International Conference

The Many Faces of Camille Saint-Saëns

Lucca, Complesso Monumentale di San Micheletto

7-9 October 2016

Organizzato da

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini

PALAZZETTO
BRU ZANE
CENTRE
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The Many Faces of Camille Saint-Saëns

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Centro Studi Opera Omnia Luigi Boccherini, Lucca
Palazzetto Bru Zane – Centre de musique romantique française, Venice

In collaboration with

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Keynote Speaker

Hugh Macdonald (Washington University, St. Louis, MO)
Michael Stegemann (Technische Universität, Dortmund)

FRIDAY 7 OCTOBER

9.00-9.30: **Registration and Welcome**

Opening

9.30-9.45

- Fulvia Morabito (Presidente Centro Studi Opera Omnia Luigi Boccherini)
- Étienne Jardin (Palazzetto Bru Zane, Venice)

Camille Saint-Saëns the Composer (I)

10.00-12.30

(Chair: **Michael Stegemann**, Technische Universität, Dortmund)

- Rohan H. Stewart-Macdonald (Stratford-Upon-Avon, UK): *Lisztian Approaches in the Instrumental Works of Camille Saint-Saëns: 'Thematic Transformation' and the Symphony No. 3 in C Minor, Op. 78 ('Organ')*
- Sara Ramos Contioso (Conservatorio Superior de Granada / Universidad de Granada): *Saint-Saëns's «Messe de Requiem»: A New Religious Model in the Romantic Tradition of the Genre*
- Nicholas Attfield (Brunel University London): *«Nüchternheit im Guten Sinne»: Saint-Saëns, Jacques Handschin, and the New Music of the 1930s*
- Megan Sarno (Carleton College, Northfield, MN): *Aesthetic Conflict and Religious Music: Saint-Saëns and Psalm 150*

13.00 Lunch

15.00-16.00 – Keynote Speaker 1

- Michael Stegemann (Technische Universität, Dortmund): *« La chimère de la pureté du style et de la perfection de la forme » – Saint-Saëns et les grandes formes de la musique instrumentale*

16.00-16.30

Presentation of Saint-Saëns' Complete Instrumental Works

Camille Saint-Saëns the Composer (II): Chamber Music

17.00-19.00

(Chair: **Rohan H. Stewart-MacDonald**, Stratford-Upon-Avon, UK)

- Julie Oustinoff (Université Jean Monnet – Saint-Étienne): *Les deux trios avec piano de Camille Saint-Saëns (1864-1892) : pour une filiation française ?*
- Andrew Deruchie (University of Otago, NZ): *Saint-Saëns's First String Quartet and the Cultural Politics of Cyclic Form*
- Elisabetta Righini (Forlì): *Fossili e rovine: trattamenti metamorfici nel Quartetto per archi e pianoforte in Mi maggiore Op. post. di Camille Saint-Saëns*
- Temina Cadi Sulumuna (Fryderyk Chopin University of Music, Warsaw): *Camille Saint-Saëns en tant qu'auteur d'œuvres pour harpe et ses relations professionnelles avec les harpistes*

SATURDAY 8 OCTOBER

Exoticism and Orientalism (I)

9.30-11.00

(Chair: **Michael Stegemann**, Technische Universität Dortmund)

• Mitsuya Nakanishi (Université Paris IV-Sorbonne): *Saint-Saëns et ses œuvres littéraires sur le Japon*

• Zoia N. Kniaz (Gnessin Russian Academy of Music, Moscow): *«La Princesse jaune»: Appearance of Japan on the French Operatic Stage*

• Giuseppe Montemagno (Accademia di Belle Arti, Catania)*: « Je faisais un rêve insensé ». « La Princesse jaune », « Djamileh » et l'orientalisme à l'Opéra-Comique*

Exoticism and Orientalism (II)

11.30-13.00

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

• Alberto Massarotto (Venezia): *L'esotismo musicale di Saint-Saëns come diario di bordo tra vita e opera*

• Mara Lacché (Conservatorio 'Stanislao Giacomantonio', Cosenza): *Saint-Saëns e l'esotismo "ellenico" di «Déjanire»*

• Stéphane Leteuré (Lycée André Boulloche, Livry-Gargan): *Camille Saint-Saëns et l'interface Orient / Occident : le sens du voyage en Égypte*

13.00 Lunch

15.00-16.00 – **Keynote Speaker 2**

• Hugh Macdonald (Washington University, St. Louis, MO): *Saint-Saëns the Dramatist*

Camille Saint-Saëns and the Theatre

16.30-19.00

(Chair: **Hugh Macdonald**, Washington University, St. Louis, MO)

• Jürgen Maehder (Università della Svizzera Italiana, Lugano): *Il teatro musicale di Camille Saint-Saëns: opera biblica, opera a soggetto antico e opera storica*

• Steven Huebner (McGill University, Montreal, QC): *Saint-Saëns and Sophocles*

• Claire Paolacci (Université Paris IV-Sorbonne): *Camille Saint-Saëns et l'Opéra de Paris (1915-1945)*

• Erin Brooks (State University of New York, Potsdam, NY): *Saint-Saëns and the Stage: «Henry VIII» and «Ascanio» at the Opéra*

• Inja Stanović (Birmingham Conservatoire): *Camille Saint-Saëns as Recording Pioneer*

SUNDAY 9 OCTOBER

Camille Saint-Saëns throughout Europe (I)

10.00-11.30

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

• Antonio Ferrara (Napoli): *Saint-Saëns, presidente della Société des instruments anciens*

• Lorenzo Ancillotti (Université Paris IV-Sorbonne): *I sogni musicali di un inguaribile viaggiatore: la «Fantaisie» secondo Saint-Saëns*

• Oreste Palmiero (Vicenza): *Camille Saint-Saëns e l'Italia: analisi di rapporto (attraverso i carteggi)*

« Le jeu perlé »

12.00-13.00

(Chair: **Étienne Jardin**, Palazzetto Bru Zane, Venice)

• Rémy Campos (Conservatoire National Supérieur de Musique et de Danse de Paris / Haute École de Musique de Genève): *Composer avec les doigts : la présence du ' jeu perlé ' dans les œuvres pour clavier de Camille Saint-Saëns*

• Geoffrey Burleson (Hunter College of CUNY, New York): *Proto-Impressionism and «le jeu perlé» in Saint-Saëns' Piano «Études»*

13.00 Lunch

Camille Saint-Saëns throughout Europe (II)

15.00-17.00

(Chair: **Rohan H. Stewart-MacDonald**, Stratford-Upon-Avon, UK)

• David Cranmer (Universidade Nova de Lisboa): *A Relationship Spanning more than 40 Years – The Case of Portugal*

• José-Ignacio Suárez (Universidad de Oviedo): *The First Visit of Saint-Saëns to Spain in 1880: The Discovery of a Virtuoso*

• Svetlana M. Filaretova (Glazunov Petrozavodsk State Conservatoire): *Saint-Saëns and Russia: History of Friendship (on Russian Press Materials in the Late Nineteenth and early Twentieth Centuries)*

• Graham Sadler (Birmingham Conservatoire): *Camille Saint-Saëns, Vincent d'Indy and the Rameau «Œuvres complètes»: New Evidence Revealed by Unpublished Documents*

Abstracts

Keynote Speakers

Hugh Macdonald (Washington University, St. Louis, MO)

Saint-Saëns the Dramatist

Saint-Saëns wrote a great deal of music for the theatre, as he did in every other genre, throughout his long life. In addition to theatre music, ballet and a film score, there are twelve operas, of which one, *Samson et Dalila*, is played all over the world while the remaining eleven have been almost totally neglected since the composer's death in 1921. A composer as experienced, as intelligent and as gifted as Saint-Saëns cannot possibly have lacked an understanding of the theatre, or have displayed it only once. The disappearance of those eleven operas, all of which were moderately successful in his lifetime, can only be explained by the radical change of taste that France underwent in the 1920s. Whereas Massenet's standing suffered similarly after his death in 1912, he now enjoys a respectable place in the repertoire, while Saint-Saëns's operas have still to be rehabilitated. This can only be done when they have all been recorded, and recorded well.

With that aim in mind, I will re-assess the composer's achievement in opera and draw attention to scenes, characters, and techniques that display Saint-Saëns's individuality as a composer of opera.

Michael Stegemann (Technische Universität, Dortmund)

« La chimère de la pureté du style et de la perfection de la forme » – Saint-Saëns et les grandes formes de la musique instrumentale.

A première vue, la plupart des grandes oeuvres instrumentales de Camille Saint-Saëns – symphonies, concertos et musiques de chambre – paraissent confirmer le préjugé d'un certain ' éclectisme ' que Debussy et d'autres de ses adversaires lui ont souvent reproché. Mais cette apparence est trompeuse : malgré ses nettes références aux grands modèles classiques, Saint-Saëns cherche et trouve des solutions aussi inventives que modernes pour développer et modifier les formes traditionelles. En fait, ses grandes compositions réussissent en quelque sorte ' la quadrature du cercle ' : d'un côté, elles ne trahissent jamais « la chimère de la pureté du style et de la perfection de la forme », de l'autre, elles adaptent les idées lisztiennes de la « musique de l'avenir ».

