

## ABSTRACT

Title of dissertation: THE LESSER-KNOWN PIANO CHAMBER MUSIC  
OF CAMILLE SAINT-SAËNS:  
A RECORDING PROJECT

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Throughout his long and industrious lifetime, Camille Saint-Saëns (1835–1921) devoted himself unconditionally to music both as a composer and a performer. Saint-Saëns was a self-described traditionalist and musical purist, yet his works are distinctly expressive and imaginative, and they reflect the composer's own unique musical language which incorporates recognizably modern traits such as chromaticism and frequent modulation. As a performer, Saint-Saëns preferred to première his own works and often included his chamber music in his concert programs. Regarded primarily as a symphonic composer in the present day, however, his extensive and varied collection of chamber music works is sadly neglected.

Six varied small-ensemble works with piano from his chamber music repertoire have been selected for study and recording for this project: Piano Trio No. 1 in F Major, Op. 18 (1864); Sonata for Cello and Piano No. 1 in C Minor, Op. 32 (1872); two pieces for two pianos, *Le Rouet d'Omphale* (The Spinning Wheel of Omphale), Op. 31 (1871) and *Phaéton*, Op. 39 (1874); piano duet *König Harald Harfagar* (King Harald Haarfager), Op. 59 (1880); and a wind quartet, *Caprice sur des airs Danois et Russes*

(Caprice on Danish and Russian Airs) for Flute, Oboe, Clarinet and Piano, Op. 79 (1887). Analyses of the forms and harmonic structures of these compositions will be included in this dissertation paper as well as studies from the viewpoint of Saint-Saëns' compositional style, ensemble characteristics, and writing for the piano.

The recordings for this project were made in four sessions in LeFrak Concert Hall at Queens College, the City University of New York. On September 24, 2003, Op. 31, Op. 39 and Op. 59 were recorded with Professor Morey Ritt, piano. On March 2, 2004, Op. 18 was recorded with Elena Rojas, violin, and Clare Liu, cello, and on March 15, 2004, Op. 32 was recorded, also with Ms. Liu. The Caprice, Op. 79 was recorded on June 27, 2008 with Laura Conwesser, flute; Randall Wolfgang, oboe; and Steve Hartman, clarinet. The recordings may be found on file in the library at the University of Maryland, College Park.

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OF CAMILLE SAINT-SAËNS: A RECORDING PROJECT

by

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## Introduction

Despite the domination of opera throughout the history of French music, chamber music flourished in France in the mid-nineteenth century with the support of both public and private sources. According to Timothy Jones in his article “Nineteenth-Century Orchestral and Chamber Music,” many chamber music societies and quartets were established between 1848 and 1870, such as the *Société Alard-Franchomme* (1848), the *Société des derniers quatuors de Beethoven* (1851), the *Quatuor Armingaud* (1856), the *Quatuor Lamoureux* (1860), and the *Société de Musique Jacoby-Vuillaume* (1864).

In addition to the Viennese classics, the chamber repertoire included music by leading contemporary German composers such as Robert Schumann (1810–1856) and Felix Mendelssohn (1809–1847). In order to promote French music in particular, more organizations were established. The *Quatuor Sainte-Cécile*, founded in 1857, was one of the earliest of these and was the first documented female ensemble in Paris. The *Société nationale de musique* was established in 1871 as well as the *Société des instruments à vent* in 1879, the *Société de musique française d'Édouard Nadoud* in 1880, and the *Concerts modernes de Godard* in 1884 (Smith 55).

French salons<sup>1</sup> also played a significant role in the development of chamber music in France. According to James Ross in his article “Music in the French Salon,” these private institutions became even more important during 1830s and 1840s under the

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<sup>1</sup> Private Parisian institutions made an important contribution to musical life during the time of the Third Republic in France, serving to connect musicians with the worlds of patronage, politics, publishing, art and literature. Salon concerts stood “on a par with the opera house and the concert hall as a crucial venue for the history of music” (Smith 91).

influence of Frédéric Chopin (1810–1849) and Franz Liszt (1811–1886). In Paris, there were 850 salon performances documented in the season of 1846. A boom in chamber music occurred during the Third Republic from 1871 to 1940, and the most well-known salons were hosted by celebrities including aristocrats, writers and musicians (Smith 91). Salon performances, usually scheduled regularly and often weekly, now offered a new path, especially for young musicians, to establish careers, rather than through the theater or the church (Smith 92). The salons remained an integral part of the musical milieu of France until the Second World War.

Camille Saint-Saëns, one of the founders of the *Société nationale de musique*, a frequent performer in salons and the host of his own series of Monday evening salon concerts, was a leading composer during this time. The list of his compositions is extensive, covers every genre, and offers a remarkably wide range of instrumental combinations for chamber ensemble including two violin sonatas, two cello sonatas, three sonatas for winds and piano, two piano trios, one piano quartet, one piano quintet, two string quartets, one quartet for winds and piano, one septet for trumpet, strings and piano as well as music for two pianos and piano duet and some small-scale pieces for piano in combination with other instruments. Furthermore, he transcribed music of his own and other composers into two-piano or piano-duet formats which enriched the chamber music repertoire tremendously. A complete list of Saint-Saëns' published chamber music works for piano may be found in Appendix I. In addition, Appendix II provides a list of the piano reductions of the composer's works for one instrument and orchestra.



Although Saint-Saëns was highly respected by his esteemed contemporary colleagues, both as a composer and a pianist, his chamber works have fallen out of favor and, sadly, are not often performed in the present day. Nonetheless, these works comprise an excellent source of repertoire for students, teachers, and professional performers alike. There is much to be learned about musical beauty, compositional cleverness, humor and charm from this composer's lesser-known piano chamber works.

When I began my formal music education at Queens College, the City University of New York, one of the first (among the) chamber works that I studied was the Oboe Sonata in D major, Op. 166 by Saint-Saëns. Not only did I find the music itself beautiful and interesting, the piece also served well for learning to play in an ensemble setting. The simple piano writing gives the pianist a great opportunity to learn how to listen, how to follow, and how to breathe together with a partner. In addition to Saint-Saëns' Oboe Sonata I had also studied his wind quartet *Caprice on Danish and Russian Airs*, Op. 79 in my college years, and I had prepared his Clarinet Sonata in E-Flat Major, Op. 167 for an accompaniment project. Based upon my enjoyment of all of these varied pieces by Saint-Saëns, I decided to study the composer in depth and explore the potential of Saint-Saëns' chamber music.

I have found it especially enjoyable and interesting to include many different combinations of instruments in my music study and performance. Therefore, I wanted my dissertation project to include duos, trios and quartets and pieces scored with both stringed and wind instruments. Ultimately, I chose the following repertoire to study and record. The process of recording these pieces with my musical colleagues is discussed in detail in Appendix III.

### Works Selected for Analysis and Recording

- Piano Trio No. 1 in F Major, Op. 18 (1864)
- *Le Rouet d'Omphale* (The Spinning Wheel of Omphale), Op. 31 (1871)
- Cello Sonata No. 1 in C Minor, Op. 32 (1872)
- *Phaéton*, Op. 39 for Orchestra (1873), arr. for two pianos (1874)
- *König Harald Harfagar* (King Harald Haarfager) for Piano Duet, Op. 59 (1880)
- *Caprice sur des airs Danois et Russes* (Caprice on Danish and Russian Airs) for Flute, Oboe, Clarinet and Piano, Op. 79 (1887)

Inclusion of the two-piano and piano-duet pieces was finalized first, since Saint-Saëns is the first composer to have written program music in these two formats. Next, the Cello Sonata in C Minor was added. Cello has been a favorite instrument of mine since childhood. I worked with many cello students while studying at Queens College, and I was also inspired and encouraged in my decision to become a collaborative pianist by the cellist Barbara Stein Mallow. With its conventional format, the Piano Trio in F Major lent itself easily to inclusion in this project, and, not only do I love the music of the Caprice, it also brings me many good memories of Professor Ronald Roseman who also guided me in my study of collaborative piano.

Indicative of the lack of attention paid to these pieces, it was quite an adventure to find scores for *Le Rouet d'Omphale*, *Phaéton*, and *König Harald Harfagar*. With much appreciated help from Ms. Diana Herman of the Patelson Music House in New York, I was able to find a very old and yellowed copy of *Le Rouet d'Omphale* printed on oversized paper without stapling. Both *Phaéton* and *König Harald Harfagar* are currently out of print but were found in the Library of Congress though each piano part for *Phaéton* was obtained in two separate versions. Therefore, some editing of notes and

cues was necessary in order to create a working ensemble score. As a re-print from publisher F. E. C. Leuckart of Leipzig, the printing quality of the Dover edition for the Piano Trio is quite poor and unclear. In addition, there are no separate violin and cello parts available. With Pin-Huey Wang's help, the Trio score, again published by F. E. C. Leuckart in Leipzig, was obtained from the library here at the University of Maryland, College Park.

In addition, I have conducted some informal research concerning the comparative numbers of sound recordings of the piano trios, cello sonatas and violin sonatas of Gabriel Fauré (1845–1924), Claude Debussy (1862–1918), Maurice Ravel (1875–1937) and Saint-Saëns. My results suggest that recordings of Saint-Saëns' chamber works are not as plentiful as the others. In the music library at the University of Maryland, College Park, there are a total of ten piano trio and violin sonata recordings of Saint-Saëns found on the shelves and not a single album of his cello sonata. In contrast there are 18 recordings in these genres for Fauré, 26 for Debussy, and 24 for Ravel (who did not even compose a cello sonata). In the libraries of the City University of New York, only 5 sound discs of Saint-Saëns' could be located. However, there are 11 for Fauré; 16 for Debussy; and 35 for Ravel. Listed through Amazon.com, on the day I made my search in the fall of 2008, the totality of sound recordings (again in the piano trio, and violin and cello sonata genres) of Fauré was 832; of Debussy, 1269; and of Ravel, 715. Of Saint-Saëns? Only 701. On the Barnes and Noble website, also in the fall of 2008, there were 27 CDs found for Saint-Saëns' three works which was far less than the recordings found for the other three composers: 54 for Fauré; 70 for Debussy; and 67

for Ravel. These findings, informal though they are, argue that Saint-Saëns' chamber works are underrepresented in the recording milieu.

This written dissertation portion of this project is divided into three chapters. Chapter One provides a presentation of the rich and fascinating life of Saint-Saëns and includes a brief biography, a look at his relationships with his contemporary colleagues, and a discussion of the political, social, and historical factors that influenced his musical compositions. In Chapter Two, the focus will shift to the six pieces I have recorded. These are introduced and described structurally. Chapter Three presents a more detailed analysis of Saint-Saëns' compositional techniques including the use of modulation and chromaticism, variation of thematic materials, ensemble characteristics, and writing for the piano.

It has been a fascinating and challenging journey for me to conduct my research, work with so many dedicated and talented teachers and musicians, and prepare the recordings and the written document for this project, all the while becoming deeply immersed in the life and music of such an engaging composer. It is my hope that you will enjoy sharing in the results and the conclusions that I have reached.

## Chapter One

### *Biographical Overview*

#### **The Life of Saint-Saëns**

The roots of the Saint-Saëns family were established in Rouxmesnil-Bouteilles, a small village near the port of Dieppe, in France. While the family had no remarkable background in music, there was some artistic proclivity in evidence. Jacques Joseph Victor, Saint-Saëns' father, left the countryside for a government position in Dieppe and subsequently moved to Paris in 1823 to work as an audit clerk in the Department of the Interior. He was an amateur writer however, and during his life two songs were published set to his lyrics. He also collaborated on the comedy *La Petite Maison* (The Little House), which was performed after his death. In December 1834, he married Françoise Clémence Collin, whose father was a carpenter from the Champagne district. As a child, she had been adopted by her childless uncle and aunt, the Massons. Even with little formal education, Mme. Saint-Saëns had shown artistic talent as a youth and had become a competent painter of still-life watercolors. A son was born to the Saint-Saëns family on October 9, 1835 and was christened Charles Camille seven weeks later, at the church of St. Sulpice. At the end of December, five weeks after the baby's christening, his father died of consumption, and young Camille was left in the care of two widows: his mother, Françoise, and his great-aunt, Charlotte Masson. From his father, Camille Saint-Saëns had inherited his interest in literature, including a biting

wit and a general creativity and sensitivity relating to words. From his mother, he had acquired his artistic imagination and intellectual agility (Studd 7).

