrbuch für historische Musikpraxis* XXXII (2008), p. 261.
- 166 Anik Devriès, François Lesure, *Dictionnaire des éditeurs*, no. 165.
- 167 *Feuille de correspondance du librairie ou notices des ouvrages publiés dans différens journaux qui circulent en France & dans l'étranger . . .* (Paris, 1791), pp. 42, 61.
- 168 I am grateful to Stanley Yates who provided me with images of this work which previously was in the J-Gendai Guitar Collection; but the location of the collection is now unknown.
- 169 Title quoted from Prat op. cit. p. 172 and Anik Devriès-Lesure, *L'édition musicale dans la presse parisienne*, p. 509; Anik Devriès, François Lesure, *Dictionnaire des éditeurs*, No. 165. (Naderman Catalogue 1791). This work is also mentioned in Ernst Ludwig Gerber, *Neues historisch-biographisches Lexikon der Tonkünstler*, col. 155 (giving 1793 as year of publication); Bone op. cit. p. 201. Prat adapted two sonatas from this work and published it with José B. Romero, Buenos Aires. Erik Stenstadvoll, *An Annotated Bibliography of Guitar Methods*, p. 118. I am grateful to Erik Stenstadvoll and Stanley Yates who provided me with images and other information concerning this work. The last known owner of the only known copy of this work was Jun Sugawara, but its location today is unknown.
- 170 'Ces leçons bien doigtées & chantante, font honneur au talent de M. Labarre, & doivent être recherchées de personnes qui aiment la Guittarre', Pet. Affich. 8 Septembre 1791, *Feuille de correspondance du librairie ou notices des ouvrages publiés dans différens journaux qui circulent en France & dans l'étranger . . .* No. X (Paris, 1791), p. 255.
- 171 Anik Devriès-Lesure, *L'édition musicale dans la presse parisienne*, p. 509.
- 172 Carl Friedrich Whistling, and Friedrich Hofmeister, *Handbuch der musikalischen Litteratur . . .* (Leipzig, 1817), p. 261.
- 173 J.-M. Querard, *La France littéraire ou dictionnaire bibliographique . . .*, tome neuvième (Paris, 1838), p. 555.
- 174 Copies of both works issued by Prat are kept in the library of The Royal Academy of Music in London, call numbers XX(142939.1) for Opus 8, nr 11 and XX(142937.1) for Opus 8, nr 21. A copy of Opus 8, nr 21 is also in the Vahdah Olcott-Bickford Collection VOB2011.