Contributors

FRIDAY 7 OCTOBER

Camille Saint-Saëns the Composer (1)

R. H. Stewart-MacDonald (Stratford-Upon-Avon, UK)

Lisztian Approaches in the Instrumental Works of Camille Saint-Saëns: 'Thematic Transformation' and the Symphony No. 3 in C minor, Op. 78 ('Organ')

The traditional association of 'cyclic form' with the Franco-Belgian symphonic tradition, cultivated by Franck, Fauré, Dukas, Chausson and Camille Saint-Saëns, extends back to the writings of Vincent d'Indy (1851-1931). D'Indy championed Franck's use of the cyclic

principle, in works like his Symphony in D minor and Violin Sonata in A major, conceiving it as a continuation and expansion of the pioneering practices of Beethoven in his Fifth and Ninth Symphonies (Vincent d'Indy, *Cours de composition musicale*, Paris, Durant, 1909). More recent explorations of inter-movemental continuity in a broad spectrum of nineteenth-century instrumental music have undermined any exclusive affiliation of the cyclic principle with Franco-Belgian symphonists. Emphasising the limitations of a monolithic conception of 'cyclic form', Benedict Taylor has codified the spectrum of potential approaches to continuity in multi-movement instrumental works of the nineteenth century (Benedict Taylor, *Mendelssohn, Time and Memory: The Romantic Conception of Cyclic Form*, Cambridge, Cambridge University Press, 2011). The present paper examines the cultivation of cyclic principles in Saint-Saëns' Symphony in C minor, Op. 78 ('Organ'), dedicated to the memory of Franz Liszt. With brief reference to Saint-Saëns's other symphonic poems, one aim will be to assess the composer's adoption, and modification, of a specifically a Lisztian approach to 'thematic transformation' in the 'Organ' Symphony; another will be to consider the work in relation to the complex cross-currents running through French instrumental music of the time. I will also consider the problematic reception of the 'Organ Symphony', often an object of scholarly criticism, but highly popular since its earliest performances.

Sara Ramos Contioso (Conservatorio Superior de Granada / Universidad de Granada)

Saint-Saëns's «Messe de Requiem»: A New Religious Model in the Romantic Tradition of the Genre

Saint-Saëns' *Messe de Requiem* (1878) refers to an historical context which is characterized by numerous stylistic and aesthetic contrasts. Musical developments in the nineteenth century had promoted a religious concert style, to which the expressive and dramatic possibilities of Romantic opera and symphonic music contirbuted. Therefore, as a response to this situation, in the last quarter of the century, new musical reform movements were created with the intention of proposing a change in the religious musical aesthetic. Consequently, a new approach is applied in the religious production, involving the revitalization of its ritual character and the necessary suppression of any kind of theatrical reminiscence. Within this creative reality, Saint-Saëns presents his *Requiem* as a symphonic structure subject to the symbolism of the liturgy of the dead. Study of this composition exemplifies the religious style of the composer, as well as illustrating the survival of one of the most representative religious genres of the nineteenth century. Saint-Saëns's *Messe de Requiem* is a new creative proposal in the French (and European) Requiem tradition, a model that will condition the aesthetical development of subsequent works by figures such us Faure (1888), Gounod (1893) and Duruflé (1947).

Nicholas Attfield (Brunel University London)

«Nüchternheit im guten Sinne»: Saint-Saëns, Jacques Handschin, and the New Music of the 1930s

The Cologne music critic Otto Neitzel's biography of Camille Saint-Saëns (1899) is one of the best-known German-language accounts of the composer. Building on an interpretation familiar in the reception of Saint-Saëns, Neitzel presents his subject as a terse and economical musical craftsman: a composer focused on tradition rather than the limitless expression of his own passions, and thus a staunch 'conservative' co-existing alongside the musically 'progressive' figure of Georges Bizet. This paper considers the subsequent German-language reception of

Saint-Saëns, as represented by the later biography of the composer by the Swiss musicologist Jacques Handschin, published in 1930. By drawing on Neitzel's biographical tropes, Handschin reconciles Saint-Saëns with the terms of the new music of the 1930s. To do so, he arranges Saint-Saëns's oeuvre according to a strict (and rather Germanic) hierarchy of genres, with chamber music and symphonies at the top and operas at the bottom. This Hindschin to present Saint-Saëns as a consummate master of 'form': of sobriety, focus, objectivity, and anti-monumentality. I short, here was the composer who turned the German stereotypes of French music on their heads and made them into virtues to which young composers might aspire. Handschin thus aligns Saint-Saëns with Franck, Bruckner, and Brahms as one of the post-Beethovenian purveyors of the 'cultivated bourgeois spirit' in instrumental music. He also relates him to other, less obvious figures: Nietzsche, Busoni, Reger, and the modern Russians, on whom Handschin was one of the first European commentators. In his 'visual' approach to musical creation, Saint-Saëns is even considered alongside Stravinsky – a most unlikely bedfellow. In Handschin's account, then, Saint-Saëns becomes not a passionless composer with little to say to the twentieth century, but a pioneer of the *Neue Sachlichkeit*, demonstrating a new and welcome sobriety compatible with the mood of the 1930s. Consequently, the composer is distanced from an aesthetics of feeling, and implicitly, from Wagner and his music dramas. This led to local polemics with Hindschin's fellow academics in Switzerland, not least the theorist and analyst Ernst Kurth; it also made his intended place in German musical life rather precarious as the decade progressed.

Megan Sarno (Carleton College, Northfield, MN)

Aesthetic Conflict and Religious Music: Saint-Saëns and Psalm 150

Saint-Saëns always had to have the last word. But, in over 1,000 pages of published criticism, he left a legacy of changing ideas. To take one example, he began his career as a dutiful church musician and became a forceful critic of established religion. In this paper, I consider his forgotten setting of Psalm 150, 'Praise Ye the Lord!' The psalm is a testament to religious inspiration as a source of aesthetic conflict *chez* Saint-Saëns. This motet for double-choir, orchestra, and organ with text in English was dedicated to the American architect Whitney Warren, one of Saint-Saëns's many hosts on his first American concert tour in 1906. Massive orchestral forces imitate the instruments of praise listed in the psalm's text, creating a spectacle caught between entertainment and religious contemplation. In this way, the piece embodies Saint-Saëns's own conflict: on the one hand, the composer thought religion distracted society from useful discourse, but on the other, he was inspired by the power of belief and positive thinking. Even though he severed his own religious affiliations, he continued to engage with sacred forms or genres on his own terms. In the paper I provide a careful reading of newly-published letters between Saint-Saëns and a country priest, Abbé Gabriel Renoud, as well as a stylistic analysis of 'Praise ye the Lord!'. The performance record is scant, with only a handful of references to concerts, and absolutely no reviews or contemporary responses. In the absence of a reception history, or of Saint-Saëns's own remarks on this immense composition, the piece constitutes a challenge to the accepted trajectory of the composer's religious identity. I argue that spiritual inspiration and the relationship between music and religion were topics of aesthetic debate for Saint-Saëns. Knowing the stakes of this debate can introduce us more deeply to the man and his music. The Psalm 150 shows that spiritual reverence need not be dogmatic: music, not the Church, has the last word.

Camille Saint-Saëns the Composer (II): Chamber Music

Julie Oustinoff (Université Jean Monnet – Saint-Étienne)

Les deux trios avec piano de Camille Saint-Saëns (1864-1892) : pour une filiation française ?

Auteur d'une cinquantaine d'œuvres de musique de chambre, Camille Saint-Saëns a contribué toute sa vie à l'existence, au développement et à la diffusion de ce genre qu'il estimait avoir trop été délaissé en France des compositeurs et du grand public. « On n'écrit guère de musique de chambre, en France », déplore-t-il dans *Le Voltaire* le 30 novembre 1880. Il attire alors l'attention sur la musique de chambre d'Henri Reber dont, dit-il, « la plus grande gloire est d'en avoir fait d'excellente ». Cette communication propose de s'intéresser à ce que Reber, encore trop oublié aujourd'hui comme compositeur, aurait pu transmettre à Saint-Saëns dans le domaine de la musique de chambre. Plusieurs éléments nous invitent notamment à penser le rapprochement entre les deux compositeurs au travers de leurs trios avec piano. Non seulement Saint-Saëns a été élu à la succession de Reber à l'Institut, mais il a aussi compté parmi les plus fidèles exécutants de ses sept trios. Il rappelle d'ailleurs lors de son discours de réception le 3 décembre 1881 qu'il avait été demandé par Reber lui-même pour leur création : « MM. Dien et Batta et l'auteur de cette notice eurent l'honneur d'être choisis par le maître pour donner les premiers la vie de l'exécution à ces productions de premier ordre. » En tant que compositeur, Saint-Saëns laisse deux trios pour piano, violon et violoncelle : l'Op. 18 en *Fa* majeur (1864) qui s'impose immédiatement comme une réussite incontestable, et l'Op. 92 en *Mi* mineur (1892) considéré comme l'une de ses partitions les plus ambitieuses et accomplies. Si l'on accorde toujours volontiers à Saint-Saëns de se placer dans la lignée de Mendelssohn ou de Schumann, sa relation à des modèles français eux-mêmes imprégnés du classicisme viennois mérite semble-t-il d'être posée. En précisant la nature des liens compositionnels qui ont pu exister entre les deux musiciens, outre ceux d'une estime mutuelle, il paraît intéressant d'élucider la question de l'existence d'une filiation toute française entre ces trios.