Fearing for the health of her baby, Mme. Saint-Saëns soon sent her son to Corbeil in the countryside south of Paris. The baby survived, and for two years he lived in Corbeil in the care of a nurse. Upon his reunion with his mother and great-aunt, Saint-Saëns began to show signs of a remarkable musical intelligence. It was his godmother, great-aunt Mme. Masson, the only person in the family having some musical knowledge, who introduced Saint-Saëns to the piano when he was only two years old. Young Camille played the keys one by one on a miniature Zimmermann piano instead of crashing on clusters of keys as most children that age would do. Within a month, he had learned all of the notes as well as posture, fingering, and positioning of the hands. By the age of three, he could already read and write, and he had composed his first known musical work, a piano piece, dated March 22, 1839. At this age, Saint-Saëns showed little interest in the usual playthings. Instead, the piano drew his keen attention, and he quickly learned the sonatas of Franz Joseph Haydn (1732–1809) and Ludwig von Beethoven (1770–1827). At the age of four, Saint-Saëns accompanied the young Belgian violinist Antoine Bessems (1806–1868) in a drawing-room performance of a Beethoven violin sonata, and the young pianist's musical prowess was praised in the Parisian journal *Moniteur Universel* (Universal Monitor). In addition to performing as a young boy, Saint-Saëns also studied music theory on the piano and gradually extended his range to the analysis of orchestral scores including those of opera. The full score of Mozart's *Don Giovanni* (1787) realized in both French and Italian texts, a gift presented to the boy at the age of five, was a great inspiration to

Saint-Saëns in pursuing a career as a composer. When he was six years old, he wrote one of his first songs, “*Le Soir*” (The Evening) (1842), a setting of verse written by the actress-poet Marceline Desbordes-Valmore (1786–1859) (Studd 10).

At the age of seven, the boy began his general education, studying Latin grammar, French classics, geometry, and natural and mechanical sciences with special tutors. He also began formal piano lessons with Camille Stamaty (1811–1870) a student of Frédéric Kalkbrenner (1785–1849) of the Clementi school, a training which emphasized power and independence of the fingers, evenness of touch, and refinement of sound. Stamaty also encouraged an interest in J. S. Bach (1685–1750) which was to have lasting influence. The young Saint-Saëns also studied accompaniment with cellist Auguste Franchomme (1808–1884)<sup>2</sup> the organ with Alexandre Pierre François Boëly (1785–1858), and composition and harmony with Pierre Maleden (1806–?). Under Maleden’s guidance, Saint-Saëns composed not only piano pieces, but also overtures, cantatas, and songs, though none of these was published. As an adult, the composer was deeply appreciative to Stamaty for recommending Maleden as an early teacher (Studd 12).

Saint-Saëns was admitted to the *Paris Conservatoire* in November 1848 and joined the organ class of François Benoist (1794–1878) while also continuing organ lessons with Boëly at St. Germain l’Auxerrois. Saint-Saëns won the second prize for organ at the end of his first year in the *Conservatoire* and gained the first prize on July

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<sup>2</sup> Active as a soloist and chamber player, French cellist Franchomme played for *Théâtre de l’Ambigu-Comique*, the *Opéra*, and as a soloist with the *Théâtre-Italien* and the royal chapel. As a member of the Alard String Quartet, he associated closely with Mendelssohn, Liszt and Chopin. Chopin and Franchomme together performed Chopin’s *Grand Duo* in E Major (1831) in Berlin, London and Paris in 1883. The Cello Sonata in G Minor, Op. 65 (1845/6) by Chopin was premiered in 1847 again with the composer himself in the piano and the dedicatee, Franchomme, as the cellist (Grove 9: 173).

28, 1851. In the same year, Saint-Saëns entered the composition class of Fromental Halévy (1799–1862). His first attempt at the *Prix de Rome*<sup>3</sup> in June 1852 was a failure. The winner was twenty-five year old Léonce Cohen (1829–1884); the judges may have thought Saint-Saëns was too young for the prize. In 1864, twelve years later, a second attempt at the *Prix de Rome* also failed; this time he was perhaps considered too old to benefit from the award. Two major prizes were achieved, however, in proximity to both *Prix de Rome* disappointments. In 1852, he won the competition held by the Society of St. Cecilia, founded by François Seghers (1801–1881) to promote new and unfamiliar works by contemporaries. In 1867, Saint-Saëns won a prize for a cantata he wrote for the International Exhibition (Studd 66).

### **Performing**

During his childhood, Saint-Saëns also served as a pianist at select gatherings of family and friends. At all of these informal and private concerts, he played from memory following the pioneering example of Franz Liszt (1811–1886). Two matinée recitals were organized by Mme. Saint-Saëns in January and February 1846 prior to young Saint-Saëns' first public concert which took place at the *Salle Pleyel* in Paris on May 6, 1846 with members of the *Théâtre-Italien* orchestra. The program included Mozart's B Flat-Major Piano Concerto, K. 450 (1784), Beethoven's C Minor Piano Concerto, Op. 37 (?1800/03), and solo works of J. S. Bach, G. F. Handel (1685–1759), J. M. Hummel (1778–1837) and F. Kalkbrenner. Reviews appeared in the Parisian

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<sup>3</sup> Held from 1803 to 1968 by the French *Académie des Beaux-Arts*, the contest was suspended during the two world wars and was administered by the *Paris Conservatoire* during the Second Empire (1864–71). The winner was awarded with two years of study at the *Villa Medici* in Rome and subsequent years in Germany or France (Grove 20: 385).



journals *The Gazette Musicale* and *L'Illustration*, and also in the United States, in the *Boston Musical Gazette*.

A concert series of Mozart concerti presented at the *Salle Pleyel* in 1864 and 1865 was performed by Saint-Saëns, again with orchestral players from the *Théâtre-Italien*. The series, which served as a milestone in the nineteenth-century rediscovery of Mozart, featured at least nine concerti and some of Mozart's sonatas and trios.<sup>4</sup> In 1865, Saint-Saëns performed the Paris première of Schumann's Piano Concerto in A Minor, Op. 54 (1845). In a program unique for its time, a concert presented in the summer of 1887, conducted by Wilhelm Ganz (1833–1914) at St. James's Hall in London, featured all four piano concerti written by Saint-Saëns with the composer at the piano playing the works one after another.

In the early 1850s, Saint-Saëns took his first post as an organist at the Church of St Séverin, thus beginning a period of twenty-four years of regular income and material comfort for him. A few months later, Saint-Saëns also took over as the organist at the sixteenth-century church of St. Merry. A major career advance occurred in 1857 when he was appointed organist at the church of the *Madeleine*. With these positions, Saint-Saëns was able to work as a composer without financial worries and also became one the greatest organ players of his time. He inaugurated many of the organs of Aristide Cavallé-Coll (1811–1899) both in his homeland and overseas such as in Albert Hall in England in 1871.

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<sup>4</sup> At the age of 74, Saint-Saëns revived the Mozart series for English audiences at Bechstein Hall in London beginning on June 8, 1910. With a hand-picked orchestra, Saint-Saëns performed eleven concerti, mostly with his own cadenzas, at concerts scheduled a week apart—a landmark project in his performing career as a pianist.

## Teaching

Saint-Saëns' first and only teaching post was at the *École Niedermeyer* in 1861. He was hired by Alfred Niedermeyer, son of Louis (1802–1861), founder of the school. Saint-Saëns taught piano at the school: not only teaching the basic piano repertoire of Haydn, Mozart, and Beethoven, but also introducing more recent works which the students would never hear at the *Conservatoire* including those by Chopin, Liszt, Schumann and Richard Wagner (1813–1883). Saint-Saëns took a strong personal interest in the students who showed exceptional promise and were to continue in music in their adult lives—Eugène Gigout (1844–1925) became a professor at *École Niedermeyer* and professor of Organ at the *Conservatoire*, and André Messager (1853–1929) had great success in light opera. From among these mentorships, the strong parental friendship between Saint-Saëns and Fauré began in 1862 and lasted a lifetime. As a private teacher for both piano and composition, Saint-Saëns accepted only unusually talented pupils. These included Marie de Reiset (1830–1907), the Viscountess Grandval, to whom he dedicated his *Oratorio de Noël* (Christmas Oratorio), Op. 12 (1858). Although not a professor at the *Conservatoire*, Saint-Saëns often served as a competition juror for the piano class beginning in 1872. He also served as a juror for the *Prix de Rome*, beginning in 1874. His first public appearance as a conductor took place in Paris at the February 15, 1857 performance of his own work, Symphony in F Major, (“Urbs Roma”) (1856), by the newly formed orchestra of the Society of Young Conservatory Artists (Studd 35).

In order to promote the works of living French composers, Saint-Saëns and Romain Bussine (1830–1899) co-founded the *Société nationale de musique* (1871–

1939) on February 25, 1871. Inspired by the death of Hector Berlioz (1803–1869) and the Franco-Prussian War (1870–1871), Saint-Saëns sought to create an organization dedicated to providing a concert platform in France to both support and raise the standard of French music composition. Bussine, a *Conservatoire* professor at the time, was the founding president of the *Société*. Saint-Saëns served as the vice-president, and Alexis de Castillon (1838–1873) was the secretary. The inaugural concert took place on November 17, 1871, and the programs chiefly consisted of chamber music. This helped to stimulate a flowering in this medium among the French. Saint-Saëns' own debut concert with the *Société* was with his orchestral work: *Le Rouet d'Omphale*, Op. 31.

### Honors

Saint-Saëns satisfied his own professional ambition and gained official recognition when he was elected as a member of the Academy of Fine Arts at the *Institute* in 1881. Representing the highest level of cultural and scientific achievement in France, the membership in the *Institute* also enabled him to indulge in his passions for astronomy, philosophy, metaphysics, classical archaeology, biology, zoology, and physics. He became vice-president of the Academy of Fine Arts in 1900. In 1893, the Music Society of Cambridge University presented the composer with an honorary doctoral degree. Other composers receiving this great honor included Max Bruch (1838–1920), Arrigo Boito<sup>5</sup> (1842–1918) and Peter Ilyich Tchaikovsky (1840–1893). In 1907,

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<sup>5</sup> The Italian Arrigo Boito completed his music education at the Milan Conservatory in 1861, and he received an award from his teacher Alberto Mazzucato (1813–1877) and the Countess Maffei to travel abroad for one year. In the company of Franco Faccio (1840–1891), a lifelong friend from the Conservatory, Boito arrived in Paris in March of 1862. There he met both Gioacchino Rossini (1792–1868) and Giuseppe Verdi (1813–1901). Boito is best-known for his opera *Mefistofele* (1868, rev. 1875 and 1881) based on Goethe's *Faust*. Boito was not only a composer, he was also a talented poet, novelist and journalist. He provided the librettos for Verdi's final two operas, *Otello* (1887) and *Falstaff* (1893),

Saint-Saëns received a second honorary degree, this time from Oxford University. Again, Saint-Saëns found himself with good company—fellow recipients included Aleksandr Glazunov<sup>6</sup> (1865–1936), Rudyard Kipling (1865–1936), and Mark Twain (1835–1910) (Studd 249).

### Literary Pursuits

Saint-Saëns' name first appeared on the fourth volume of the first completed edition of Bach's works published in 1854. This project, begun in Germany in 1850, had taken half a century to complete. Journalism, an ideal outlet for Saint-Saëns' wide-ranging interests and intellectual independence, became a new interest in April 1872 when the composer began writing a regular column for *La Renaissance littéraire et artistique* (Renaissance in Literature and the Arts) under the pseudonym of Phémius. He used this opportunity to expound upon his own likes and dislikes, and also

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and following the success of *Otello* the two composers remained close friends to the end of Verdi's life. Boito was also the librettist for Faccio's second opera, *Amleto* (1865). Using the pseudonym Tobia Gorrio, Boito wrote articles about opera and supplied Italian translations for German *lieder* including Wagner's *Wesendonck-Lieder* (1857–1858) (Grove 3: 810).