- 175 Patricia Di Lerna, 'Consuelo Mallo López, guitarrista argentina', 433 *Revista online de investigación musical*, Año VIII no 2—Revista no 17—Diciembre 2016, pp. 14–15, <http://artemusicales.org/web/images/IMG/descargas16/433-17/TESINA-PatriciadiLernia.pdf> (consulted 30/7/2017).
- 176 The *Journal d'airs italiens et français, avec accompt. de guitare* was published daily from c.1789 according to *Le gazetier revolutionnaire* <http://gazetier-revolutionnaire.gazettes18e.fr/j89085> (consulted 25/7/2017). This periodical is not found in Fellingner's *Periodica Musicalia* (1789–1830) and very few of the titles are noted. This repertoire is remarkably under-represented in Fellingner's book. Neither Devriès-Lesure nor Johansson mentions the journal and it is not found in the preserved catalogues of Pierre Leduc. An explanation for these omissions is that very few issues of the journal are to be found in the collections of the Bibliothèque Nationale in France. The largest collection (incomplete) is found in the Bibliothèque Conservatoire in Brussels, and the Arenberg Foundation, also in Belgium. There is a short notice about it in Anik Devriès, 'Deux dynasties d'éditeurs et de musiciens: les Leduc', *Revue belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap*, Vol. 28/30 (1974–76), p. 203.
- 177 Anik Devriès, François Lesure, *Dictionnaire des éditeurs*, pp. 103, 171.
- 178 Catherine Massip, 'Periodical editions at the time of the French revolution', *Music and the French Revolution* ed. Malcolm Boyd (Cambridge, 1992), pp. 59, 61.
- 179 The copy in B-Bc is dated 1789 in the catalogue, a date which seems to be added later and on an issue of *La muse lyrique*. There is a fragmentary collection of the journal in the Arenberg foundation, consisting of the following numbers: 60, 97, 102, 117, 119, 120, 131, 132, 136, 139, 140, 148, (RISM B II, p. 203). See Marie Cornaz, 'Inventaire complet du fonds musical des archives privées de la famille d'Arenberg à Enghien', *Revue Belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap*, LVIII (2004), pp. 81–202, 118.
- 180 'Il Paraitra une feuille de ce Journal tout les matins'.
- 181 <http://import.marcvandewiele.com/img/22187-med.jpg> (consulted 25/7/2017).
- 182 B-Bc 8328. The only issue of the journal in the Bibliothèque nationale in Paris is François Blin de la Codre, 'Air de Mr Blin de La Codre / No. 64 / accompagn.t par M. Trille Labarre. Paris /Allegretto. Dans un bois solitaire... / JOURNAL / D'AIRES / ITALLIENS [sic] ET FRANÇAIS. / Avec Accompt. de guitare. / Le Prix de L'abt. D'une année est 30# / pour Paris et le Province Port franc / Il Paraitra une feuille de ce Journal / tout les Matins / à Paris chez Le Duc Rue de Roule', [s.d.] PN 64, pp 357–60. The last page of music contains the following manuscript note: 'De La Morthe'. F-Bn Richelieu—Musique—magasin VM28-865.
- 183 A similar journal, *Journal d'airs italiens, français et russes avec accompagnement de guitare*, was edited by Jean-Baptiste Hainglase and published by Gerstenberg & Dittmar in St

- Petersburg c.1796–7. See Nikolai Findeizen, *History of Music in Russia from Antiquity to 1800*, vol. 2, The Eighteenth Century (Bloomington & Indianapolis, 2008), pp. 273, 564. Apart from the title there are some similarities between this journal and its French equivalent.
- 184 François-Pierre Goy suggests that Aphrodise Chrysostome may have come from the same region as Trille Labarre as his Christian name is more common in that part of France.
- 185 http://www.domingino.de/stdomin/colons_t.htm (consulted 12/8/2017).
- 186 <http://gw.geneanet.org/noumea3?n=chappotin+...+de+chappotin&=&oc=&p=pierre+leon> (consulted 12/8/2017).
- 187 Wikipedia.
- 188 Darrell R. Meadows, 'Engineering Exile/Social Networks and the French Atlantic Community, 1789-1809', *French Historical Studies* vol. 23, no. 1 (2000), pp. 67, 70.
- 189 Thomas Sosnowski, 'Revolutionary Emigrés and Exiles in the United States: Problems of Economic Survival in a New Republican Society', *French History and Civilization. Papers from the George Rudé Seminar*, vol. 1 (2005), p. 52, <http://www.h-france.net/rude/2005conference/Sosnowski2.pdf> (consulted 19/9/2017).
- 190 Darrell R. Meadows, op. cit., p. 74.
- 191 Darrell R. Meadows, op. cit., p. 70.
- 192 David Charlton, Introduction: exploring the Revolution. *Music and the French Revolution*, ed. Malcolm Boyd (Cambridge, 1992), 4; Boris Schwarz, *French Instrumental Music Between the Revolutions (1789–1830)*, (New York, 1987), p. 6.
- 193 'Il est d'ailleurs certain que tous les Français établis aux États-Unis n'étaient pas des royalistes, même modérés', Jean Vidalenc, *Les émigrés Français 1789–1825* (Caen, 1963), p. 266.
- 194 Cynthia Adams Hoover, 'Epilogue to Secular Music in Early Massachusetts', *Colonial Society of Massachusetts*, vol. 54, *Music in Colonial Massachusetts 1630-1820: Music in Homes and in Churches*, <https://www.colonialociety.org/node/2040> (consulted 1/7/2017).
- 195 Peter Levenworth, *Musical Episodes from "Accounting for Taste: The Early American Music Business and Secularization in Music Aesthetics, 1720–1825"* <http://www.americananti-quarian.org/Seminars0708/leavenworth.pdf> (consulted 19/2/2014); Oscar George Theodore Sonneck, 'Early American Operas', *Sammelbände der Internationalen Musikgesellschaft*, Jahrgang VI, Heft 3, April–Juni 1905 (Leipzig, 1905), p. 457.
- 196 Cynthia Adams Hoover, op. cit.