Andrew Deruchie (University of Otago, NZ)

Saint-Saëns's First String Quartet and the Cultural Politics of Cyclic Form

From the 1850s onwards, Saint-Saëns regularly employed cyclic form: the practice, especially in symphonies, chamber works, and so forth, of establishing large-scale relationships by reintroducing materials from earlier movements in later ones. Nonetheless, Saint-Saëns became weary of such procedures following the Third Symphony (1886), primarily for cultural-political reasons: Franck's most important cyclic works date from the 1880s, Vincent d'Indy established *la forme cyclique* as a historically determined canon, and contemporary writers often considered cyclic form a *franckiste* hallmark – all during the time of the deterioration of Saint-Saëns's relationship with Franck's followers. In this paper I argue that Saint-Saëns's First String Quartet (1899) parodies his rivals' approaches to cyclic form, as exemplified by d'Indy's Second Quartet of 1897, in which a four-note cell suffuses most themes, and Franck's Quartet, in which themes from previous movements climactically accumulate in the final coda. Saint-Saëns's themes abound with miniscule motivic connections, which will catch listeners' ears but which seem too fleeting and insubstantial to register as binding elements in the manner of d'Indy's pellucid cell. Such relationships seem calculated to straddle the threshold of apprehensibility, and they produce a distinctive affective quality: where d'Indy fosters perceptions of genetic relationships, Saint-Saëns elicits a sensation of *déjà entendu*. The final coda similarly teases by reintroducing fragments from the slow introduction, encouraging anticipation of a Franck-like apotheosis. What actually follows is the mirage of one: timbres, textures, and rhythms of previous movements return, but

incipient citations of themes quickly dissolve. Where Franck delivers a full-blooded synthesis, Saint-Saëns follows through with *trompe l'oreille*. Saint-Saëns's parody of *franckiste* technique points to broader aesthetic conflicts. D'Indy enlisted cyclic form as a means to monumentality, which could further the *enseignement* he esteemed as the primary purpose of art. *Déjà entendu* and *trompe l'oreille*, on the other hand, register as (neo)classicising attributes which diverge from d'Indy's didactic objectives and which Saint-Saëns grouped under the rubric of 'charm', a conduit to an ideologically neutral 'aesthetic sense'.

Elisabetta Righini (Forlì)

Fossili e rovine: trattamenti metamorfici nel Quartetto per archi e pianoforte in Mi maggiore Op. post. di Camille Saint-Saëns

La produzione di Camille Saint-Saëns mostra di frequente citazioni e modelli ispirati all'*estetica del frammento*, già propria di compositori quali Liszt e Schumann. Questo 'sguardo al passato', che costituisce uno dei volti della poetica di Saint-Saëns, porta a configurare paesaggi armonici in cui convivono formule motiviche originali e rielaborazioni di frammenti preesistenti, 'rovine' e 'fossili' (Augé) che lasciano intravedere la loro primaria identità all'interno di un nuovo contesto sinergico. È il caso del Quartetto per archi e pianoforte in Mi maggiore (1851-53) di Camille Saint-Saëns, in cui lo stato di 'sito archeologico' lascia spazio a un *cantiere sonoro* in cui l'invito a sentire il tempo è la risultante di un processo metamorfico basato su citazioni esplicite e trattamento parafrasico. Saint-Saëns ridefinisce il concetto romantico di lontananza temporale attraverso un'idea di memoria che è progressivo e articolato riaccadere, in una concezione molto vicina a quella elaborata da Charles Darwin negli anni '50 dell'Ottocento in ambito scientifico. Questa prospettiva di riaccadimento è evidente nell'adozione della forma ciclica e nelle modalità di trattamento motivico del Quartetto in Mi maggiore, composto tra l'ottobre del 1851 e il maggio 1853. Il Quartetto, rimasto manoscritto per circa quarant'anni e rientrato nel catalogo delle opere solo di recente, non risulta essere mai stato oggetto di esecuzione pubblica quando Saint-Saëns era in vita. La relazione intende illustrare in dettaglio come quest'opera giovanile sia concepita metamorficamente su rimandi agli autori da lui più apprezzati, e si configuri come esercizio di stile principalmente ispirato a Robert Schumann, nell'ipotesi di un lavoro a uso personale, sorta di *training* con cui mettere a punto alcuni tratti del proprio stile compositivo in ambito cameristico, con lo sguardo rivolto ai maestri che influenzarono la sua poetica. L'analisi testuale rivela, in tal modo, come il Quartetto in Mi maggiore sia imperniato su parafrasi, citazioni, procedimenti riconducibili a Liszt (trascrizioni liederistiche, *Études dèxécution trascendante*) e Schumann (*Etüden im Orchestercharackter von Florestan und Eusebius*, *Papillons*, *Carnaval*, Quintetto Op. 44 e Quartetto Op. 47). L'idioma schumanniano pervade l'intera opera e ne diviene l'emblema, fino a configurarsi come una 'dedica ideale'; suggestivo, anche se a posteriori, appare il legame tra l'anno di completamento del Quartetto in Mi maggiore (1853) e la soglia temporale entro cui si compie l'irreversibile e tragica sorte di Robert Schumann.

Temina Cadi Sulumuna (Fryderyk Chopin University of Music, Warsaw)

Camille Saint-Saëns en tant qu'auteur d'œuvres pour harpe et ses relations professionnelles avec les harpistes

L'auteur de l'exposé vise à présenter Camille Saint-Saëns dans le contexte du monde harpistique. C'est la raison pour laquelle une attention particulière est accordée à la description des relations professionnelles entre Camille Saint-Saëns et d'éminentes harpistes de son époque: Henriette Renié – une extraordinaire virtuose de la harpe, compositeur et pédagogue française de

renommée internationale, et Clara Eissler – une harpiste à la cour du Duc de Saxe-Coburg-Gotha. La question est présentée en ayant recours, entre autres, à la correspondance entre Camille Saint-Saëns et les harpistes (p.ex. une lettre de Camille Saint-Saëns à Henriette Renié provenant des archives privées des ayants droit d'Henriette Renié), ainsi qu'en ayant recours à la correspondance au sujet de Camille Saint-Saëns, entretenue entre les harpistes et leurs destinataires, (p.ex. une lettre d'Henriette Renié à un membre de sa famille dans laquelle elle parle de Camille Saint-Saëns), et finalement, en mentionnant quelques extraits de la correspondance entretenue par Camille Saint-Saëns et les non harpistes (p.ex. son éditeur), sur les harpistes. L'exposé esquisse aussi l'utilisation de la harpe dans l'œuvre de Camille Saint-Saëns, y compris des compositions pour harpe solo, des œuvres de musique de chambre avec harpe et des œuvres pour orchestre avec harpe. L'analyse est complétée par des citations empruntées aux grands harpistes (de l'époque de Camille Saint-Saëns) sur les compositions de Saint-Saëns pour harpe (p.ex. un entretien avec Henriette Renié). Dans l'exposé, l'accent est aussi mis sur les transcriptions (conservées sous forme manuscrite) des compositions choisies de Camille Saint-Saëns. L'emphase ici est placée sur les transcriptions pour un ensemble de musique de chambre avec harpe, p.ex. pour un ensemble de trois harpes ou pour un ensemble comprenant un violon, deux harpes et un piano. L'exposé se conclut sur des citations empruntées aux revues de la presse musicale, relatives aux concerts (ayant lieu aussi du vivant de Camille Saint-Saëns) au cours desquels ces transcriptions ont été exécutées. L'exposé se fonde sur des documents sources examinés à fond, rassemblés au cours des recherches menées par l'auteur aux États-Unis en 2012 et en France en 2013 et 2015.