<sup>6</sup> Aleksandr Glazunov, Russian composer, conductor and teacher, studied composition privately with Nikolai Rimsky-Korsakov (1844–1908) in 1879 via Mily Balakirev (1837–1910). The teacher and pupil became lifelong friends and worked closely together to complete and revise the unfinished works of Alexander Borodin (1833–1887) following his death. Glazunov wrote recollections about Rimsky-Korsakov and became a member of a Soviet-sponsored committee to commemorate the 25<sup>th</sup> anniversary of Rimsky-Korsakov's death. Glazunov's First Symphony was premièreed on March 29, 1882 under the baton of Balakirev. Glazunov's career was furthered by art patron Mitrofan Belyayev (1836–1904), a well-known Russian music publisher and merchant, who supported many young and talented Russian composers. In 1884 Glazunov and Belyayev traveled together to Western Europe where they met Liszt in Weimar. Glazunov's first conducting appearance took place in 1888, and in the following year he conducted his Second Symphony at the World Exhibition in Paris. His professorship at the St. Petersburg Conservatory began in 1899 and continued for 30 years. Not only did he work to improve the curriculum and raise the standards of the faculty and the students at the Conservatory, Glazunov also established an opera studio and a students' philharmonic orchestra and provided financial support to needy students including Dmitri Shostakovich (1906–1975). In 1907 Glazunov conducted the last of the Russian Historical Concerts in Paris and received honorary degrees from the Universities of Oxford and Cambridge. In the meantime, in celebration of his 25<sup>th</sup> anniversary as a composer, there were all-Glazunov concerts held in St. Petersburg and in Moscow. As a conductor, he appeared in Portugal, Spain, France, England, Czechoslovakia, Poland, the Netherlands and the U.S.A. during the years 1929–31 (Grove 9: 938).

supported the works of Jean-Philippe Rameau (1683–1764), Georges Bizet (1838–1875), and Liszt. Through his pen, Saint-Saëns also supported young French composers of promise such as Charles-Marie Widor (1844–1937) and Messager. He produced an abundance of prose concerning music, art, literature, philosophy, and science. An article about Charles-François Gounod (1818–1893) appeared in the *Revue de Paris* in 1897. After the death of Jacques Offenbach (1819–1880), Saint-Saëns wrote an appreciative piece in the journal *Voltaire*. He completed a paper on ancient Greek instruments in 1902. At the request of Fanny Pelletan (1830–1876) in 1875, he turned his focus to produce an edition of the complete works of Christoph Willibald Gluck (1714–1787) which took thirty years to finish. In 1892, Saint-Saëns began reconstructing and editing the incidental music of Marc-Antoine Charpentier (1643–1704) for Molière's<sup>7</sup> comedy *Le Malade Imaginaire* (The Hypochondriac). A new edition of Rameau was begun in the year 1894. Saint-Saëns consulted with Charles Malherbe (1853–1911), French musicologist and composer as well as an authority on Rameau, and the first volume of keyboard pieces appeared one year later. In 1920 Saint-Saëns worked on the figured basses of seventeenth- and eighteenth-century viola sonatas by Giuseppe Tartini (1692–1770), Arcangelo Corelli (1653–1713), and others.

Books, collections of essays, and reminiscences include *Harmonie et Mélodie* (Harmony and Melody) published in 1885, *Problèmes et Mystères* (Problems and Mysteries) in 1894, *Portraits et Souvenirs* (Portraits and Memories) in 1899, and

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<sup>7</sup> Molière is the stage name of Jean-Baptiste Poquelin (1622–1673), a French playwright and actor (Grove 16: 898).

*École Buissonnière* (Truancy from School) in 1913. There are even songs set to his own words including solo songs of *Désir de l'Orient* (Oriental Desire) (1871), *Guitares et Mandolines* (Guitars and Mandolins) (1890), *La Libellule* (The Dragonfly) (1894), *Sonnet* (1898), *Les cloches de la mer* (The Bells of the Sea) (1900), and vocal duets *Le soir descend sur la colline* (Evening Descends on the Hill) (1857) and *Vénus* (1896).

Not surprisingly, given the variety of his interests, an article by Saint-Saëns concerning the acoustic phenomenon of the multiple resonances of clocks was published in the magazine *Le Renaissance de la Musique* (The Renaissance of Music) in 1881. The composer presented a paper to the Academy of Science in 1886 regarding the need for a standard metronome. In that year he also published an essay on the theatrical sets of ancient Rome. In Naples, in 1891, Saint-Saëns studied ancient musical instruments as depicted on vases and wall-paintings from Pompeii and also recorded his observations of the smoking volcanoes of Vesuvius and Stromboli. He attended a conference on mirages at the Astronomical Society in 1904, and he contributed details of his own experiences of the phenomenon during journeys in the Red Sea and in Suez. In 1917, Saint-Saëns presented a speech to the Astronomical Society concerning strategies for combating public ignorance of the sciences (Studd 276).

### **Service through Artistry**

Saint-Saëns used his art to support personal causes. He played in a *matinée* in aid of the poor on May 3, 1849 organized by French librettist and dramatist Eugène Scribe (1791–1861) who shared the expense with the mezzo-soprano Pauline Viardot (1821–1910). He cooperated with Pablo de Sarasate (1844–1908) in Dijon in a project to raise

funds for a monument to Rameau in his birthplace. In 1870, during the Franco-Prussian War, Saint-Saëns organized a concert at the *Palais Royal* in aid of Geneva Cross ambulances, and he presented a benefit concert at the *Opéra* for the victims of a flood disaster at Szegedin, Hungary in 1879.

Saint-Saëns also advocated for the advancement of science through his artistry. For the 1900 Paris Exhibition, Saint-Saëns was asked to head the commission for musical events. His own contribution to the exhibition was a hymn in praise of electricity, *Le Feu Céleste* (The Celestial Fire) for soprano, chorus and orchestra, organ and narrator, Op. 115 (1900). This piece, combined with his work in organizing the music for the Exhibition, earned him promotion to Grand Officer of the Legion d'Honneur. Nellie Melba (1861–1931), Australian soprano of Scottish descent, introduced Saint-Saëns to the English Gramophone and Typewriting Company, and several of Saint-Saëns' works were recorded by the composer in 1904 (Studd 237). Saint-Saëns thus became one of the first composers to be heard on a recording. He was also among the earliest writers of film music. He created the musical score for *L'assassinat du Duc de Guise* (The Assassination of the Duke de Guise) (1908), which was the first in a series of "art films" sponsored by Charles Pathé (1863–1957). Saint-Saëns' interest in both recording and in film is in line with his belief in science as beneficial and elevating the life of human beings, demonstrating the educational and practical value of the partnership of science with art.

### **Associations with Royal Families**

Indicative of the respect and recognition that Saint-Saëns earned in his lifetime, his on-going association with royalty seems to have begun at the age of twelve. Introduced

by Stamaty, on March 24, 1847, Saint-Saëns played at the Tuileries Palace for Helen, the Duchess of Orléans (1814–1858) and daughter-in-law to King Louis-Philippe (1773–1850). A concert performance was given before the Belgian king and queen in 1878. Much later in his life, in September 1918, not long before the end of World War I, Saint-Saëns was invited by Belgian Queen Elizabeth (1876–1965) to be her guest at a villa near the front line. His relations with the British royalty began in 1880 when he was granted an audience with Queen Victoria (1837–1901) and was received with great cordiality. He played the organ in the chapel at Windsor and, on the piano, he accompanied the British Princess Beatrice (1857–1944) in an aria from *Étienne Marcel* (1878), his own opera. He also embarked upon historical research in the library at Buckingham Palace for the opera *Henry VIII* (1882) when the *Paris Opéra* commissioned a piece with an English subject matter. In 1886, after the première of his Symphony No. 3 in C Minor, Op. 78 (“Organ”) (1886), Saint-Saëns was introduced to the Prince of Wales who was a patron of the Philharmonic Society, and the composer performed his own *Valse Mignonne* (Charming Waltz), Op. 104 (1896) for Queen Louise (1851–1962) and her two daughters at their chateau in the summer of 1897. The composer was again, in 1889, in audience with Queen Victoria at Windsor in company with the queen’s favorite violinist, Johann Wolff. The *Coronation March*, Op. 117 written in 1902 for the coronation of Edward VII (1841–1910) won Saint-Saëns the title, Commander of the Order of Victoria, Baronet, a special category of knighthood for foreigners. Saint-Saëns and the Dutch cellist Josef Hollmann (1852–1927) were received by Queen Alexandra (1844–1925) at Buckingham Palace, and each was presented with an honorary Gold Medal. A London Jubilee concert, given on



June 2, 1913 at the Queen's Hall, was in tribute to the seventy-fifth anniversary of the beginning of Saint-Saëns' musical life, his first piano lesson at the age of two. The patronage of both Queen Alexandra and Queen Mary (1867–1953) was an indication of the importance of the concert and the composer's high standing. The German title of Foreign Knight of the Order of Merit was bestowed upon Saint-Saëns by the Kaiser following the death of Giuseppe Verdi (1813–1901). Later, in November, he was bestowed with the Cross of the Order of Isabella by the Spanish royal family following three concerts he conducted in Madrid. It was also during this trip that he gave his first speech in Spanish. The operas *Hélène* (1903) and *L'Ancêtre* (1905), both premiered in Monte Carlo, were requested by Prince Albert I of Monaco (1848–1922), a fellow member of the French *Institute*. One more title, bestowed by Prince Albert I, the Grand Cross of the Order of St Charles, was received after the première of *Hélène*. On the event of the composer's seventieth birthday, a greeting from Stockholm was personally signed by King Gustav (1858–1950). In 1913, Saint-Saëns received from his own country the prestigious Grand Cross of the National Order of the Legion of Honour (Studd 233).

### **Travels**

Saint-Saëns traveled extensively throughout his life for the sake of both his music and his health. The composer was frequently on tour and performed in Germany, Great Britain, Belgium, Austria, Switzerland, Spain, Italy, Monaco, and southern cities in France. Beginning in 1873, Algeria became an escape from the hectic social and musical life in Paris and a favorite place of sojourn throughout the rest of his life. It was in Algeria that he first heard eastern music first hand and, ultimately, where he died.

His first visit to Rome, in 1857, was taken in the company of Abbé Gabriel, curate of the church of St. Merry, to whom Saint-Saëns had dedicated his Mass, Op. 4 (1856). The trip had a long-lasting influence on Saint-Saëns who determined during this time to perform and to compose with the idea of pure music and without “nuance or expressive intent” (Studd 34). He served in the Parisian militia during the Franco-Prussian War and escaped the Paris Commune (March 18 to May 28, 1871) as a refugee to London in 1871. This led to his first London concert appearance—he was invited by the Musical Union to perform at St James’s Hall on June 6 of that year. On June 24, Saint-Saëns played an organ concert upon the invitation of George Grove (1820–1900), the founder of the musical dictionary.

The composer first traveled to Russia, to the cities of St. Petersburg and Moscow, in 1875, three weeks after the birth of his first son, André. In collaboration with Nikolai Rubinstein (1835–1881), Saint-Saëns played his *Variations on a Theme of Beethoven*, Op. 35 (1874) in his first Moscow performance on December 13. The trip not only brought his music to Russia, the tour also greatly boosted his confidence in his conducting ability (Studd 109).

Saint-Saëns embarked on a cruise in the winter of 1890 which took him through the Suez Canal, crossing the Indian Ocean to Ceylon and completing his *Africa Fantasy* for Piano and Orchestra, Op. 89 (1891) during this trip, while in Cairo. He departed for the Far East in October 1894 reaching Saigon in March 1895 by way of Valencia, Ismailia on the Suez Canal, India, and Indo-China.

Saint-Saëns’ American debut took place on November 3, 1906 at Carnegie Hall with the New York Symphony Orchestra under the baton of Frank Damrosch (1859–

1937). This tour included performances in Philadelphia, Washington, D.C., Chicago, and Minneapolis. His first major engagement in Argentina on April 23, 1916 was to conduct his opera *Samson et Dalila* (Samson and Delilah) (1873)<sup>8</sup> at the *Colon Theatre* in Buenos Aires before an audience including the Argentine president. As a pianist, Saint-Saëns also gave a number of chamber concerts in Argentina. In June, he was joined by Messager and Xavier Leroux (1863–1919) to hear an orchestra concert of his own works organized by the Argentine Chamber of Music (Studd 273). During his first visit to Greece in 1920 at the invitation of the Athens Conservatory, Saint-Saëns participated in a series of engagements as a pianist and conductor and still found time to visit the principal archaeological sites of Attica.