- 197 Oscar George Theodore Sonneck, *A Bibliography of Early Secular American music* (Washington, 1905), pp. 78, 80, 122, 132, summarises concerning Labarre: Labarre, Trille (La Barre, Labasse). First mentioned in November, 1793, in Boston papers as ‘professor and composer of music, lately from Paris.’ He taught ‘vocal music after the manner of Italian schools’ and, for several years, played in the theatre orchestras of Boston. Possibly there is some connection between him and the guitarist and composer for the guitar mentioned by Fétis.
- 198 *Massachusetts Mercury* (1793), vol II, issue 43, p. 4. I am indebted to Barbara Owens who supplied me with a copy of this advertisement.
- 199 Meadows shows the importance of these networks among the exiles from France at this time, see Meadows, op. cit., pp. 67–102
- 200 Cynthia Adams Hoover, op. cit.
- 201 Image source: Wikipedia.
- 202 John Franceschina, *Incidental and Dance Music in the American Theatre from 1786 to 1923*, vol. 3, Biographical and Critical Commentary, Alphabetical Listings from Edgar Stillman Kerry to Charles Zimmerman (Albany, 2018) <https://books.google.se/books?id=R4tEDWAAQBAJ&pg=PT67&lpg=PT67&dq=Labarre+guitare&source=bl&ots=gBwBaNdE3n&sig=HJjj41rzliWtzEqBgqq4Y9yFcT8&hl=sv&sa=X&ved=2ahUKEwj79KWuPTdAhUppYsKHXuUAAcQ6AEwD3oECAQQAQ#v=onepage&q=Trille%20Labarre&f=false> (consulted 7/10/2018).
- 203 Boston Theatre, [‘Boston Theatre. On Monday, February third, will be performed the tragedy of Gustavus Vasa . . .’ n. d]. Boston. PDF Retrieved from the Library of Congress, <https://www.loc.gov/item/rbpe.08002300/>.
- 204 Perhaps identical with Marie-Robert Sieur de Léaumont, born in 1762 on Saint-Domingue, *sous-lieutenant* in the Agénois regiment 1787 and died in Charleston, South Carolina after 1818. <http://gallica.bnf.fr/ark:/12148/bpt6k5525402h/f312.item.zoom> (consulted 12/8/17) *Biographie des hommes vivant ou histoire par ordre alphabétique*, tome quatrième. (Paris, 1818), p. 145.
- 205 Boston, Roman Catholic archdiocese of Boston, Archive, Holy Cross, Boston, Baptisms, marriages and burials, 1789–1810, online database, AmericanAncestors.org, New England Historic Genealogical Society, 2017 (<https://www.americanancestors.org/DB1708/i/42949/69/0>), p. 25.
- 206 Boston, Roman Catholic archdiocese of Boston, Archive, Holy Cross, Boston, Baptisms, marriages and burials, 1789–1810 (after Massachusetts: (Image only) Roman Catholic Archdiocese of Boston Records, 1789-1900), online database. AmericanAncestors.org. New England Historic Genealogical Society, 2017 (<https://www.americanancestors.org/DB1708/i/42949/69/0>) p. 135.