Exoticism and Orientalism (i)

Mitsuya Nakanishi (Université Paris iv-Sorbonne)

Saint-Saëns et ses œuvres littéraires sur le Japon

Effectivement, toute sa vie, Saint-Saëns a témoigné d'un « orientalisme » très nourri à travers des œuvres. Mais dans sa vie musicale, il n'a laissé qu'une seule œuvre sur le Japon, *La Princesse jaune* (crée en 1872). Par contre dans sa vie littéraire, on trouve plusieurs morceaux sur le Japon ; « Le Fouji-Yama » et « Le Japon » dans le recueil des poèmes de Saint-Saëns intitulé *Rimes Familières* (publiées en 1891). En outre il a laissé un conte inédit japonais, *Le Miroir* (1912). En effet, au cours de son exil après le décès de sa mère, le japonisme est pour Saint-Saëns entré dans une nouvelle phase. Le japonisme de la première phase correspondait à une passion de jeunesse se traduisant par une aspiration vers le Japon aux déterminations assez vagues. Celui de la deuxième phase correspond à une sympathie profonde pour l'essence de la culture japonaise et les résonances avec le pessimiste de la vieillesse. Ce changement s'inscrit dans la mouvance « parnassienne ». En pénétrant mieux son caractère profond, Saint-Saëns s'est découvert des points communs avec la culture japonaise traditionnelle ce qui correspond à une évolution majeure de notre compositeur. Enfin, pour Saint-Saëns, le Japon, précisément l'ancien Japon traditionnel était une sorte d'utopie, pour garder la sérénité dans sa vie interne et spirituelle Saint-Saëns a songé au Japon comme les poètes parnassiens se sont retranchés dans leur tour d'ivoire de « l'art pour l'art ». C'est pour cette raison que Saint-Saëns ne manifestait pas son intérêt pour le Japon dans ses œuvres musicales, c'est-à-dire dans sa vie « publique ». Et pour Saint-Saëns la sérénité est ce qui distingue le Japon des autres pays extrême-orientaux. Au fond, les pays proche-orientaux étaient pour Saint-Saëns, l'Orient réel, et le Japon représentait l'Orient idéal.

Zoia N. Kniaz (Gnessin Russian Academy of Music, Moscow)

«La Princesse jaune»: Appearance Of Japan On The French Operatic Stage

In the second half of the nineteenth century Japan opened its borders to Western countries. Knowledge of the new culture, dramatically different from European culture, spread rapidly: artists, writers and composers were charmed by the magic of the Japanese world. Camille Saint-Saëns, always fascinated by wonders of the East, was the first European composer who projected the Japanese culture on the French operatic stage. Inspired by melodies of the Land of the Rising Sun Saint-Saëns wrote an *opéra comique* titled *La princesse jaune*. The subject was so new for the public at the Opéra-Comique that the composer was asked by the director to set the action in Holland. The composer agreed, and wrote a beautiful score that blends Classical and exotic music in a magnificent manner. To date, *La princesse jaune* has received little scholarly attention. Nonetheless, it has many features worthy of the attention of opera directors and scholars. This paper focuses on *La princesse jaune*, viewing it in the context of Japonism in the culture of *fin-de-siècle* France, and encompassing possible sources of information about Japanese music and traditions that inspired Saint-Saëns. I also discuss the perception of the opera by the composer's contemporaries and music critics. Particular attention is dedicated to reflections on the music of Saint-Saëns by Russian composers of the end of the nineteenth century. The paper concludes with a review of modern performances of *La princesse jaune* that indicate a revival of interest in French exotic music.

Giuseppe Montemagno (Accademia di Belle Arti, Catania)

« Je faisais un rêve insensé ». « La Princesse jaune », « Djamileh » et l'orientalisme à l'Opéra-Comique

À la fin de la guerre franco-prussienne et de l'expérience de la Commune, l'Opéra-Comique est confié à la gestion du librettiste Leuven (nom de plume du comte Adolphe de Ribbing) et du plus jeune impresario Camille Du Locle, qui par la suite sera mieux connu pour sa collaboration avec Giuseppe Verdi. Ce dernier, selon les dires de son biographe officiel Charles Pigot, souhaitait « trouver une nouvelle voie, afin de rediriger un genre vieilli [celui de l'opéra-comique] vers un idéal dans lequel rêverie, poésie extatique et éléments symphoniques auraient une large part. » C'est donc grâce à lui que des compositeurs, tels Bizet, Paladilhe, Saint-Saëns ou Massenet, sont engagés à l'Opéra-Comique. Une première tentative, dans la voie de ce renouvellement, fut accompli en 1872, lors de la réouverture officielle du théâtre, occasion dans laquelle quatre créations virent le jour, *Fantasio* d'Offenbach, *Le Passant* d'Émile Paladilhe, *Djamileh* de Georges Bizet et *La Princesse jaune* de Camille Saint-Saëns, tous – à l'exception du premier – dans la forme courte du spectacle en un acte. Présentée pour la première fois sur la scène de l'Opéra-Comique le 12 juin 1872, *La Princesse jaune*, Op. 30, marque les débuts de Saint-Saëns en tant que compositeur d'opéra. Le livret fut rédigé par Louis Gallet, administrateur de l'Hôpital Beaujou, « ami incomprable » et « homme parfait », selon le souvenir du compositeur. Le sujet pour la nouvelle création fut attentivement sélectionné et marque les débuts du japonisme dans l'opéra français. L'action se déroule, en effet, aux Pays-Bas, mais relate la passion du jeune peintre Kornelis pour le Japon et sa culture : voilà pourquoi il est obsédé par le portrait de Ming, une jeune fille japonaise dont il rêve sous l'effet de l'opium. Le japonisme semble influencer la musique de Saint-Saëns – à partir de la première *ariette*, « Outsou Semi si Kamini », sur un texte entièrement inventé… – qui empile des harmonies pentatoniques pour évoquer l'Extrême Orient. La question semble toutefois plus difficile à cerner : la preuve en est peut-être fournie par le fait que les débuts

de *La Princesse* coïncident, au cours de la même soirée, avec ceux de *Djamileh* de Georges Bizet, d'après un « conte oriental » de Paul de Musset daté de 1833. Au Caïre, un don Juan égyptien, Haroun, rêve, tout un fumant, son histoire d'amour contrasté avec la jeune et belle esclave Djamileh, qui mettra fin à sa vie de plaisirs et de débauches. L'orientalisme de ces deux ouvrages passe par conséquent par la dimension du rêve, par l'exaltation de la dimension onirique – suscitée par l'opium – que l'on retrouvera aussi, dans le répertoire de la danse, dans le dernier acte de *La Bayadère* de Marius Petipa et Ludwig Minkus, avec la mémorable scène d'ombres dans l'au-delà, où le prince Solor retrouve Nikiya, tuée par la perfide Gamzatti le jour de ses noces. Bien avant la publication du « Japon Artistique » et l'inauguration de la galérie « Art Nouveau », sous les auspices du marchand d'art et mécène Siegfried Bing, le rôle et l'importance de la première vague de l'orientalisme en France sera étudié – plus que sur le plan des découvertes géographiques et culturelles, encore à venir – à la lumière des écrits poétiques et des créations des arts plastiques consacrés à la recherche d'un « ailleurs » tout simplement imaginé, inventé, rêvé, parfois grâce à la consommation de drogues. Les fantaisies de Kornelis s'associent ainsi à un courant plus général, qui remonte aux *Orientales* de Victor Hugo ou aux voyages – et aux dessins – des frères Goncourt : l'air de Léna de *La Princesse Jaune*, « Je faisais un rêve insensé », apparait ainsi comme une filiation du « laisse-moi rêver » proclamé par Musset et mis en musique par Bizet, première annonce d'une fin-de-siècle qui préfère s'éloigner de la réalité vers d'autres dimensions.

Exoticism and Orientalism (II)

Alberto Massarotto (Venezia)

L'esotismo Musicale di Saint-Saëns come diario di bordo tra vita e opera

La vita di Camille Saint-Saëns conosce una decisiva fase di rinnovamento quando, in seguito ad alcuni episodi legati alla sfera privata, il compositore avvia una serie di viaggi che lo portano ripetutamente lontano dalla Francia. Mosso inizialmente dai propri impegni musicali, oltre all'Europa e alle due Americhe, Saint-Saëns arriva a toccare il Nord Africa, l'India e il Vietnam. Quel che si profila davanti agli occhi del compositore, una miriade di inaspettate sensazione unite alle più svariate suggestioni, trova spazio all'interno di nuove composizioni che assumono sempre più i connotati delle pagine di un entusiasmante diario di bordo in musica. Al loro interno si sedimentano le immagini e il ricordo di culture e popoli lontani, per rivivere poi attraverso sofisticati richiami all'armonia oltre che ai ritmi identitari di quei luoghi che, avviando una serie di esplicite allusioni esotiche, pervadono l'intera opera. Se a un primo contatto con la produzione musicale di questa sua seconda fase creativa, le tracce che i viaggi di Saint-Saëns rilasciano all'interno delle sue composizioni possono sembrare quasi esclusivamente di carattere ornamentale, un'analisi più accurata è in grado di rivelare come l'operazione avviata si inserisca nel segno di una radicale attualizzazione della sua musica. Bisogna inoltre considerare la produzione musicale di questa fase creativa, oltre che il risultato di una travolgente spinta rinnovatrice, nella sua capacità di reiterare la posizione di netto distacco assunta costantemente da Saint-Saëns nei confronti della musica di Debussy e di Stravinsky. Se da un lato dunque il nuovo gusto verso un esotismo sempre più spiccato serve al compositore per esprimere la propria consapevolezza del tempo che cambia, dall'altra si rivela lo strumento ideale per cercare una strada originale e lontana dal percorso di corruzione che, ai suoi occhi, le avanguardie musicali avevano avviato.