### **Personal Difficulties**

Saint-Saëns suffered a great loss and was deeply affected at the age of thirty-seven when his childhood caretaker, Charlotte Masson, died on January 18, 1872. She was ninety-one years old. He cancelled all concert engagements for one month in her honor and eventually took on a heavy workload to escape the pain of his grief. During this time of mourning, he composed two major works for cello: the Cello Sonata in C Minor, Op. 32 (1872) and the Cello Concerto in A Minor, Op. 33 (1872). Two years later, in 1874, he proposed to and married nineteen-year-old Marie Laure Emilie Truffot (?–1950), sister of his private student Jean Truffot. The

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<sup>8</sup> *Samson et Dalila*, the only lasting work among Saint-Saëns' thirteen operas, was promoted by Liszt and first staged in Weimar in Grossherzogliches Theater on December 2, 1877. The opera was prohibited in several countries due to its biblical storyline. In 1890, the first French performance took place in Rouen and the opera finally reached Paris in 1892. The libretto, by Ferdinand Lemaire, is based upon Chapter 16 of the *Book of Judges* from the Bible. In three acts, the setting of the opera is in Gaza in biblical times. Samson is presented as an inspiring leader whose heart can be touched by love of a woman, while Delilah is portrayed as a scheming, merciless avenger (Grove Opera, 4: 158).

wedding took place on February 3, 1875, and the couple's son, André, was born later in the year on November 6. Marie gave birth to their second child, Jean François, on December 13, 1877. Tragically both sons died within six weeks of each other in 1878. André fell four floors from a window to his death on May 28, and Jean François died of an illness on July 7. Marie felt an increasing sense of isolation and loneliness after the loss of the two children, and the couple separated in 1881 without legal action. Saint-Saëns never saw her again.

Another shattering blow for the composer was the death of his mother on December 18, 1888. Deeply depressed, he traveled south to the resort of Tamaris near Toulon and then to Algiers in the following March. By the end of April, he was required to return to Paris to resume his duties. He chose to live in St. Germain-en-Laye instead of the capital and did not again maintain a permanent address until 1904. After his return from Algiers, he gave most of his possessions to his cousin in Dieppe where the Saint-Saëns museum was inaugurated on July 18, 1890, an exceptional honor for a living musician. A statue of the composer, who was at the time seventy-two years old, was unveiled at Dieppe in 1907 placed in the foyer of the theater facing the sea.

Late in his life, Saint-Saëns was troubled by walking difficulties, bronchial and pulmonary illness, failing eye-sight, and heart trouble. On December 16, 1921, at the age of eighty-six, he died in the company of his servants Jean Laurendeau and Jean Bonnerot at the Hotel Oasis in Algiers. As a recipient of the Grand Cross of the Legion of Honour, the composer received a state funeral at *L'église de la Madeleine* held on December 24. The composer's music alone was heard at the service, and the pallbearers included Jacques Massacrié Durand (1865–1928) and Gigout, representing

his former pupils from the *École Niedermeyer*; Gilbert-Pierre-Jean-Marie Imbart de la Tour (1860–1925), the director of the *Institute* ; Paul Léon, the director of the Academy of Fine Arts; and Jacques Rouché (1862–1957), the director of the *Opéra*. His widow, Mme. Marie Saint-Saëns, was among the mourners.

### Mentors and Contemporaries

Saint-Saëns benefited from the attention of three important mentors, Berlioz, Liszt and Gounod, who guided and shaped the outlook of the young composer. The acquaintance between Hector Berlioz and Saint-Saëns began with the premiere performance of Berlioz's *Te Deum* (We Praise Thee O Lord) in 1855—Saint-Saëns was asked to play the organ in the premiere when Henry Smart, the organist originally scheduled to play, cancelled. When Berlioz took on the supervision of Gluck's *Armide* (1777) in 1864, he turned to Saint-Saëns for help due to the composers' shared enthusiasm for Gluck as well as Saint-Saëns' extensive knowledge of Gluck's music. In a letter to Humbert Ferrand<sup>9</sup> Berlioz referred to his respected colleague as: "M. Saint-Saëns, a great pianist, a great musician, who knows his Gluck almost as well as I do" (Turner 337). The collaboration in the Gluck revival began as early as 1859 when Mme. Viardot was preparing the production of *Orphée* (1774) at the *Théâtre-Lyrique*. The cooperation on the *Armide* project brought the two composers closer than ever. Saint-Saëns' pianistic talent was borrowed for the piano and vocal score of *Lélio*, Op. 14bis

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<sup>9</sup> Humbert Ferrand was a life-long intimate friend of Berlioz. The two men shared an enthusiasm for music and literature. Ferrand wrote poems and Berlioz supplied the music for Ferrand's libretto of *Les francs-juges* (1825/6), a *drame lyrique*, was never performed and is now lost (Turner 44).

(1831/2), a monologue. This arrangement is claimed to be “among those of Berlioz’s scores that lose least in a pianoforte arrangement” (Turner 159). Other piano reductions of Berlioz’s music also arranged by Saint-Saëns include the “Easter Hymn” from *La Damnation de Faust* (The Damnation of Faust), Op. 24 (1845/6), which was also a collaboration with Mme. Viardot; and *Les Troyens* (The Trojans) (1856/8) (Studd 38). Saint-Saëns declared that Berlioz’s *Grand traité d’instrumentation et d’orchestration modernes*, Op. 10 (1843) “had the invaluable merit of inspiring the imagination” (Bloom 188).

Among all of Saint-Saëns’ eminent contemporaries, Franz Liszt was to admire Saint-Saëns the most. As an organist, Liszt acclaimed Saint-Saëns’ playing “marvels” (Williams 561) and hailed Saint-Saëns as “the world’s greatest organist” after hearing him playing a transcription of Liszt’s *St. Francis Preaching to the Birds*, S. 175 (1862/3) (Duchen 21). A letter to Olga von Meyendorff (1838–1926) in 1877 stated, “Saint-Saëns is not merely in the first rank but incomparable, as is Sebastian Bach as a master of counterpoint” (Studd 36) and also asserted that “Saint-Saëns’ improvisations, usually on a plainchant used in the day’s service, were his particular glory” (Studd 36). As a pianist, Liszt recognized Saint-Saëns as an ally and declared that “the only two people left in Europe who know how to play the piano were Saint-Saëns and himself” (Studd 61). As a composer, Liszt found Saint-Saëns’ Mass, Op. 4 to be “capital, grand, beautiful, admirable and extraordinary” (Studd 33). One week after the première of the opera *Samson et Dalila* in Weimar, Liszt wrote to Baroness Meyendorff that “apart from Rubinstein, he knew no one among contemporary artists who, taking everything into account, is [Saint-Saëns’] equal in talent, knowledge and diversity of skills”

(Taylor 220). The Symphony in C Minor, (“Organ”), Op. 78, was dedicated “to the memory of Franz Liszt. The symphonic poem *Danse Macabre* (Dance of Death), Op. 40 (1874) was transcribed by Liszt for piano solo. In November 1914, Saint-Saëns re-arranged the Piano Sonata in B Minor (1852/3) by Liszt for two pianos. The first performance took place on December 3, 1914 with Saint-Saëns collaborating with Louis Diémer<sup>10</sup> (1843–1919). *Zweiter Mephisto-Walzer* (1878/9) by Liszt was dedicated to Saint-Saëns, and a duet version, also by Liszt, was performed by the composer and dedicatee in 1877 (Williams 607). Saint-Saëns once described Liszt’s music as having “power, delicacy, charm, along with a rightly-accented rhythm” (Watson 175). Saint-Saëns also benefited from Liszt’s corrections and advice through their correspondence. Liszt strove to introduce orchestral effects into Saint-Saëns’ piano writing by encouraging the use of a wider range between the two hands over the keyboard to recreate the richness of orchestral sonority (Studd 75).

Charles Gounod once declared Saint-Saëns to be “one of the most astonishingly gifted men, as regards musical powers, I have ever met with.” Gounod continued: “He possesses the gift of description in the highest and rarest degree” (Gounod 211). Their early acquaintance began in Saint-Saëns’ childhood at St. Sulpice where Gounod had already learned about the protégé. Saint-Saëns’ musical outlook was inspired by his

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<sup>10</sup> Louis Diémer, French pianist and composer of Alsatian origin, enjoyed a reputation for extreme precision and purity in his virtuoso playing. He attended Rossini’s evening salon concerts, played in chamber concerts organized by violinist Delphin Alard (1815–1888) and toured with Pablo Sarasate. After succeeding pianist Antoine-François Marmontel (1816–1898) at the *Conservatoire* in 1887, Diémer was able to have a great influence on the next generation of French pianists including Alfred Cortot (1877–1962), Edouard Risler (1873–1929), and Robert Casadesus (1899–1972). Diémer also edited piano music, and he transcribed symphonic movements and opera excerpts for the piano as well as publishing his own piano method (Grove: 7, 328).

collaboration with Gounod which influenced Saint-Saëns on matters of orchestral tone color as well as a consideration of period characteristics (Studd 28). With Saint-Saëns' assistance in the scoring of Gounod's incidental music *Ulysse* (1851), the younger composer achieved a special aquatic effect with a glass-plated harmonica and a muted triangle (Harding, Gounod, 79). Both Bizet and Saint-Saëns went to great lengths to support Gounod's music. In 1863, a run-through of opera *Mireille* (1863/4) was performed in Gounod's drawing room with the composer singing, Saint-Saëns playing the harmonium, and Bizet on the piano (Harding, Gounod, 135). Saint-Saëns and Bizet also gave private performances of Gounod's incidental music *Les Deux Reines* (The Two Queens) (1864) based upon Ernest-Wilfrid Legouvé's (1807-1908) play which was banned for political reasons (Harding, Gounod, 140). After the French première of Saint-Saëns' opera *Henry VIII*, Gounod wrote a long article to praise the work and concluded that *Henry VIII* had "earned the most signal honour for French art and for our National Academy of Music" (Gounod 221).

Richard Wagner and Saint-Saëns met in 1859 through conductor Hans von Bülow (1830–1894). Wagner was astounded by Saint-Saëns' technical powers in adapting orchestral texture to the piano. In his early life, Saint-Saëns was also an enthusiastic admirer and champion of Wagner's music. While a teacher at the *École Niedermeyer*, Saint-Saëns not only introduced Wagner's music to his students, but also mentioned their friendship. The defeat of France in the Franco-Prussian War, combined with the composition of *A Capitulaton* (1870) by Wagner, in celebration of the defeat, brought a final break between two composers. Although their personal relationship was ended, Saint-Saëns continued to recognize the musical genius of



Wagner. In the 1880s, Wagner's popularity grew in France. The devotion to Wagner spread among French composers such as Vincent d'Indy (1851–1931), Édouard Lalo (1823–1892) and Emmanuel Chabrier (1841–1894), Ernest Chausson (1855–1899) and Guillaume Lekeu<sup>11</sup> (1870–1894). The general opposition to Wagner was largely fed by politics and nationalism, but Saint-Saëns was strongly opposed to Wagner's unprecedented compositional technique of over-extended chromaticism and the emotional power of his music. In his book *Harmonie et Mélodie*, Saint-Saëns wrote a detailed appraisal of Wagner's *Der Ring des Nibelungen* (The Ring of the Nibelung) (1874) together with a more scathing attack on the growing Wagner following and the new German nationalism the work appeared to represent (Studd 148). During World War I, a series of articles headed "Germanophilie," published by Saint-Saëns in the *Echo de Paris*, called for a complete ban of German music in France, especially that of Wagner (Studd 266). Saint-Saëns believed that Wagner went too far down the path of harmonic evolution both in compositional technique and in his attitudes to music (Studd 215).

Pauline Viardot, a mezzo-soprano as well as a pianist and composer, was from one of the most influential families of Europe. Her illustrious circle included "musicians Berlioz, Saint-Saëns, César Franck (1822–1890), Reber, Rossini; the painters Delacroix, Corot, Scheffer and Gustave Doré; the writers Ponsard, Renan, Henri Martin, Emile Augier; the philosopher Jules Simon; the politician and historian

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<sup>11</sup> Guillaume Lekeu, a Belgian composer, moved to Paris in 1888. He was the last pupil of César Franck (1822–1890) and studied with Vincent d'Indy after Franck died. Eugène Ysaÿe (1858–1931) had commissioned him to write a sonata which became Lekeu's most known piece, the Violin Sonata in G Major (1892). The work was premièred in March of 1893 at the Cercle des XX in Brussels (Grove: 14, 535).