- 207 <https://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GSln=Sarpy&GSby=1743&GSbyrel=in&GSdy=1798&GSdyrel=in&GSob=n&GRid=160726619&df=all&> (consulted 12/8/2017).
- 208 Probably identical with Aphrodise Chrystostome and Elizabeth Chatelain and rather close friends with Labarre. Labarre witnessed their wedding in 1794 and the baptism of their son Aphrodise Barthélemy in 1796.
- 209 James M. Bariskill, 'The Newburyport Theatre in the 18th Century', *The Essex Institute Historical Collections*, vol. 91 (Salem, Massachusetts, 1955), pp. 228–30.
- 210 Wikipedia.
- 211 David Charlton, Introduction: exploring the Revolution, in *Music and the French Revolution* ed. Malcolm Boyd (Cambridge, 1992), pp. 4–5.
- 212 James Bariskill, op. cit., pp. 228–30.
- 213 John Phillips Marquand, *Timothy Dexter Revisited* (Boston, Toronto, 1960), pp. 142–3.
- 214 I am grateful to Clarisse Poirier at the Newburyport Public Library for this information.
- 215 Boston, Roman Catholic archdiocese of Boston, Archive, Holy Cross, Boston, Baptisms, marriages and burials, 1789–1810, (after Massachusetts: (Image only) Roman Catholic Archdiocese of Boston Records, 1789–1900), online database, AmericanAncestors.org. New England Historic Genealogical Society, 2017 (<https://www.americanancestors.org/DB1708/i/42949/69/0>), p. 45.
- 216 Ibid., p. 141.
- 217 Ibid., p. 47.
- 218 Cynthia Adams Hoover, op. cit., (consulted 29/7/2017).
- 219 Benjamin Richard Compton, Amateur Instrumental Music in America, 1765 to 1810, *LSU Historical Dissertations and Theses 3329* (1979), p. 82, http://digitalcommons.lsu.edu/gradschool_disstheses/3329 (consulted 6/1/2018).
- 220 John Alden, 'A Season in Federal Street, J.B. Williamson and the Boston Theatre 1796–1797', *American Antiquarian Society Proceedings* 65 (1955), p. 33. <http://www.americanantiquarian.org/proceedings/44539525.pdf> (consulted 25/7/2017).
- 221 I am grateful to François-Pierre Goy for this information.
- 222 Oscar George Theodore Sonneck, *Early Opera in America* (New York, 1915), p. 145.

- 223 Caleb Hopkins Snow, *A History of Boston. The Metropolis of Massachusetts, from Its Origin to the Present Period; with Some Accounts of its Environs*. (Boston: Abel Bowen, 1825), pp. 334–5, <http://www.bostonliteraryhistory.com/chapter-6/caleb-h-snow-engraving-federal-street-theatre>
- 224 Oscar George Theodore Sonneck, *Early Concert Life in America (1731–1800)*, (New York, 1949), p. 304.
- 225 Oscar George Theodore Sonneck, *A Bibliography of Early Secular American music* [18th Century] . . . Revised and enlarged by William Treat Upton (Washington, 1945), pp. 232.
- 226 Peter Levenworth, *Musical Episodes from “Accounting for Taste: The Early American Music Business and Secularization in Music Aesthetics, 1720–1825”*, <http://www.americananti-quarian.org/Seminars0708/leavenworth.pdf> (consulted 19/2/2019), cited by Valois.
- 227 Oscar George Theodore Sonneck, *A Bibliography of Early Secular American music*, p. 348.
- 228 John Alden, ‘A Season in Federal Street’ (consulted 26/1/2014).
- 229 Oscar George Theodore Sonneck, *Early Concert Life in America*, p. 307.
- 230 Oscar George Theodore Sonneck, *Early Opera in America*, p. 145. Sonneck provides a table of all the performances, but it is not clear in which of these Labarre was the leader.
- 231 *Ibid.*, p. 214.
- 232 *Ibid.*, p. 215.
- 233 Francis Claudon, *Dictionnaire de l’opéra-comique français* (Bern, 1995), pp. 278–9.
- 234 Oscar George Theodore Sonneck, *A Bibliography of Early Secular American music* p. 354. Alfred Loewenberg, *Annals of Opera 1597–1940*, third edition. (London, 1978), col. 414.
- 235 *Columbian Centinel*, vol. XXVI (Boston, 25 January 1797) issue 40, p. 3. I am indebted to Barbara Owens who supplied me with a copy of this advertisement.
- 236 *Columbian Centinel*, whole of No. 2121—No. 41, of vol. XXVI (Boston, 25 January 1797); quoted by Oscar George Theodore Sonneck, *Early Opera in America*, p. 216.
- 237 H. Earle Johnson, *Musical Interludes in Boston 1795-1830*, (New York, 1943), p. 172.
- 238 Peter Levenworth, *Musical Episodes from “Accounting for, Taste”*, cited by Valois. John Rowe Parker was a merchant, music dealer and publisher active in Boston. His collections are now housed in the Sibley Music Library <https://www.esm.rochester.edu/sibley/specialcollections/findingaids/parker/> (consulted 5/3/2019).