Mara Lacchè (Conservatorio 'Stanislao Giacomantonio', Cosenza)

Saint-Saëns e l'esotismo "ellenico" di «Déjanire»

Ne *Le rêve hellénique chez les poètes parnassiens* (1928), *Fernand Desonay* evidenziava la necessità da parte degli artisti di ritemprare la propria ispirazione dall'esotismo del tempo oltre che dello spazio, in quanto derivato dalla 'teoria dell'impersonalità' e dell''arte per l'arte'. L'antichità classica assurgeva a una dimensione 'altra' di esotismo, di impronta parnassiana, in cui si innestava l'ispirazione orientalista ed ellenistica di Camille Saint-Saëns, che ne fece anche lo strumento per una battaglia politico-musicale, atta a rinforzare lo scarto culturale fra la Francia e la Germania wagneriana. Se in occasione della composizione di *Pallas-Athèné* (1894), il librettista J.-L. Croze assimilava la Provenza alla 'nuova Grecia', fu con la musica per la tragedia *Déjanire* dell'amico Louis Gallet che il chiarore e il sole del *Midi* francese diventavano emblema di un ellenismo estetizzante e archeologico. Le prime rappresentazioni dell'opera, il 28 e 29 agosto 1898, inaugurarono infatti gli spettacoli 'all'antica' che dovevano fare delle arene di Béziers una 'Bayreuth francese' e che continuarono con la rappresentazione di altre opere di ispirazione mitologica, dal *Prométhée* di Gabriel Fauré *a Héliogabale* di Déodat de Séverac. Attraverso l'analisi della partitura, del materiale iconografico, delle recensioni della critica del tempo nonché degli scritti dello stesso compositore e dei suoi contemporanei, si tenterà di ricostruire le vicende della prima rappresentazione di *Déjanire* e soprattutto la ricezione della versione originale e della successiva trasformazione per le scene parigine (1898 e 1911).

Stéphane Leteuré (Lycée André Boulloche, Livry-Gargan)

Camille Saint-Saëns et l'interface Orient / Occident : le sens du voyage en Égypte

L'Égypte procure à Camille Saint-Saëns des bénéfices semblables à ceux qu'il trouve en Algérie (exotisme, inspiration orientaliste, climat et protection bienveillante du pouvoir autochtone). Destination clef de sa fréquentation assidue du bassin méditerranéen, l'Égypte offre au compositeur des éléments historiques et des aliments ethno-esthétiques qui répondent à l'imaginaire que l'Occident se fait des rives du Nil. Mais la présence du musicien dans cette colonie britannique recouvre également des enjeux géopolitiques qui mêlent la musique à des questions stratégiques. Point d'ancrage de la rivalité entre l'Italie verdienne et l'école française dont Saint-Saëns devient le patriarche à la Belle Époque, l'Égypte interroge le musicien (et nous-même) sur la capacité de la musique à étendre l'influence culturelle de la France sur un territoire cosmopolite aux mains des Anglais. Plus que jamais interface entre l'Occident et l'Orient après l'inauguration du canal de Suez, cette ancienne terre de mission du saint-simonisme immerge le compositeur entre un présent modernisateur et un passé oriental antique qui, par le biais de l'archéologie, interroge l'histoire et pose la question positiviste des origines de la civilisation. Nous examinerons donc les différentes significations et les multiples enjeux de la présence de Saint-Saëns en Égypte de 1891 à 1914.

Camille Saint-Saëns and the Theatre

Jürgen Maehder (Università della Svizzera Italiana, Lugano)

Il teatro musicale di Camille Saint-Saëns: opera biblica, opera a soggetto antico e opera storica

Dopo gli esordi con *La Princesse jaune* (Opéra-Comique, 1872), Camille Saint-Saëns scrisse un numero di opere liriche che appartengono al genere serio del teatro musicale francese del suo tempo. Paragonando la sua produzione lirica alle opere dei suoi contemporanei, alcune caratteristiche dell'approcio drammaturgico del compositore saltano agli occhi: Mentre dal teatro di Saint-Saëns

risultano completamente assenti sia il lato decadente della librettistica francese coeva, sia tutte le tentazioni drammaturgiche del wagnerismo francese, le sue opere liriche si basano su soggetti antichi e biblici da un lato, su soggetti storici dall'altro. La relazione indaga l'estetica drammaturgica e musicale delle sue opere liriche più importanti, dall'opera biblica *Samson et Dalila* (Weimar, Großherzogliches Hoftheater 1877), passando per le opera storiche *Étienne Marcel* (Lyon, Grand-Théâtre, 1879) e *Henry VIII* (Paris, Opéra 1883), fino all'opera pseudo-antica *Les Barbares* (Paris, Opéra, 1901). Scritta negli anni 1881/1882 in diretta concomitanza con la visita del compositore al Festival di Bayreuth, la partitura autografa di *Henry VIII* permette uno sguardo ravvicinato all'estetica teatrale del compositore. Essa testimonia l'intento di Saint-Saëns di amalgamare l'eredità del *Grand opéra* francese con la presenza di motivi conduttori nel tessuto orchestrale, senza però mai abbandonare un classicismo formale nella disposizione delle sezioni musicali del dramma.

Steven Huebner (McGill University, Montreal, QC)

Saint-Saëns and Sophocles

Saint-Saëns's incidental music for Sophocles' *Antigone* (Comédie Française, 1893, translated by Meurice and Vacquerie) bears witness both to his engagement with *culture classique* and to his experimental orientation in the context of fin-de-siècle theatrical practices. The composer did not conceive the neo-Hellenism of the work as an exploration of new syntax, but rather as a return to archaic musical practices, documented by the research of François-Auguste Gevaert and Louis-Albert Bourgault-Ducoudray. This was in contrast to the incidental music for *Antigone* by Felix Mendelssohn that had been used at the Odéon première of the Meurice and Vacquerie translation of Sophocles in 1844. Meurice characterized Mendelssohn's music as 'too modern' – although even here, style critics have identified certain neo-Hellenistic elements. A French translation of a German translation of a Greek play, customized to Mendelssohn's musical requirements, certainly left room for a new French adaptation of the musical sections to restore the original literary matter. The paper begins by briefly outlining this textual history. Building on the preliminary observations about Saint-Saëns's music for *Antigone* by Erin Brooks (2008) and Elinor Olin (2013), and also taking into account basic precepts of Greek tragedy, the presentation will situate and explain the various textures that appear across the entire work: spoken dialogue, melodrama, choral recitative, choral unison melodies, lyrical solos. Saint-Saëns's syntactical choices will be explained in light of Gevaert's and Bourgault-Ducoudray's understanding of Greek modal theory. I will argue that, within the restricted parameters he set for himself, Saint-Saëns achieved a remarkable degree of variety in the score. The modal palette of this incidental music is worth considering in the context Saint-Saëns's aesthetics – especially because other composers soon famously adopted modality in a much more self-consciously progressive vein. A piece such as *Antigone* reminds us that in the decade of the 1890s distinctions between progressive and conservative orientations remain subject to considerable nuance. This part of the presentation will also encompass critical reception of the Meurice and Vacquerie translation, and Saint-Saëns's music for it.

Claire Paolacci (Université Paris IV-Sorbonne)

Camille Saint-Saëns et l'Opéra de Paris (1915-1945)