Pierre Lanfrey; and Daniele Manin, the Italian patriot who had been president of the Venetian Republic in 1848. A very frequent visitor was Vivier, the horn player, one of the most amusing and witty men of his day. The Viardot's foreign friends, such as Chorlet, Lord Leighton, Adelaid Sartoris, Liszt, Müller-Strubing, Herzen, Bakunin, Anton and Nicolas Rubinstein, Charles Dickens, they necessarily saw more rarely" (FitzLyon 305). Saint-Saëns was impressed by Viardot's personality; her fluency in Spanish, French, Italian, English and German; her wide literary knowledge; and her voice which he remarked "was made for tragedy, epic verse, and was more superhuman than human" (Gounod 60). Mme. Viardot shared her enthusiasm for Bach with Saint-Saëns. As a close friend and pupil of Chopin, she was able to give Saint-Saëns valuable advice concerning Chopin's pianistic style and technique. Their friendship, to Saint-Saëns, was not only an artistic inspiration but also useful for his personal advancement. Introduced to Rossini via the Viardots in 1859, Saint-Saëns became a regular pianist at Rossini's Saturday evening gatherings. Saint-Saëns often accompanied Mme. Viardot at her Thursday evening musical gatherings. "Dalila" was written for her, and *Samson et Dalila* (Samson and Delilah) was dedicated to her. Saint-Saëns' solo songs *La Cloche* (The Bell) and *La Brise* (The Breeze) from the song cycle *Mélodies Persanes* (Persian Melodies) Op. 26 (1870) and his opera *Ascanio* (1888) were also dedicated to Mme. Viardot as well as a poem from his collection of poetry *Rimes Familières* (1891).

Although they entered the *Conservatoire* in the same year, Georges Bizet and Saint-Saëns were never in the same class. The two composers came into contact

through a family connection, François Delsarte<sup>12</sup> (1811–1871), Bizet’s uncle. Saint-Saëns regarded Bizet as “a brother” (Curtiss 194). They greatly admired each other’s works. Bizet made a piano arrangement of the *Introduction et Rondo Capriccioso* for Violin and Orchestra, Op. 28 (1863) so that the great work could be heard in drawing rooms. He also arranged the Piano Concerto No. 2 in G Minor, Op. 22 (1868) and prepared a piano-vocal reduction of the *drame lyrique Le Timbre d’Argent* (The Sound of Money) (1864/77). Their friendship was “based on a mutual tendency to brutal frankness about likes and dislikes as well as to a common experience of setbacks” (Studd 96). It was cemented after a concert of the National Society of Fine Arts during which they had shared the stage. The failure of Saint-Saëns’ opera *La Princesse Jaune* in 1872 deepened the sympathy between the two composers. Bizet died in 1875 after the failure of his opera *Carmen* (1873/4). The sudden loss instilled in Saint-Saëns a life-long readiness to champion Bizet’s music and to defend its integrity against attacks from insensitive editors and producers. Their friendship also stimulated Saint-Saëns’ aspiration towards opera (Studd 106).

To Gabriel Fauré, Saint-Saëns was not merely a mentor, but also a father figure and a friend who was always ready to offer advice and to assist Fauré in his career advancement. The parental aspect of their friendship became even more obvious over the years; even after Fauré was an established composer and teacher. Saint-Saëns was a father figure to the Fauré family. He shared with Mme. Marie Fauré his interest and

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<sup>12</sup> François Delsarte, a tenor, frequently used older students as his accompanists at the *Conservatoire*. His collection *Archives du chant* was created to revive the cult of ancient masters. Saint-Saëns wrote, “a triumph of typographical beauty, accuracy, and good taste. But to be successful a work of this kind needed the backing of an influential publisher. Delsarte published his own work with no success at all” (Curtiss 11). Saint-Saëns acclaimed Delsarte as “not an ordinary man. He left the impression on all who knew him of an illuminator, an apostle” (Curtiss 12).

knowledge of astronomy, and he followed the progress of Fauré's two children, Emmanuel and Philippe. At *École Niedermeyer*, Fauré was introduced to the new music of Chopin and Schumann and the poetry of Victor Hugo (1802–1885). It was Saint-Saëns who recommended Fauré as an accompanist to Mme. Caroline Carvalho (1827–1895)<sup>13</sup> for a concert tour of Brittany in 1868; brought Fauré to the influential Viardot circle in 1872; and introduced him to Liszt in 1877. During Saint-Saëns' frequent absences on concert tours, Fauré was invited to substitute at the *Madeleine*. After Saint-Saëns' resignation of his organ post at the *Madeleine*, Théodore Dubois (1837–1924), a colleague in the National Society, was promoted from choirmaster to succeed him and Fauré became the new choirmaster on Saint-Saëns' recommendation. A request for the incidental music *Le Bourgeois Gentilhomme* (1893) based upon the Molière classic was passed to Fauré due to the rehearsals of the long-awaited *Samson et Dalila* (1873) at the *Opéra*. Saint-Saëns even helped Fauré with the première of *Prométhée* (1900) at Béziers. Not only did Saint-Saëns help Fauré to win election to the *Conservatoire* in 1905 and the *Institute* in 1909, but Saint-Saëns also advised Fauré to plan a preparatory singing class, urged him to adopt a uniform system of ornamentation and suggested a literary course at the *Conservatoire*. The music of Saint-Saëns dedicated to Fauré includes *Trois Rhapsodies sur des Cantiques Bretons* (Three Rhapsodies on Breton Hymns) for organ, Op. 7 (1866) and *Rapsodie Bretonne* (Breton Rhapsody) for orchestra, Op. 76 (1866). In 1913, the opera *Pénélope* of Fauré was dedicated to Saint-Saëns.

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<sup>13</sup> French soprano Marie Miolan married Léon Carvalho (1825–1897), a French stage director and impresario, in 1853. She then began to use the name Caroline Carvalho (Grove 5: 216).

Whenever he could, Saint-Saëns helped to advance the careers of his young promising pupils from the *École Niedermeyer* whom he regarded as having real talent. In 1865, he secured the first major engagement for Charles-Marie Widor (1844–1937) as organist at the International Exhibition in Oporto, Portugal. Upon the death of Franck, Widor became Franck's successor at the *Conservatoire*. Messenger's ballet music *Les Deux Pigeons* (The Two Pigeons) (1886) was commissioned by the *Opéra* in 1885, upon the request of his former teacher, Saint-Saëns. Other performer-composers who were grateful for Saint-Saëns' help and encouragement include Ignacy Jan Paderewski (1860–1941), Eugène Ysaÿe (1858–1931), Leopold Godowsky (1870–1838), and Dimitri Mitropoulos (1896–1960).

Saint-Saëns' *Introduction et Rondo Capriccioso*, Op. 28, as well as his Violin Concerto No. 2 in C Major, Op. 58 (1858) and Violin Concerto No. 3 in B Minor, Op. 61 (1880) are all dedicated to Pablo de Sarasate, a tribute to the violinist's powers as a performer. The Violin Concerto No. 1 in A Major, Op. 20 (1859) was commissioned by Sarasate in 1858, beginning a friendship between the two men that lasted until the death of Sarasate in 1908. Saint-Saëns acknowledged and appreciated advice from Sarasate about writing for the violin, and Sarasate also stimulated in Saint-Saëns a love of Spain and of Spanish musical idioms (Studd 41).

Anton Rubinstein (1829–1894) and Saint-Saëns met in 1858 during Rubinstein's second visit to Paris. The Russian composer-pianist was astounded to hear Saint-Saëns sight-reading the full score of his *Ocean Symphony*, Op. 42 (1851), and the two composers became close friends. During 1867 and 1868, Rubinstein planned a series of eight concerts in Paris and Saint-Saëns agreed to conduct them reluctantly, due

to his inexperience. Following the final concert, Rubinstein asked his colleague to arrange a concert in which Rubenstein could appear as conductor, and three weeks later at the *Salle Pleyel*, Saint-Saëns performed his newly composed Piano Concerto in G Minor, Op. 22, under the baton of Rubinstein.

Saint-Saëns was greatly attracted to Augusta Holmès (1847–1903), the dedicatee of his original version of *Danse Macabre* for solo voice. She was a successful composer of symphonies and symphonic odes, and Saint-Saëns admired her musical gifts as well as her physical charms. He went so far as to propose to her, but was rejected. Saint-Saëns coached Holmès on an informal basis in composition before she began her study with Franck. Upon her death, Saint-Saëns headed a committee to arrange for a monument to be placed on her tomb.

Saint-Saëns disliked César Franck both as a person and a musician although Saint-Saëns was eventually to be one of the pallbearers at Franck's funeral. In the 1880s, Franck was hailed as the beacon of the future, while Saint-Saëns was regarded as an outdated reactionary. His bitterness towards Franck was no doubt fueled by the fact that Holmès was among Franck's pupils. In a letter to *Le Monde Musical*, Saint-Saëns wrote: "What I had written was that his influence on the French school was not a happy one" (Studd 157). Saint-Saëns declared that Franck was "more a musician than an artist; he was not a poet" (Studd 157), and added that "his music was technically flawed and suggested that he was also lacking as a teacher" (Studd 157). Even though Franck had hailed *Samson et Dalila* "one of the finest dramatic works in existence" (Demuth 52), in 1917, in a letter to d'Indy, Saint-Saëns wrote, "Apart from rare and happy exceptions I find his music graceless and charmless; it bores me" (Studd 157).

## Musical Influences

Saint-Saëns' contact with the revivalist movement<sup>14</sup> began in his early formative years (Studd 16). His interest in Bach was nurtured not only by his teachers Stamaty, Boëly and Benoist, but also by Gounod and Jean Auguste Dominique Ingres (1780–1867) (Rees 44). Among French organists, Boëly was an early champion of Bach, and Benoist, for his time, had both an exceptional knowledge of counterpoint and a great skill in fugal improvisation. Furthermore, Boëly as well as Delsarte encouraged young Saint-Saëns' interest in the music of the seventeenth and early eighteenth centuries. Gounod and Saint-Saëns shared an enthusiasm for eighteenth-century French operas, especially those of Gluck, and both desired “to recover the expressive clarity and directness of the old school in the face of the prevailing Italian style” of their day (Studd 28). The musical revival movement prompted Saint-Saëns to include music from the seventeenth and early eighteenth centuries in his concerts and recitals as well as to edit Bach, Gluck, and Rameau (Studd 25). Saint-Saëns' new approach to church music, a greater use of plainsong, was obviously associated with the musical revivalists. The Suite for Cello and Piano, Op. 16 (1862) is an example of a revival of the Classical suite. In the place of the traditionally Classical series of dance-like pieces, he included a romance, a sérénade and a scherzo, written in the style of the eighteenth and nineteenth centuries (Studd 52).

Showing his enthusiasm for historical subjects, Saint-Saëns based the text of his opera *Ascanio* (1888) on the play *Benvenuto Cellini* by Paul Meurice (1818–1905). The

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<sup>14</sup> Led by François Delsarte, the musical revivalists sought true beauty in ancient ideas and forms and rejected what they regarded as the frivolous, comic-opera tastes of their contemporaries. The Revivalists included serious musicians, artists and wealthy amateurs such as Henri Reber (1807–1880) and Ingres (Studd 24).

subject of the play is the sixteenth-century sculptor Benvenuto Cellini (1500–1571), and Saint-Saëns incorporates in his work some original sixteenth-century melodies which he found in the *Bibliothèque nationale* in Paris (Studd 171). The incidental piece *Antigone* (1893) written by Paul Meurice and Auguste Vacquerie (1819–1895) was based on Sophocles' tragedy of the same name. The production is another manifestation of Saint-Saëns' interest in authentic historical reconstruction. The music is based on the research of François-Auguste Gevaert (1828–1908) into ancient Greek music and on Saint-Saëns' own studies of ancient instruments (Studd 197). *La Foi* (Faith) (1909) is a play set in Upper Egypt in the Middle Kingdom period (2040-1640 BC). This time the composer draws upon folk tunes and scales which he noted during his many stays in Egypt and on his observations of instruments depicted in tomb paintings (Studd 255).

The influence of Orientalism can be traced to his early childhood and the conversations he heard then between Ingres and Mme. Saint-Saëns who discussed oriental exoticism as well as the virtues of classical form in art and in music (Studd 11). Broad interest in oriental expression in the arts had become more strongly developed as the French overseas empire expanded. As the century progressed, a growing interest blossomed in the exotic sounds, perfumes, colors and other sensuous delights of the East. Among Saint-Saëns' close friends in addition to Ingres who pursued oriental touches are Victor Hugo, through poetry; Félicien-César David<sup>15</sup> (1810–1876), through music; and Bizet, through opera (Studd 76).

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<sup>15</sup> David's passion for oriental subjects inspired members of later generations of French composers including Ernest Reyer (1823–1909), Gounod, Bizet, Saint-Saëns, Léo Delibes (1836–1891), Albert Roussel (1869–1937), Olivier Messiaen (1908–1992) and others. The oriental influence is strongly shown in David's works: *Le desert* (1844), an ode-symphony; and *Lalla-Roukh* (1862), a stage work. In



In Saint-Saëns' early works from the 1860s, the composer was concerned with creating an oriental atmosphere for song texts such as *Melodiés Persanes*, Op. 26 (1870), a cycle of six songs set to poems by Armand Renaud (1836–1895) (Studd 77). *Orient et Occident* (East and West) for Military Band, Op. 25 (1869) has themes of a more familiar western shape. The light opera *La Princesse Jaune* further expresses the composer's growing interests in oriental effects in his music.