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- 242 Cynthia Adams Hoover, *op. cit.*
- 243 H. Earle Johnson, *Musical Interludes in Boston 1795-1830*, p. 159.
- 244 Richard Stoddard, 'A Reconstruction of Charles Bulfinch's First Federal Street Theatre, Boston', *Winterthur Portfolio*, vol. 6 (1970), cited in Wikipedia.
- 245 Oscar George Theodore Sonneck, *A Bibliography of Early Secular American music* p. 225.
- 246 Oscar George Theodore Sonneck, *Early Concert Life in America (1731–1800)*, p. 307.
- 247 Allan Potofsky, 'The "Non-Aligned Status" of French Emigrés and Refugees in Philadelphia, 1793–1798', *Transatlantica*, 2, (2006), p. 1. <http://transatlantica.revues.org/1147> (consulted 20/9/2017).
- 248 *Journal d'ariettes avec accompagnement de guitarrre*, no. II 'de I. Kaslovsky accompgt. par A.F. Millet. St. Petersburg chez Gerstenberg et Dittmar dans le grand Mosrcaia' no. 122 pl. nr 66. Cited in Ophée, Matanya, *Essays on Guitar History Compiled and Updated* (Columbus, 2016), pp. 173, 431.
- L'Auteur des accompagnement des airs de ce journal, à l'honneur de prévenir les Dames et Messieurs les Amateurs, qu'il continuera de les noter en cette nouvelle manier inventée par Mr. Trille Labarre Professeur célèbre de Guitare, compositeur, et adoptée par tous les bons artistes en ce genre.
- 249 *Boston Symphony Orchestra Concert Programs and Members of the Orchestra*, Season 42, (Boston, 1922–3), p. 21.
- 250 F-Pn Res VM Coirault-14.