À partir de 1883 et la création mondiale d'*Henry VIII* au Palais Garnier, Camille Saint-Saëns voit une grande partie de ses opéras (*Ascanio*, 1890 ; *Samson et Dalila*, 1892 ; *Frénégonde*, 1895 ; *Les Barbares*, 1901) et son ballet *Javotte* (1909) créés sur la première scène lyrique nationale. À la veille

de la Première Guerre mondiale, *Samson et Dalila* est toujours au répertoire du Palais Garnier et, dès sa nomination à la direction du théâtre en 1913, Jacques Rouché envisage de créer et de reprendre d'autres œuvres du compositeur. La fermeture de l'Opéra en raison du déclenchement de la Première Guerre mondiale contrarie momentanément ses projets mais Camille Saint-Saëns est l'une des grandes figures du monde musical national et une icône de la Revanche. Peu de temps après la reprise d'activité du théâtre, le compositeur est honoré lors d'une représentation qui lui est entièrement consacrée (19 décembre 1915) et, durant tout le conflit mondial, plusieurs de ses œuvres sont à l'affiche du Palais Garnier, en particulier *Samson et Dalila.* Dans l'entre-deux-guerres, ce dernier opéra reste au répertoire du Palais Garnier mais Rouché tente de diversifier sa programmation tout en honorant Saint-Saëns qu'il apprécie. Il crée *Hélène* (20 juin 1919), remet à la scène le divertissement dansé d'*Henry VIII* (5 juillet 1919) et, quelques semaines avant la mort du compositeur, l'opéra *Ascanio* (9 novembre 1921). Toutefois, ces ouvrages ne restent pas au répertoire contrairement à *Samson et Dalila*, qui fait toujours partie des œuvres plébiscitées par les abonnés. En 1932, il est l'un des premiers opéras choisis par la direction du théâtre pour être radiodiffusés. Le 14 octobre 1935, aux côtés de la *Marche héroïque* et du ballet *Javotte*, la direction en propose une nouvelle production lors de la soirée de gala Saint-Saëns organisée à l'occasion de l'inauguration d'un monument dédié au compositeur par le Comité du centenaire Saint-Saëns auquel Rouché appartient. Et, pendant la Seconde Guerre mondiale, *Samson et Dalila* fait toujours partie des ouvrages les plus joués au Palais Garnier. Nous nous proposons ainsi d'analyser la programmation des œuvres de Camille Saint-Saëns au Palais Garnier entre 1915 et 1945 afin de saisir dans quelle mesure celles-ci s'inscrivent dans une politique favorable au renouveau national et comment, pendant les Première et Seconde Guerres mondiales, le compositeur devient, principalement avec *Samson et Dalila*, l'un des porte-drapeaux de la musique française.

Erin Brooks (State University of New York, Potsdam, NY)

Saint-Saëns and the Stage: «Henry VIII» and «Ascanio» at the Opéra

Reviewing a 1903 revival of Saint-Saëns's opera *Henry VIII,* Debussy remarked that Saint-Saëns was «more of a musician than a man of the theatre». Notoriously critical of his older colleague, Debussy nonetheless pinpointed Saint-Saëns's struggles on the stage. Saint-Saëns wrote twelve operas; some were enthusiastically received in Paris and beyond for decades, but only *Samson et Dalila* remained in the repertoire after his death. Today, musicologists and audiences are gradually reviving and reassessing a few of these forgotten operas. Much work remains to be done on Saint-Saëns as an operatic composer; the reception of his dramatic works during his lifetime is one such understudied area. My paper focuses on two historical operas by Saint-Saëns, *Henry VIII* (1883) and *Ascanio* (1890), both mid-career works which premiered at the Paris Opéra. Drawing on reviews, pamphlets, and correspondence, I analyze the contemporary reception of Saint-Saëns as a dramatic composer. Critics of *Henry VIII* and *Ascanio* compared Saint-Saëns to French predecessors and contemporaries and debated his relationship to Wagnerian aesthetics. Opinions splintered on subjects ranging from his dramaturgical skill to the importance of operatic orchestration to the 'archaeology' of the ballets set at Richmond and Fontainebleau. These fissures, in the reception of *Henry VIII* and *Ascanio*, serve as entry points for assessing both Saint-Saëns's individual strengths and weaknesses and French operatic debates of this era. Much of the criticism of these two operas was shaped by competing visions of Saint-Saëns as either a pillar of the French musical school or as an 'academic' or 'eclectic' composer lacking an individual (French) voice. Through examining the reception of these two operas, I shed new

light, not only on the reception of Saint-Saëns's dramatic works, but also on contemporary debates about French operatic aesthetics.

Inja Stanović (Birmingham Conservatoire)

Camille Saint-Saëns as Recording Pioneer

Camille Saint-Saëns is revered as one of the greatest French composers, a virtuoso pianist, an organist and a conductor. In addition, Saint-Saëns was a recording pioneer; in 1904, at 70 years old, Saint-Saëns made his first recordings in the Paris studio of the Gramophone and Typewriter Company. During the session he recorded: *Valse Mignonne*, Op. 104; extracts from *Andante sostenuto – Molto animato, Second Movement* of Piano Concerto No. 2; *Rhapsodie d'Auvergne*, Op. 73; *Improvised Cadenza on Africa*, Op. 89 and *Valse Nonchalante*, Op. 110. Another group of recordings were made on the same day, during which Saint-Saëns accompanied mezzo-soprano, Meyriane Héglon. Due to the importance of this recording project, Fred Gaisberg, the Gramophone Company's chief recording expert, employed the most progressive recording equipment, resulting in surprisingly clear sound-quality. Nowadays, Saint-Saëns's recordings are of extreme importance, providing unrivalled testimony to the pianism of this great musician. This paper examines the early sound recordings of Saint-Saëns. It begins by considering some of the ways in which Saint-Saëns read his musical text, before surveying changing stylistic conventions in performance practice that are rarely identifiable from either written documents or musical scores. In both cases, attention is directed towards articulation, tempo fluctuation, tempo rubato, and portamento in both the recordings and the written sources. It is concluded that Saint-Saëns's recordings do not merely offer a window into the sound-world of his own performances; they also provide a wealth of information about stylistic conventions of the past. Such conventions, rarely mentioned in written documents, may serve as a model, or exemplar, for contemporary performances of the same works, and are therefore vitally important in the context of historically-informed performance practice.

Camille Saint-Saëns throughout Europe (I)

Antonio Ferrara (Napoli)

Saint-Saëns, presidente della Société des instruments anciens

Con questo contributo intendo proporre un percorso di ricerca del tutto tangenziale alla lunga carriera artistica e professionale di Camille Saint-Saëns, utile tuttavia a fornire un ulteriore tassello conoscitivo a quella lunga fase di scoperta e rivalutazione della musica antica che interessò non solo le scelte del nostro compositore, ma anche di quella parte della vita musicale francese orientata a difendere e rafforzare i valori della tradizione in nome di quello spirito revanchista che condizionò la cultura transalpina dalla fine del diciannovesimo secolo fino ai primi decenni del secolo successivo. La vicenda ha inizio agli albori del ventesimo secolo e vede coinvolto l'autore di *Samson* come presidente onorario della Société des instruments anciens: un piccolo *ensemble* fondato a Parigi nel 1901 da Henri Casadesus che aveva la peculiarità di esibirsi con strumenti d'epoca su un repertorio di pezzi inediti del XVII e XVIII secolo, composti da compositori (spesso poco noti) appartenenti alle più importanti tradizioni musicali europee. In sostanza, l'intento dichiarato della Société era quello di «reconstituer fidèlement l'ensemble des sonorités qu'employaient les compositeurs de l'époque» attraverso un repertorio di pezzi del tutto sconosciuti, 'scoperti' in non meglio precisate biblioteche

francesi e straniere. I componenti dell'*ensemble* appartenevano in linea di massima alla stessa famiglia del fondatore, ma non mancarono partecipazioni esterne come quella del giovane Alfredo Casella, ingaggiato come clavicembalista nel primo decennio del Novecento. Le vaghe indicazioni presenti nei programmi di sala sugli ignoti pezzi proposti dalla Société e l'assenza di riscontri nella letteratura musicologica hanno fatto sorgere più di qualche dubbio sulla vera origine di questo repertorio. D'altra parte, riscontri formali e stilistici sull'autenticità di alcune fra queste 'scoperte' sono già stati eseguiti da Walter von Lebermann in un articolo di qualche decennio fa, intitolato significativamente 'Apokryf, Plagiat, Korruptel oder Falsifikat?'. Si tratta dunque di stabilire il motivo per cui Saint-Saëns mise a disposizione la sua autorevolezza di celebre compositore per una vicenda musicale dai contorni così sfumati nei quali un 'antico' fortemente profanato, come quello eseguito dalla Société des instruments anciens, fu addirittura proposto nella 'pura' veste dell'esecuzione filologica.

Lorenzo Ancillotti (Université Paris IV-Sorbonne)

I sogni musicali di un inguaribile viaggiatore: la «Fantaisie» secondo Saint-Saëns