Sojourns overseas, such as those to Algiers and to Egypt, enabled Saint-Saëns to hear, collect and study eastern and North African folk melody at first hand. He used authentic eastern melodies collected during his travels in his works dated from the 1880s onwards. "Saint-Saëns now faced the problem of how to create an oriental melody while providing it with a harmonic base that would be acceptable to contemporary western ears as well as how to adapt the irregular rhythm of eastern music to western concepts" (Studd 95). *Africa Fantasy* for Piano and Orchestra, Op. 89 (1891) was completed in Cairo. Inspired by the sounds and sights he encountered during his many travels on the southern shores of the Mediterranean and the islands off the Western Sahara, this work shows the detail of his observations as expressed in the creation of local atmosphere and mood as well as the sharp and insistent rhythms and the wealth of melody (Studd 186). The Piano Concerto No. 5 in F Major, Op. 103 ("Egyptian") (1896) incorporates an oriental character in some of its passages. *Parysatis* (1902), incidental music to the play *Parysatis* written by Jane Dieulafoy (1851–1916) and based upon her historical novel of the same name, was premièred in

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1867, David was recognized by the *Académie des Beaux Arts* for *Lalla-Roukh* as well as for *Herculanum* (1859), an opera (Grove 7: 46).

Béziers in 1902 and exhibits the influence of Orientalism. Oriental traits are also found in Saint-Saëns' *Samson et Dalila*.

Stimulated by his association with Sarasate and also by his own travels, Saint-Saëns featured Spanish musical idioms in both his vocal and instrumental compositions. One of his earliest works to sing of Spain is the vocal duet *El Desdichado* (The Unhappy Lover), written in 1871 for Claudie and Marianne Viardot whose celebrated mother, Pauline (1821–1910), was a Spaniard (Studd 77). *Havanaise* for Violin and Piano/Orchestra, Op. 83 (1887) was inspired by the famous habanera from *Carmen*. *Lola* for Voice and Orchestra, Op. 116 (1900), a set of five songs set to poems by Stephan Bordèse (1847–?), provides a late example of Saint-Saëns' use of the Spanish idiom. *Caprice Andalou* (Andalusian Caprice) for Violin and Orchestra, Op. 122 (1904) was also a return to the Spanish style and is based upon the rhythms and melodies noted by the composer during his travels in Andalusia. Works incorporating the folk idioms of particular localities in France also comprise a major portion of Saint-Saëns' later output. *Trois Rapsodies sur des Cantiques Bretons*, *Rapsodie Bretonne*, and *Rapsodie d'Auvergne* for Piano and Orchestra, Op. 73 (1884) are just a few of his works exhibiting the folk melodies of his native country.

## Chapter Two

### *Structural Analyses of the Recorded Works*

#### **Piano Trio No. 1 in F Major, Op. 18**

Saint-Saëns composed both the Piano Trio in F Major, Op. 18 and the *Introduction et Rondo Capriccioso* for Violin and Orchestra, Op. 28 while on vacation in the Pyrenees during the summer of 1863. The Piano Trio was dedicated to Alfred Lamarche, a family friend who took care of Saint-Saëns' mother while the composer was away and who was also a witness at Saint-Saëns' wedding to Marie Truffot (Ratner 157). The Piano Trio was first played at one of Saint-Saëns' Monday *soirées* by Saint-Saëns, Sarasate and Jules Delsart (1844–1900), a mutual friend.<sup>16</sup> The public première of Op. 18 did not take place until January 20, 1865 at *Salle Pleyel*, and the score was not yet published. The Trio is written in four movements each based on rhythmic motives. The delightful and charming first, third and fourth movements are written in contrast with gravity and lyricism of the second movement.

The first movement, *Allegro vivace*, comprises five different rhythmic ideas which are illustrated in examples 2.1 through 2.5. The movement is written in monothematic

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<sup>16</sup> French cellist Jules Delsart was a student of Auguste Francomme (1808–1884) at the *Paris Conservatoire*. Delsart succeeded Francomme in his position at the *Conservatoire* after his death. Later, around 1887–8, Delsart learned to play the bass viol and in 1889 formed the *Société des Instruments Anciens* with Diémer, harpsichord; Louis van Waefelghem (1840–1908), viola d'amore (an early instrument in the middle range); and Laurent Grillet (1851–1901), vielle (Fr. fiddle, from the violin family). This ensemble enjoyed great success throughout Europe (Grove 7: 183).

sonata form, thus the second group of the exposition section uses the same material as that of both the first group and the transition, although stated in a different key. The unusually prolonged coda, 84 measures, contains all the elements from this movement (see fig. 2.1).

Figure 2.1. Structural analysis of Saint-Saëns' Piano Trio No. 1, first movement.

<u>Measures</u>	<u>Section</u>	<u>Theme</u>	<u>Key/Harmony</u>
EXPOSITION			
1-4	First group	intro	F
5-13		a, b	F
13-21		a, b	C
21-40		a, b	F: HC*
41-76	Transition	c, d	C: V7 (sequence)
77-99	Second group	a, d, a, c	C: $\flat$ VI (flat VI)
99-115	Closing group	c	C: PAC** (m. 99)
DEVELOPMENT			
115-264		a, e (etc.)	C
265-292	Retransition	a	F: V
RECAPITULATION			
293-328	First group	a, b	F
329-364	Transition	c, d	Db
365-387	Second group	a, d, a, c	F
387-403	Closing group	c	F
CODA			
403-486		a, e, d, c, a, b	F

\*HC: Half Cadence

\*\*PAC: Perfect Authentic Cadence

Example 2.1. First rhythmic idea, syncopated rhythm, introduced by the cello in Theme a. Piano Trio No. 1, mm. 5-8 (Dover 73).



Example 2.2. Second rhythmic idea, staccato eighth notes, also introduced by the cello in Theme b. Piano Trio No. 1, mm. 9–13 (Dover 73).



Example 2.3. Third rhythmic idea, a transition passage, in Theme c. Piano Trio No. 1, mm. 41–43 (Dover 74).



Example 2.4. Fourth rhythmic idea, fast running figurations, in Theme d. Piano Trio No. 1, mm. 65–67 and mm. 85–88 (Dover 75).



Example 2.5. Fifth rhythmic idea, newly introduced in the development section, in Theme e. Piano Trio No. 1, mm. 131–133 (Dover 77).



The second movement, Andante, is written in a five-part rondo form with two transitions linking sections A with B and sections A' with C. The two returns of section A are not identical to the original, so they are defined as A' and A". Sections A, A' and A" become progressively shorter and simpler as the movement proceeds.

Figure 2.2. Structural analysis of Saint-Saëns' Piano Trio No. 1, second movement.

<u>Measures</u>	<u>Theme</u>	<u>Key/Harmony</u>
A		
1-8	a	a: PAC
9-16	b	a: HC
17-20	a	a
Transition		
21-38	c	a → C
B		
38-63	d	C
A'		
64-71	a	a: V
72-76	b	a
Transition		
76-86	c	a: V
C		
87-112	e	A: V <sup>9</sup> (E)
A"		
113-126	a	a

The sorrowful Themes a and b in the second movement, with their double-dotted-eighth and thirty-second note rhythms, demonstrate the composer's interest in rhythmic

exploration. Themes c and d are both more passionate and expressive, and they feature a conversational style of writing between the instruments (see exs. 2.6 through 2.10).

Example 2.6. Double-dotted-eighth rhythm in Theme a. Piano Trio No. 1, mm. 1–4 (Dover 90).

The image shows the first four measures of Theme a from Piano Trio No. 1. The tempo is marked 'Andante'. The music is written for piano and violin. The piano part features a double-dotted-eighth rhythm, which is a characteristic rhythmic motif of the piece. The violin part provides a melodic accompaniment.

Example 2.7. Double-dotted-eighth rhythm in Theme b. Piano Trio No. 1, mm. 9–12 (Dover 90).

The image shows measures 9–12 of Theme b from Piano Trio No. 1. The music is written for piano and violin. The piano part features a double-dotted-eighth rhythm, which is a characteristic rhythmic motif of the piece. The violin part provides a melodic accompaniment.

Example 2.8. Transition material, a smooth melodic line, in Theme c. Piano Trio No. 1, mm. 21–22 (Dover 91).

The image shows transition material from Theme c of Piano Trio No. 1, measures 21–22. The music is written for piano and violin. The piano part features a smooth melodic line, which is a characteristic of the piece.

Example 2.9. Varied double-dotted-eighth rhythm for section B in Theme d. Piano Trio No. 1, mm. 39–42. (Dover 92).

The image shows section B of Theme d from Piano Trio No. 1, measures 39–42. The music is written for piano and violin. The piano part features a varied double-dotted-eighth rhythm, which is a characteristic of the piece. The violin part provides a melodic accompaniment.

Example 2.10. New melodic idea for section C in Theme d. Piano Trio No. 1, mm. 87–88 (Dover 97).



The third movement, Scherzo-Presto, is in rondo form, ABA'BA'', with a coda in which Theme a is finally played only by the violin (see fig. 2.3). With each return, section A becomes more complicated in both texture and harmony as will be discussed in detail in Chapter Three. Thus the two returning A sections in measure 86 and measure 259 are identified as A' and A''. This movement, written in F major, with three recognizable of themes, is full of charm and delightful humor (see exs. 2.11 through 2.13).

Figure 2.3. Structural Analysis of Saint-Saëns' Piano Trio No. 1, third movement.

<u>Measures</u>	<u>Theme</u>	<u>Key/Harmony</u>
A		
1-5	intro.	F
6-21	a	F → C: PAC
22-53	b	F: PAC
B		
53-86	c	Bb: PAC (m. 86)
A'		
86-117	a	F
117-168	b with an extension	F
B		
169-232	c	Eb: PAC (m. 232)
233-258	retransition	
A''		
259-290	a	F → C: PAC
291-322	b	F
CODA		
323-340	a	F



Example 2.11. First subject, shared between the piano and the cello, in Theme a. Piano Trio No. 1, mm. 6–21 (Dover 99).

Example 2.12. A short motive in Theme b. Piano Trio No. 1, mm. 22–25 (Dover 100).

Example 2.13. Third subject, syncopated rhythm, in Theme c. Piano Trio No. 1, mm. 55–70 (Dover 101).

The final movement, Allegro, is written in sonata form in the key of F major (see fig. 2.4) and is linked by six musical ideas which summarize of the entire composition (see exs. 2.14 through 2.19). Themes a, b, and c recall the charm of the first movement (see exs. 2.14 through 2.16). The signature rhythm of the second movement is first repeated in Theme d and again in the development section as an answer to the variation of Theme a set in a chorale style in measure 149. The movement concludes with a prolonged coda in which Saint-Saëns wanders harmonically for 62 measures. Structurally the coda section in the sonata form should remain in tonic harmony. Saint-Saëns not only moves back and forth between the tonic, F, and the dominant, C, he also temporary lands in B $\flat$  major in measure 373 as well as in D major in measure 399. A chromatic bass line leads back to the home key when the composer is ready to settle down:

Measure:	407	409	411	416	418	419	420	421	423
	D	Db	C	B	Bb	A	F	C	F

To conclude the Trio, Saint-Saëns finally returns to Theme a from the final movement set in the Scherzo-Presto character of the third movement.

Figure 2.4. Structural analysis of Saint-Saëns' Piano Trio No. 1, fourth movement.

<u>Measures</u>	<u>Section</u>	<u>Theme</u>	<u>Key/Harmony</u>
Exposition			
1-16	First group	a	F
17-24		b	F
33-42		c	F
42-50	Transition	d, e	F → C
50-66	Second group	d, e	C → g
66-129		e, d, a, f	D: V
129-132		d	Bb: iii
Development			
133-204	Retransition	f, a (augmented), d	D
205-232		f	F: III (A pedal)
Recapitulation			
233-274	First group	a, b, c	F
274-298	Transition	d, e	F
298-361	Second group	d, e, a, f	F
CODA			
361-463		a	F

Example 2.14. First melodic idea introduced by the piano in Theme a. Piano Trio No. 1, mm. 1–8 (Dover 108).