- 251 Port-Maurice or Porto Maurizio, was at that time under French control. Today Porto Maurizio is a part of the city of Imperia in Liguria, Italy.
- 252 F-Pn Res VM Coirault-14 <http://catalogue.bnf.fr/ark:/12148/cb45285469f#> (consulted 26/7/2017). I am grateful to François-Pierre Goy who supplied me with images from this manuscript.
- 253 F-C 1034. *Catalogue général des manuscrits des bibliothèques publiques de France. Départements. Carpentras*, tome XXXIV (Paris, 1901), p. 562.
- 254 Auguste Aubry, *Bulletin des Boquiniste*, 5e année (Paris, 1862), p. 378.
- 255 Oscar George Theodore Sonneck, *A Bibliography of Early Secular American music* [18th Century] . . . Revised and enlarged by William Treat Upton (Washington, 1945), p. 376. Gaucher College Digital Library <http://cdm16235.contentdm.oclc.org/cdm/ref/collection/p16235coll17/id/135> (consulted 5/9/2017).
- 256 Oscar George Theodore Sonneck, *Early Opera in America*, p. 145.
- 257 H. Earle Johnson, *Musical Interludes in Boston 1795–1830*, pp. 28–9.
- 258 Anik Devriès, François Lesure, *Dictionnaire des éditeurs*, No. 27. In RISM A/I/5. *Einzeldrucke vor 1800. Band 5 Kaa-Monsigny* (Kassel, 1975), p. 188 [L 40] as well as in the online catalogue of there is a work in CH-Bu attributed to Trille Labarre, *Trois duos pour harpe & piano, sur les motifs de La dame blanche*. However, the composer certainly is Théodore Labarre.
- 259 Maurice Barthélemy, *Catalogue des imprimés musicaux anciens du Conservatoire royal de musique de Liège* (Liège, 1992), p. 111.
- 260 John Franceschina, *Incidental and Dance Music in the American Theatre from 1786 to 1923*. vol. 3. Biographical and Critical Commentary, Alphabetical Listings from Edgar Stillman Kerry to Charles Zimmerman (Albany, 2018) <https://books.google.se/books?id=R4tEDwAAQBAJ&pg=PT67&lpg=PT67&dq=Labarre+guitare&source=bl&ots=gBwBaNdE3n&sig=HljJ41rzliWtzEqBgqq4Y9yFcT8&hl=sv&sa=X&ved=2ahUKEwjt79KWuPTdAhUppYsKHXuUAAcQ6AEwD3oECAQQAQ#v=onepage&q=Trille%20Labarre&f=false> (consulted 7/10/2018). Julian Westray lived between 1778 and 1838. This song was published in Philadelphia by John F. Nunns c.1836–8 and the title says that it was ‘composed by T. Labarre’.
- 261 I am grateful to Damián Martín Gil who provided me with this information.

Romance d'Haydn ¹⁷⁷
Variée pour la Guitarre,
par M. Labarre, son Eleve.

N^o. 46. *Innocemment*

Je ne vous dirai pas j'aime

1^{re} Var

2^e Var

The image shows a page of handwritten musical notation for guitar. It begins with the title 'Romance d'Haydn' and the subtitle 'Variée pour la Guitarre, par M. Labarre, son Eleve.' The piece is numbered 'N^o. 46.' and marked 'Innocemment'. The first line of music is the main piece, with the lyrics 'Je ne vous dirai pas j'aime' written below it. The notation is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The piece consists of several staves of music, including two variations labeled '1^{re} Var' and '2^e Var'. The notation includes various rhythmic values, accidentals, and fingerings (e.g., '7' for the seventh fret). The paper is aged and shows some wear.

This page contains ten staves of handwritten musical notation. The music is written in a single system on a five-line staff with a treble clef. The key signature consists of two sharps (F# and C#). The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, often beamed together. There are several rests, some with fingerings (e.g., 7, 7, 7) written below them. The piece concludes with a double bar line. A section of the music, starting on the sixth staff, is marked with the text "3^e Var." above the staff. The paper shows signs of age, including some staining and discoloration.

This image shows a page of handwritten musical notation on ten staves. The music is written in a single system, likely for a keyboard instrument. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, often beamed together. The fourth staff is marked with a double sharp (##) and the text "#4. Var.", indicating a fourth variation. The paper is aged and shows some staining, particularly near the bottom right corner.

The image shows a handwritten musical score for a piece titled "Bourée d'Auvergne". The score is written on seven staves of music. The first three staves feature a melody in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff begins with the text "Bourée d'Auvergne, arrangée par M. le M... Le P..." and continues with a bass line in a treble clef with a key signature of one sharp and a 2/4 time signature. The remaining three staves continue the bass line. The notation includes various note values, rests, and bar lines.

*Bourée d'Auvergne,
arrangée par
M. le M...
Le P...*

*MM. les Souscripteurs sont prevenus que les nouvelles
étrennes de Guitarre 5.^e Année paraîtront avant le 20
de Decembre faittes par M.^r Labarre ..*

*S'adresser chez M. BAILLON Editeur et M.^d de Musique
Rue du petit Reposoir à la Muse Lyrique près la Place des
victoires ci-devant Rue des petits champs.*

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l'on affranchira L'Argent et les Lettres d'avis.*