Il *corpus* delle composizioni di Camille Saint-Saëns annovera sei brani intitolati *Fantaisie*. Il primo di questi (1857), senza numero d'opera, è il congedo dall'organo (Heman 1647, restaurato e ampliato da Cavaillé-Coll su suggerimento dello stesso Saint-Saëns nel 1855) dalla chiesa di Saint-Merri a Parigi, per approdare alla più prestigiosa Madeleine. La seconda *Fantaisie* che incontriamo è universalmente nota con il titolo di 'Africa' (Op. 89, 1891) ed è una pregevole e frizzante cartolina dal continente nero per pianoforte e orchestra. L'Op. 95 (1893) è invece una pagina per arpa sola con continue citazioni modali tratte dalle scale greche che garantiscono al brano un'eleganza icastica. La *Fantaisie* n. 2 per organo Op. 101 (1895), composta sul mastodontico Cavaillé-Coll della chiesa della Madeleine è un accorato omaggio al mondo del teatro d'opera, un'elaborazione di una sinuosa monodia lirica che, nella seconda parte, si trasforma in un elegante esercizio di contrappunto. La Fantaisie per violino e arpa Op. 124 (1907) è un dialogo cameristico, molto intimo, onirico, che dimostra senza indugi una personalità combattuta tra le rigide norme dell'accademismo e la voglia di liberare la penna sullo spartito. La *Fantaisie* n. 3 per organo Op. 157 (1919) è l'ultimo brano con questo titolo: concepita sicuramente su uno strumento di notevoli dimensioni, si tratta di una composizione dove convivono l'imitazione di un carillon, il canto popolare di un pastore, ma anche fragorose scale e arpeggi in *organo pleno*. In quanto espressione, appunto, della fantasia del musicista questo genere si sottrae a ogni precisa definizione formale, potendo con la stessa legittimità accostarsi a precisi tipi stilistici, strutturali, quindi accademici, dei quali Saint-Saëns era un navigato luminare, o discostarsene, verso un atteggiamento di libera improvvisazione, secondo una tradizione, che soprattutto per quanto riguarda l'organo, non ne trova di più floride di quella francese. Nella produzione di Saint-Saëns è possibile reperire *Fantaisie* assolutamente contrastanti per assunto strutturale e realizzazione strumentale, ma ognuna a suo modo, delinea uno stato d'animo, un piccolo, ma veritiero, ritratto di un musicista totale, di un uomo curioso, di un osservatore attento del mondo circostante e delle terre più remote, dalla vicenda biografica al tempo stesso gloriosa e dolorosa. I sei titoli citati sono tra loro legati da un *fil rouge* che ci delinea le tappe di un percorso musicale e personale ineguagliabile, dal primo importante incarico di organista, alla conciliazione tra avanguardia, accademismo e folclore. Partendo proprio dai numerosi scritti, privati e pubblici, del compositore dimostreremo come questi 'schizzi di colore sonoro', che a uno sguardo disattento possono sembrare banali, siano in realtà le confessioni e i sogni dell'ultimo erede dell'Ottocento francese.

Oreste Palmiero (Vicenza)

Camille Saint-Saëns e l'Italia: analisi di rapporto (attraverso i carteggi)

La relazione si propone di affrontare il rapporto fra il compositore e l'Italia, principalmente attraverso un'attenta analisi della documentazione epistolare. Vengono a tal fine presentate lettere edite ed inedite intercorse fra Saint-Saëns e alcuni fra i più significativi rappresentanti musicali del nostro paese a cavallo fra Otto e Novecento: da Verdi, Giordano, Boito a Casella, Pizzetti, Busoni (e altri ancora). Ne consegue un originale *excursus* biografico sul musicista transalpino, che contribuisce a gettare una nuova luce su un legame – quello con l'Italia – articolato e quanto mai suggestivo.

« Le jeu perlé »

Rémy Campos (Conservatoire National Supérieur de Musique et de Danse de Paris / Haute École de Musique de Genève)

Composer avec les doigts : la présence du ' jeu perlé ' dans les œuvres pour clavier de Camille Saint-Saëns

Le ' jeu perlé ' a constitué un des traits propres à l'école française de piano même si la notion s'appliquait aussi à d'autres instruments. Remontant aux clavecinistes de l'Ancien Régime, le goût pour une articulation très détachée a continué à prospérer tout au long du XIX^e^ siècle chez des musiciens comme Camille Stamaty, Camille Saint-Saëns ou Louis Diémer. Il se prolongea jusqu'au milieu du siècle suivant chez Marguerite Long ou Yvonne Lefébure avant que la perte de vitesse de la facture de piano française, l'internationalisation des pédagogies et la montée en puissance d'écoles pianistiques concurrentes ne le fassent quasiment disparaître. Le jeu perlé n'est pas qu'une question de mécanique digitale. Il constitue aussi la déclinaison instrumentale de l'art oratoire qui régissait l'ensemble des pratiques d'exécution musicale depuis plusieurs siècles. L'articulation des doigts était, en effet, l'équivalent chez les pianistes de la prononciation, cette manière de rendre un discours persuasif au moment de sa *performance*, comme l'explique Marguerite Long dans sa méthode parue en 1959. Si le martèlement du toucher frappa le plus les esprits, il faut aussi ajouter qu'il s'accompagnait d'un style particulier d'énonciation des périodes ou de subtils *rubatos*. Les règles de l'éloquence instrumentale organisaient aussi la manière de se tenir devant un clavier (immobile en vertu de la discipline des corps imposée par les préceptes de la bienséance) ou l'usage de la pédale (qui ne devait pas brouiller la clarté du discours). Camille Saint-Saëns est l'un représentants les plus emblématiques de la technique perlée. Pour l'historien, le musicien constitue un phénomène documentaire exceptionnel parce qu'il a pris à plusieurs reprise la plume pour s'exprimer sur la technique du piano, parce que ses concerts ont fait l'objet d'innombrables comptes rendus où son jeu a été décrit en détail mais surtout parce qu'il a réalisé à la fin de sa vie des enregistrements acoustiques ainsi que pour piano mécanique, enfin parce qu'un film tourné en 1915 nous le montre au clavier exécutant sa *Valse mignonne*. La technique perlée que Saint-Saëns avait apprise dès l'enfance eut des conséquences considérables sur sa pratique de l'écriture pianistique. Chez celui qui fut, par ailleurs, un organiste-improvisateur de premier plan, quantité de pièces pour clavier montrent que l'exécutant-compositeur laissait sa main (moulée au jeu perlé) lui dicter motifs ou formules d'accompagnement. Cette communication explorera la manière dont la prise en compte de la technique instrumentale d'un compositeur peut renouveler l'analyse génétique de ses œuvres.

Geoffrey Burleson (Hunter College of CUNY, New York)

Proto-Impressionism and «le jeu perlé» in Saint-Saëns' Piano «Études»

Camille Saint-Saëns wrote three sets of piano études at different stages in his career: *Six Études*, Op. 52; *Six Études*, Op. 111; and *Six Études pour la main gauche seule*, Op. 135. Several of the études incorporate technical and textural idioms found in specific Chopin études, but end up exploiting similar materials in quite different ways, implying goals for the pianist that are distinctive from Chopin's. Other Études foreshadow later developments by Claude Debussy, and Saint-Saëns' pupil Isidor Philipp. This paper will highlight precedents for the technical areas and textural idioms explored by specific études, as well as manifestations of these idioms in later piano music. Special attention will also be given to the *jeu perlé* style in French piano music and performance, its usefulness both technically and musically within the études, and its limitations. Much of Saint-Saëns' approach to writing for the piano was informed by Friedrich Kalkbrenner's extraordinary *Méthode*, which defined a large vocabulary of finger touches, including approaches involving 'caressing' the keys (sliding the finger from the center to the edge of the key). One brilliant manifestation of this technique appears in Saint-Saëns' *Étude* Op. 52, No. 2, *Pour l'Indépendance des Doigts*, which is very striking both sonically and visually. The work projects its melody via constantly shifting principal notes within repeated chords. The melodic member of the chord is communicated to the pianist via a large notehead, with the remaining, non-melodic noteheads in the chords conspicuously smaller in size. There is no real precedent for this kind of notation in the history of piano music, although Saint-Saëns' pupil Isidor Philipp would expand this idea in his two volumes of *Exercises for the Independence of the Fingers*. Other études include proto-impressionistic elements, requiring a good *jeu perlé* technique in order to insure a successful performance. The *Prélude* from the *Étude* Op. 52, No. 5, written in 1877, features very difficult undulating parallel sixths within each hand, creating a constant shimmering texture. There are also passages of great harmonic ambiguity, such as a lengthy section of alternating F-minor and A-major triads. Saint-Saëns' *Étude* Op. 111, No. 4 (*Les Cloches de las Palmas*) expands these proto-impressionistic tendencies, including elements that do not appear explicitly in the literature until Ravel's *Jeux d'eau*, which was published two years later (although Liszt's *Jeux d'eaux à la Villa d'Este* can be seen as a kind of forerunner for both works). Here, the harmonic ambiguity is such that no clear key is established until the 49th measure of a 67 measure work. Before that point, modality and tonal chromaticism intermingle, and bell-like textural effects anticipating Ravel's *La vallée des cloches* (written five years later) are used to strong and striking effect.