Example 2.15. Second idea, continuing from Theme a, in Theme b. Piano Trio No. 1, mm. 17–20 (Dover 108).

Musical score for Example 2.15, measures 17–20. The score is in 3/4 time and features a piano accompaniment. The right hand plays a series of eighth-note chords, while the left hand provides a steady bass line. The music is marked with a forte dynamic and includes a fermata over the final measure.

Example 2.16. Third idea, concluding the first group, in Theme c. Piano Trio No. 1, mm. 25–32 (Dover 109).

Musical score for Example 2.16, measures 25–32. The score is in 3/4 time and features a piano accompaniment. The right hand plays a series of eighth-note chords, while the left hand provides a steady bass line. The music is marked with a forte dynamic and includes a fermata over the final measure.

Example 2.17. First transition material, a rhythmic figure from Theme a of the second movement, in Theme d. Piano Trio No. 1, mm. 42–45 (Dover 109).

Musical score for Example 2.17, measures 42–45. The score is in 3/4 time and features a piano accompaniment. The right hand plays a series of eighth-note chords, while the left hand provides a steady bass line. The music is marked with a forte dynamic and includes a fermata over the final measure.

Example 2.18. Second transition material, written in a virtuosic character with leaps and octaves, in Theme e. Piano Trio No. 1, mm. 46–50 (Dover 109).



The musical score for Example 2.18 consists of two staves, treble and bass clef, in a 2/4 time signature. The music is characterized by rapid, virtuosic passages with frequent leaps and octaves. The right hand features a series of eighth-note chords and single notes, while the left hand plays a more rhythmic accompaniment with eighth-note patterns and occasional leaps. The piece concludes with a final chord in the right hand and a whole note in the left hand.

Example 2.19. Arpeggio passages for the closing group in Theme f. Piano Trio No. 1, mm. 109–125 (Dover 112).



The musical score for Example 2.19 is presented in five systems, each with a treble and bass clef staff. The music is dominated by arpeggiated passages, particularly in the right hand, which are often marked with slurs and accents. The left hand provides a steady accompaniment with eighth-note patterns and occasional chords. The piece ends with a final chord in the right hand and a whole note in the left hand.

### *Le Rouet d'Omphale, Op. 31*

*Le Rouet d'Omphale* (The Spinning Wheel of Omphale), Op. 31 (1871–2) is the first among a series of four symphonic poems including also *Phaéton*, Op. 39 (1873); *Danse Macabre*, Op. 40 (1874); and *La Jeunesse d'Hercule*, Op. 50 (1877). Although its orchestral version is better known, *Le Rouet d'Omphale* was first written for two pianos in February of 1871 and arranged for orchestra by the composer in March of 1872. Dedicated to Augusta Holmès, the work is based upon a story from Greek mythology. Hercules is compelled by the gods to serve queen Omphale in Lydia for a year. Dressed in female clothing for the duration of his service, Hercules is also forced to perform women's chores. The première of the two piano version of *Le Rouet d'Omphale* took place on December 7, 1871 performed by the composer himself with pianist Alexis de Castillon. Saint-Saëns and Fauré performed the work together on January 9, 1872 at the *Société Nationale, Salle Pleyel*. The orchestral version was first performed at the *Concert Populaire* on April 14, 1872 under the baton of Jules Padeloup<sup>17</sup> (1819–1887).

The piece is written in ABA form with an introduction, a retransition, and a coda. One hears the wheel begin to spin slowly in the first measure in the sixteenth-note figure, and the spinning continues ceaselessly throughout the work, coming to a stop

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<sup>17</sup> As a conductor, Jules Padeloup conducted the *Opéra*, the *Société des Jeunes Artistes*, the *Paris Orphéon*, and the *Théâtre-Lyrique*. His promotion of symphonic works—Classical, German Romantic and French—stimulated his contemporaries to write new pieces. He premiered symphonies by Gounod and Saint-Saëns and gave first performances of Schumann's Symphony No. 1 in B Flat Major, ("Spring") (1841) and Wagner's *Wedding March* from *Lohengrin* (1852). As a teacher, Padeloup was a lecturer in *solfège* and piano at the *Conservatoire* and later became professor of choral music. Before his death, he presented five concerts and a festival to promote the music of Franck (Grove 19: 181).

only in the final measure.<sup>18</sup> Saint-Saëns' work surely recalls the spinning wheel created by Franz Schubert (1797–1828) in his lied “Gretchen am Spinnrade” (Gretchen at the spinning wheel) (1814). The structural analysis of the composition is shown in figure 2.5. The work is based on three musical ideas, Themes a and b in the A section (see exs. 2.20 and 2.21) and Theme c (see ex. 2.22) in the B section. In addition, three different subjects are designed for the introduction (see ex. 2.23), retransition (see ex. 2.24), and coda (see ex. 2.25). The main theme does not occur until the arrival of Theme b. The return of the A section in measure 311 is varied although the theme is not altered. Thus the return is identified as section A' instead of A.

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<sup>18</sup> In the orchestral version, the accelerating spinning of the wheel is initially expressed in the first violin and flute sections. Once the sustained Allegro tempo is reached in measure 13, the spinning of the wheel is represented by the entire string section. In the B section, starting in measure 183, the sixteenth-note passage (in the right hand of Piano I in the two-piano version) is played by both the first and second violins in the orchestral version. However, the winds—specifically the flute, oboe and clarinet—take over in measure 215 when the main theme of the B section, Theme c, is repeated. The composer uses eighth notes instead of sixteenth notes here. The first violin section resumes the spinning when the A' section occurs in measure 311. Finally, as the wheel slows at the end of the piece, in measure 429, the flutes joins the first violins to bring the wheel to a stop.

Figure 2.5. Structural analysis of Saint-Saëns' *Le Rouet d'Omphale*, Op. 31.

<u>Measures</u>	<u>Theme</u>	<u>Key/Harmony</u>
INTRODUCTION		
1-25		A: IV
A		
25-42	a	A: V <sup>7</sup>
43-91	b	A: PAC (m. 45)
91-106	a	A: V
107-155	b	A
155-182	a	C
B		
183-287	c	c#
RETRANSITION		
287-311		C: III (E pedal, A: V)
A'		
311-326	a'	A: bIII
327-381	b	A: PAC (m. 329)
CODA		
381-439		A

Example 2.20. Theme a, representing the spinning wheel in Piano I. *Le Rouet d'Omphale*, Op. 31, mm. 25–32 (Durand 5).



Example 2.21. First important thematic idea in Theme b in Piano II.  
*Le Rouet d'Omphale*, Op. 31, mm. 43–50 (Durand 6).

The image shows two systems of musical notation for piano accompaniment. The first system consists of two staves: the upper staff has a treble clef and a key signature of two sharps (F# and C#), and the lower staff has a bass clef. The first system includes dynamics markings 'p' and 'p. gradatamente'. The second system also consists of two staves with the same clefs and key signature, continuing the musical notation.

Example 2.22. New thematic idea introduced in Section B in Theme c in Piano II.  
*Le Rouet d'Omphale*, Op. 31, mm. 183–190 (Durand 17).

The image shows two systems of musical notation for piano accompaniment. The first system consists of two staves: the upper staff has a treble clef and a key signature of two sharps (F# and C#), and the lower staff has a bass clef. The first system includes dynamics markings 'pp' and 'p. appassionato e marcato'. The second system also consists of two staves with the same clefs and key signature, continuing the musical notation.

Example 2.23. Introduction in 16th-note figurations starting slowly and gradually increasing the speed. *Le Rouet d'Omphale*, Op. 31, mm. 1–12 (Durand 3).

The musical score for Example 2.23 is divided into three systems. The first system features Piano I and Piano II staves. Piano I begins with a 16th-note figure in the right hand, marked *Andantino.* and *pp*. Piano II follows with a similar figure, also marked *Andantino.* and *pp*, with the instruction *en accéléral peu* below the staff. The second system continues the 16th-note figures, with Piano I marked *à peu le mouvement* and Piano II marked *peu le mouvement*. The third system shows the 16th-note figures continuing, with *cresc.* markings in both hands of both pianos.

Example 2.24. Retransition material in Piano II links sections B and A'. *Le Rouet d'Omphale*, Op. 31, mm. 287–291 (Durand 24).

The musical score for Example 2.24 consists of two systems. The first system shows Piano I and Piano II staves. Piano I has a 16th-note figure in the right hand, marked *Molto mosso.* and *pp tranquillo*. Piano II has a 16th-note figure in the right hand, marked *Molto mosso.* and *pp languito*. The second system continues the 16th-note figures in both hands of both pianos.

Example 2.25. New thematic idea for the Coda section in Piano I. *Le Rouet d'Omphale*, Op. 31, mm. 385–392 (Durand 30).

The musical score consists of two systems of staves. The first system has a treble clef on the right-hand staff and a bass clef on the left-hand staff. The right-hand staff begins with a piano (p) dynamic marking. The melody in the right hand starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes B4, A4, G4, and F4. The left hand plays a bass line of quarter notes: G2, F2, E2, and D2. The second system continues the right-hand melody with eighth notes E4, D4, C4, and B3, followed by a quarter rest, and then eighth notes A3, G3, F3, and E3. The left-hand bass line continues with quarter notes: C2, B1, A1, and G1.

### **Cello Sonata No. 1 in C Minor, Op. 32**

The Cello Sonata No. 1 in C Minor, Op. 32 and the Cello Concerto No. 1 in A Minor, Op. 33 were both written in 1872 in the dark period for Saint-Saëns following the death of Charlotte Masson. Both works were prompted by the composer's friendships with Jules-Bernard Lasserre (1838–1906) and Auguste Tolbecque<sup>19</sup> (1830–1919), professor of cello at the *Marseilles Conservatoire*. The Cello Sonata was dedicated to Lasserre, a cello virtuoso with whom Saint-Saëns often played chamber music. A public première of the work took place at the *Société Nationale* on December 7, 1872 with the composer himself at the piano and Tolbecque as the cellist. Saint-Saëns' passion for the deep and dark tone of the cello was instilled in his childhood through his lessons in accompaniment with Franchomme who revealed to the composer the richly lyrical potential of the instrument (Studd 91).

Before the première, the Sonata was aired at one of Saint-Saëns' Monday-night salons with the original version of the last movement. When Saint-Saëns asked his mother her opinion of the work, she commented on the finale as "worthless" (Studd 91). He subsequently locked himself up for ten days, emerging only for meals, and created a new final movement. This second finale, approved by his mother, is the version played today. The composer and dedicatee gave the London première on July 6, 1876 at St. James's Hall. Fauré

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<sup>19</sup> Belgian, born in Paris, and also a gamba player, composer and instrument maker, Tolbecque studied cello with Olive-Charlier Vaslin (1794–1889) and harmony with Henri Reber (1807–1880) at the *Paris Conservatoire* and later studied instrument-making in Niort with ClaudeVictor Rambaux (1806–1871). Tolbecque not only made new instruments, he also restored old ones and made copies of medieval instruments (Grove 25: 551).

wrote to his wife after the completion of his own Cello Sonata No. 1, Op. 109 in 1917, also in C minor:

Among modern and foreign sonatas for cello there is only one of importance; that by Saint-Saëns. It's a masterpiece that is heard too rarely and that is because cellists pretend that their part is less brilliant than that of the piano! As if, in a combined work, the total effect does not result from the combination of different instruments. (Rees 167)

This work shows unusual heaviness and emotional intensity no doubt stemming from the composer's grief following the death of Masson. Written in a conventional format, the Sonata contains three movements: fast-slow-fast. The two outer movements are in strict sonata form, and the middle movement is in ABA form. In contrast with the lightness of texture in the Piano Trio No. 1 in F Major, Op. 18, the Cello Sonata in C Minor is filled with thick and heavy chords which add to the difficulty of balance.

The first movement, Allegro in C minor, begins with a dialogue between the two players and is linked by seven thematic ideas shown in examples 2.26 through 2.31. Figure 2.6 shows the structural analysis of the movement which is in sonata form with an unusual key relationship as will be discussed later, in Chapter Three.

Figure 2.6. Structural analysis of Saint-Saëns' Cello Sonata No. 1, first movement.

<u>Measures</u>	<u>Section</u>	<u>Theme</u>	<u>Key/Harmony</u>
Exposition			
1-8	First group	a	c
8-29		b	c: HC
30-38	Transition	c	c
38-45		d	c
46-60		a	f
60-68	Second group	e	Db: V (pedal point)
68-76		e	Db: I
76-84		f	A
84-94		a	Db
94-115		g	Db
Development			
116-256		a	c: V (pedal point)
256-263	Retransition		c: V <sup>7</sup>
Recapitulation			
264-292	First group	a, b	c
292-314	Transition	d, a	c
314-373	Second group	e, f, a, g	c
CODA			
374-410			c

Example 2.26. First subject introduced by both players in Theme a. Cello Sonata No. 1, mm. 1–8 (International 3).