Camille Saint-Saëns throughout Europe (II)

David Cranmer (Universidade Nova de Lisboa)

A Relationship Spanning more than 40 Years – The Case of Portugal

The length of Saint-Saëns' life, the enormous range of places he visited and people he knew, as well as the number and variety of his compositions, make it easy, in global accounts of his life and works, for details to be omitted or garbled and for connections not to be made. Portugal, a small country on the periphery of Europe, illustrates how, when you take a particular country and study his visits, details emerge about the visits in themselves, the works he composed, played or directed, and people he came to know, correcting and adding to our perception of the musician, and much else besides. Saint-Saëns made three professional visits to Portugal, in 1880, 1906 and 1914, as well as passing through Lisbon on his return from Argentina and Uruguay in

1916. In 1880 he took part in four concerts at the Teatro de São Carlos (the opera house), Lisbon, composing and directing the orchestral version of the barcarolle *Une nuit à Lisbonne* (Ratner, citing Bonnerot, is incorrect in giving the premiere as 23 January 1881 in Paris). The Ajuda Palace Library, Lisbon, the former Royal Library, contains an autograph presentation copy of the piano version, with a dedication to King Luís; this differs slightly from the published edition. In 1906 Saint-Saëns performed at the Teatro de São João in Oporto, as well as in Lisbon, and once again at the São Carlos. While in Oporto he also attended a performance of Meyerbeer's *L'Africaine* in one of the smaller theatres and caused quite a stir when he was spotted in the audience. In Lisbon again in 1914, four years after the Republican Revolution, he conducted performances of *Samson et Dalila* and of *Proserpine* at the Coliseu. In École Buissonnière, in his text on Royalty, he makes reference to a private audience with Queen Amélia (Amélie d'Orléans), taking place during his 1906 visit. He knew three generations of Portuguese Royalty and was particularly attached to Queen Amélia, maintaining contact with her and her son, King Manuel II, even after the Republican Revolution. The Third Organ Fantasy was commissioned by the exiled King Manuel, for himself to play on the organ of the Chapel at his London home. In Paris, Manuel and Amélia were present at the revival of *Ascanio* in November 1921, and the composer, on seeing them, went to their box during an interval. The next day, before leaving Paris never to return, the composer dedicated and sent a copy of the score to Manuel.

José-Ignacio Suárez (Universidad de Oviedo)

The First Visit of Saint-Saëns to Spain in 1880: The Discovery of a Virtuoso

Thanks to the mediation of Pablo Sarasate, in the autumn of 1880 the orchestra named 'Sociedad de Conciertos de Madrid' (Concert Society of Madrid) hired Camille Saint-Saëns to perform in the five sessions of a season in the Príncipe Alfonso Theatre. Until then, the French musician was known only as an author of symphonic works, and also because his *Danse macabre* (Op. 40) had exerted considerable influence on the initial stages of another orchestra, 'Unión Artístico-musical' (Musical-Artistic Union). Saint-Saëns' trip, which took place in October 1880, was his first visit to Spain, a country to which he would later return on several occasions. With his performances in 1880, the French composer had the opportunity to appear before the Spanish audience as an eminent virtuoso pianist. In the course of the five evenings Saint-Saëns interpreted solo pieces by Bach, Beethoven and Chopin, among others. Most importantly, his Piano Concertos Nos. 2 (G minor, Op. 22) and 3 (C minor, Op. 44) were heard for the first time in Spain. He also displayed his abilities as accompanist, playing his *Introduction and Rondo capriccioso* (Op. 28) and Beethoven's 'Kreutzer Sonata' together with the violinist Paul Viardot, who had travelled with him. The two musicians used the intervals of time between the concerts (held on Sundays) to visit other places in Spain; they performed in Pamplona, Zaragoza and Andalusia. The two artists gave an extraordinary concert in another hall in Madrid, the Apolo Theatre; they then departed for Lisbon, where they continued their tour around the Iberian Peninsula. A memento from Saint-Saëns's first tour of the peninsula was the three pieces: *Suite algérienne* (Op. 60), *Jota aragonese* (Op. 64) and *Une nuit à Lisbonne* (Op. 63). It seems that the success gained by Saint-Saëns paved the way for the arrival the following year of another famous virtuoso pianist: Anton Rubinstein. This paper considers the effect of Saint-Saëns as a pianist, both on the audience and on critics, who did not hesitate in esteeming him as one of the best pianists of his time.

Svetlana M. Filaretova (Glazunov Petrozavodsk State Conservatoire)

Saint-Saëns and Russia: History of a Friendship (on Russian Press Materials in the Late Nineteenth and early Twentieth Centuries)

Camille Saint-Saëns first travelled to Russia at the end of 1875, giving several concerts in St Petersburg and Moscow during November and December of that year. The first Russian musical figure to have met Saint-Saëns was Anton Rubinstein, in Paris in 1867. This stimulated Saint-Saëns's swift composition of the Piano Concerto No. 2, first performed under the direction of Rubinstein in the same year. Saint-Saëns' friendship with Rubinstein lasted for more than a decade. The two musicians were connected by a mutually respectful relationship: In his letter of 4 October 1882 Saint-Saëns alludes to the "full homage" he had paid towards his friend. The Piano Concerto No. 2 was highly appreciated by Tchaikovsky, who observed the completeness of the musical forms, resembling Classical models, and the simultaneous sense of national identity. According to Tchaikovsky, the concerto was «extremely beautiful, fresh, elegant and rich in lovely detail». The meeting between Tchaikovsky and Saint-Saëns took place during the final concert in Moscow, in December 1875. Reports of Saint-Saëns and his works have appeared only occasionally in the Russian periodical press; brief information about the performance of older or recently composed works appeared more frequently in the pages of *Muzykal'ny listok* in the year of Saint-Saëns' first arrival in Russia. Anticipating Saint-Saëns' performance in the Russian symphony and quartet meetings, the *Muzykal'ny listok* published an article dedicated to the composer's life and creativity. «The famous virtuoso composer», although «little-known in Russia», played the piano from an early age, entered the conservatory at 15, and at age 19 had already performed his first symphony in the St-Cecile. It appears that Saint-Saëns was able to please the Russian audiences. There were rave reviews in the Russian press: «wonderful organist», «skillful composer», «a great pianist». The reviewer stressed the «well-developed technique, masterful staccato, unusual flexibility of the joints of the hand, and the exemplary purity, elegance, taste, and extreme restraint» in Saint-Saëns's performances. Articles about Saint-Saëns's works, both new and familiar, appeared regularly in the Russian press in the late 1870s. The upcoming premiere of *Samson and Delilah* was reported in the May 1877 issue of *Muzykal'ny listok*. However, the Russian audience had seen Saint-Saëns's most famous opera almost 20 years ago, when it was first performed by a French troupe under the direction of E. Colonne, in St Petersburg in 1893. Three years later, in 1896, the opera was staged at the Mariinsky theatre under the direction of E. Napravnik. Within a year *Samson and Delilah* was presented to the Moscow audience on the stage of the Russian private opera. It is noteworthy that the orchestra was conducted by the composer Sergei Rachmaninov as his debut. «The best in the West after Wagner», according to Rimsky-Korsakov, this opera remains a masterpiece within the world of musical theatre.

Graham Sadler (Birmingham Conservatoire)

Camille Saint-Saëns, Vincent d'Indy and the Rameau «Œuvres complètes»: New Evidence Revealed by Unpublished Documents

In his role as general editor of the monumental edition of Jean-Philippe Rameau's works published by A. Durand & fils between 1895 and 1924, Camille Saint-Saëns spent several weeks of each year overseeing the preparation of a new volume for the edition. Until recently, little evidence relating to this editorial process appeared to survive. However, in 2000 the house of Durand was bought by BMG and reconstituted as Durand-Salabert-Eschig, at which point a number of documents were deposited in the Bibliothèque nationale de France. Among these was

an eighteenth-century engraved score of Rameau's opera *Zoroastre* (1749) bearing annotations identified by Marie-Gabrielle Soret as being in the hand of Saint-Saëns; these markings were evidently added in 1914 when an edition of the work, with Vincent d'Indy as editor, was being prepared. It emerges that this engraved score, originally used by the harpsichord continuo player in productions at the Académie royale de musique between 1749 and 1770, was borrowed from the Bibliothèque de l'Opéra in 1914 and taken to Versailles, where Saint-Saëns collated it with a score prepared for the eighteenth-century *batteur de mesure*. The material on deposit from Durand includes two other scores of *Zoroastre*, copied in or around 1914, both of them fair copies for use by the compositor. These contain numerous further annotations by Saint-Saëns, including corrections and refinements of the piano reduction and continuo realization, and shed abundant new light on the extent of his involvement in the process of overseeing the edition. The survival of these scores, together with a related manuscript *Dossier d'œuvre de «Zoroastre»*, is doubtless connected with the fact that, as a consequence of the First World War and its aftermath, the projected edition of *Zoroastre* was never published. The present paper examines these sources in the light of numerous references to the *Zoroastre* project in unpublished correspondence between Saint-Saëns and his publisher Jacques Durand, preserved in Paris and Dieppe. Among other things, the letters reveal the former's frustration with Vincent d'Indy, and in particular with his stylistically inappropriate reconstitution of inner parts missing in sources of the work. The sequence of letters also shows that this project inspired Saint-Saëns to make a practical arrangement (the autograph score of which survives) of the famous enharmonic 'Trio des Parques' from Rameau's *Hippolyte et Aricie*. In vaunting the superiority of this arrangement to the one by d'Indy in the *Œuvres complètes*, Saint-Saëns discloses startling evidence on the process by which d'Indy's 'improvements' of Rameau's harmony and orchestration in the volumes containing *Hippolyte et Aricie* and *Dardanus* managed to evade the general editor's control.

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