The image shows a musical score for the first subject of Saint-Saëns' Cello Sonata No. 1, measures 1-8. The score is in 3/4 time, marked 'Allegro', and features a cello part and a piano accompaniment. The first subject is introduced by both players in Theme a. The score is written in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro'. The score is divided into two systems. The first system contains measures 1-6, and the second system contains measures 7-8. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The cello part enters in measure 1 with a melodic line that is repeated in measure 8.

Example 2.27. Second subject, a dialogue between the two players, in Theme b.  
Cello Sonata No. 1, mm. 8–20 (International 3).

Example 2.28. First transition material introduced by cello in Theme c. Cello Sonata No. 1, mm. 30–33 (International 4).

Example 2.29. Second transition material introduced by the piano in Theme d.  
Cello Sonata No. 1, mm. 38–41 (International 4).

Example 2.30. First thematic idea of the Second group in Theme e. Cello Sonata No. 1, mm. 60–64 (International 5).

Example 2.31. Second thematic idea of Second group set in two contrasting figurations in Theme f. Cello Sonata No. 1, mm. 76–80 (International 5).

Example 2.32. Third thematic idea introduced by the piano in the Second group in Theme g. Cello Sonata No. 1, mm. 94–98 (International 6).

The Andante movement, in E flat major, in ABA form, has four themes (see exs. 2.33 through 2.36). Themes a and b are both hymn-like in character (see exs. 2.33 and



2.34) and theme d in the middle B section is more passionate (see ex. 2.36). Theme a', also used in the B section, is a variation of theme a (see ex. 2.37). Saint-Saëns uses an unusual Ab pedal to return to the second A section and brings an organ-like effect into the concept of this work.

Figure 2.7. Structural analysis of Saint-Saëns' Cello Sonata No. 1, second movement.

<u>Measures</u>	<u>Theme</u>	<u>Key/Harmony</u>
A		
1-11	a	Eb
11-19	b	g
19-24	a	Eb
24-26	c	Eb
26-27	link to B section	
B		
27-39	d	c
39-49	a'	Db: V (Ab)
A'		
50-54	a	Eb
54-61	b	
61-65	a	
65-72	c	

Example 2.33. The first subject is doubled in both instruments with an organ-like accompaniment in left hand of the piano in Theme a. Cello Sonata No. 1, mm. 1–6 (International 18).

The image shows a musical score for the first six measures of Theme a. The top staff is for the cello, and the bottom staff is for the piano. The piano part has a very dense texture with many chords and moving lines, creating an organ-like effect. The tempo is marked 'Andante tranquillo sostenuto'. The key signature has two flats (E-flat major). The score is numbered 1 at the beginning and 4 at the start of the second system.

Example 2.34. The second subject is a continuation of Theme a in Theme b. Cello Sonata No. 1, mm. 11–15 (International 18).

The image displays two systems of musical notation for Example 2.34. Each system consists of three staves: a cello staff (bass clef), a piano right-hand staff (treble clef), and a piano left-hand staff (bass clef). The first system covers measures 11 to 14, and the second system covers measures 14 to 15. The music is in a minor key and features a complex texture with rapid sixteenth-note passages in the piano accompaniment and a more melodic line in the cello.

Example 2.35. The closing material of Section A in Theme c. Cello Sonata No. 1, mm. 24–26 (International 19).

The image displays one system of musical notation for Example 2.35, starting at measure 24. It consists of three staves: a cello staff (bass clef), a piano right-hand staff (treble clef), and a piano left-hand staff (bass clef). The music is in a minor key and features a complex texture with rapid sixteenth-note passages in the piano accompaniment and a more melodic line in the cello.

Example 2.36. First idea in Section B, a dialogue between two instruments, in Theme d. Cello Sonata No. 1, mm. 27–30 (International 19).

Example 2.37. A variation of Theme a in section B in the cello part in Theme a'. Cello Sonata No. 1, mm. 39–40 (International 20).

The final movement, Allegro Moderato, is in the home key of C minor with a dominant pedal point to begin. Six themes appear in this movement which is again in sonata form (see exs. 2.38 through 2.43). A transition in A $\flat$  leads to the second key, E $\flat$  major. In contrast with the unconventional key relationship found in the first movement, Saint-Saëns uses the relative major as the key area for the second group in this movement. The structural analysis is shown below in figure 2.8.

Figure 2.8. Structural analysis of Saint-Saëns' Cello Sonata No. 1, third movement.

<u>Measures</u>	<u>Section</u>	<u>Theme</u>	<u>Key/Harmony</u>
Exposition			
1-2		intro.	c: V
3-35	First group	a	c → g
35-41	Transition	b (related to a)	c: VI → Eb: PAC (m. 41)
41-53		c	Eb
54-97	Second group	d, e, f	Eb: V
Development			
98-133		b	c: V
133-146	Retransition		c: V
Recapitulation			
147-179	First group	a	c
179-191	Transition	b, c	c
192-239	Second group	d, e, f	c
CODA			
240-278		b, d, f	c

Example 2.38. An agitated first theme played by the piano in Theme a. Cello Sonata No. 1, mm. 3-6 (International 24).

The image shows a musical score for the piano part of the Cello Sonata No. 1, third movement, measures 3-6. The score is in 3/4 time and features a piano accompaniment with a cello line. The tempo is marked 'Allegro moderato'. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, creating an agitated feel. The piano part is marked with a forte dynamic (f). The score is written in a single system with a grand staff (treble and bass clefs) and a cello line below it. The piano part is marked with a forte dynamic (f). The score is written in a single system with a grand staff (treble and bass clefs) and a cello line below it. The piano part is marked with a forte dynamic (f).

Example 2.39. The second theme (Theme b), a legato melodic line. Cello Sonata No. 1, mm. 35–38 (International 25).

Musical score for Example 2.39, measures 35–38. The score is in G major and 4/4 time. It features three staves: a cello staff (top), a piano right-hand staff (middle), and a piano left-hand staff (bottom). The cello part is marked *arco* and consists of a smooth, legato melodic line. The piano accompaniment is marked *marcato* and features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Example 2.40. Transition material back to agitation in Theme c. Cello Sonata No. 1, Op. 32, mm. 41–46 (International 26).

Musical score for Example 2.40, measures 41–46. The score is in G major and 4/4 time. It features three staves: a cello staff (top), a piano right-hand staff (middle), and a piano left-hand staff (bottom). The cello part is marked *ff* and consists of a highly agitated, tremolo-like melodic line. The piano accompaniment is marked *ff* and features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Example 2.41. First idea of the second group introduced by the cello in Theme d. Cello Sonata No. 1, mm. 54–57 (International 26).

Musical score for Example 2.41, measures 54–57. The score is in G major and 4/4 time. It features three staves: a cello staff (top), a piano right-hand staff (middle), and a piano left-hand staff (bottom). The cello part is marked *arco* and *p appassionato*, and consists of a melodic line with triplets. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

Example 2.42. Second idea of the second group, a running figuration in the piano part in Theme e. Cello Sonata No. 1, mm. 82–86 (International 27).

82

*p*

*pizz.*

Example 2.43. Third idea of the second group, a combination of motives in a melodic line in the cello from Theme d and a running figuration in the piano from Theme e, in Theme f. Cello Sonata No. 1, mm. 90–91 (International 28).

90

*arco*

*p*

### *Phaéton*, Op. 39

Saint-Saëns completed *Phaéton*, Op. 39 on March 12, 1873 as a symphonic poem, and he arranged the two-piano version in December of 1874. Also based on Greek mythology, the work tells the dramatic story of Phaéton, son of Helios, the Greek god of the sun. As the story goes, Phaéton, full of hubris, unwisely drives his father's sun chariot high into the sky and finds that he does not have the strength to control the horses. Soon the fiery chariot approaches close enough to the Earth to almost set the Earth on fire. Zeus averts the disaster, striking the chariot with a thunderbolt which kills the audacious Phaéton. When Phaéton is mourned by his three sisters, the Heliades, their tears turn into amber and the sisters into poplar trees (Hervey 88).

*Phaéton* was dedicated to Madame Berthe Pochet (originally known as Berthe de Tinan), a pupil of Saint-Saëns. She often attended Saint-Saëns' Monday *soirées*, and through the years she remained devoted to her teacher. Saint-Saëns also dedicated the *Barcarolle* from *Trios Morceaux pour harmonium*, Op. 1 (1852) (Ratner 93) to Mme. Pochet. The première of *Phaéton* was conducted on December 7, 1873 by Édouard Colonne<sup>20</sup> (1838–1910) as part of the *Concert National* series at

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<sup>20</sup> An active conductor in his homeland of France as well as in London, Russia and Portugal, Édouard Colonne was the conductor of the *Grand Opéra* from 1891 to 1893 and joined the *Paris Opéra* in 1892 as conductor and artistic director. He conducted the New York Philharmonic in 1905. In addition to promoting the larger compositions of Berlioz, Colonne also exhibited the new orchestral works of his French and German contemporaries through the series *Concert National* which he founded in 1873. This association, which became the *Théâtre du Châtelet* in 1874, later became *Concerts Colonne*, which exists to this day in Paris (Baker 349).

*Théâtre du Châtelet*. The two-piano version was first performed by the popular pianist couple Marie and Alfred Jaëll<sup>21</sup> on March 4, 1874.

As shown in figure 2.9, *Phaéton* is written in a palindromic (reversible) rondo form, with an exception at the end: section C<sup>2</sup> is a substitution for A<sup>4</sup>. Saint-Saëns uses four thematic ideas to tell of the misadventure of Phaéton (see exs. 2.44 to 2.47). The key of C Major symbolizes the sun. The A<sup>1</sup> section evokes the excitement of riding the chariot and Theme a (see ex. 2.44) portrays the galloping of horses. The main Theme b (see ex. 2.45) does not occur until the B<sup>1</sup> section and represents the confident and eager Phaéton trying to control the flying horses. The C<sup>1</sup> section, including Theme c (see ex. 2.46) depicts the feeling of fun and contentment that Phaéton feels at the beginning of his prank. When he begins to lose control of the chariot, the drama of the music builds through the use of dissonance and chromaticism in the A<sup>3</sup> and B<sup>4</sup> sections. The peak of the work, in measure 248, signifies the fatal strike of the lightning bolt and the peaceful final section, C<sup>2</sup>, describes the mourning of Phaéton's sisters with returns of Themes b and c.

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<sup>21</sup> Alfred Jaëll (1832–1882), an Austrian pianist, is also known as a composer of piano music. Jaëll, a pupil of Ignaz Moscheles (1794–1870) in Vienna, gave concerts in Europe and the United States as a virtuoso and was appointed court pianist in 1856 by the King of Hanover. In addition to advocating for the music of Liszt, Jaëll also promoted Schumann and Johannes Brahms (1833–1897) in Italy, England and France. Jaëll moved to Paris after marrying Marie Trautmann (1846–1925) in 1866, and the couple toured together as performers in Europe and Russia. Both a friend and pupil of Liszt, Mme. Marie Jaëll was the first French pianist to play all of Beethoven's thirty-two piano sonatas (at *Salle Pleyel* in 1893). She studied composition with Franck though chiefly with Saint-Saëns with whom she often played the two-piano works by the composer. As an author, she wrote several books on the subject of pedagogy. To Alfred, Saint-Saëns dedicated *Variations on a Theme of Beethoven for Two Pianos*, Op. 35 (1874) and to Marie, Piano Concerto No. 1 in D Major, Op. 17 (1858) as well as *Etude en forme de valse* from *Six Études*, Op. 52 (1877) (Grove 12: 751).



Figure 2.9. Structural analysis of Saint-Saëns' *Phaéton*, Op. 39.

<u>Measures</u>	<u>Theme</u>	<u>Key/Harmony</u>
A <sup>1</sup>		
1-4	intro.	C: V
5-45	a	C
B <sup>1</sup>		
45-61	b	C: V
61-79	b	B
A <sup>2</sup>		
79-95	a	C
B <sup>2</sup>		
95-98	b	E <sub>b</sub>
99-103	b	g
103-122	transition	E <sub>b</sub> : V
C <sup>1</sup>		
123-174	c	E <sub>b</sub>
B <sup>3</sup>		
175-191	b	E <sub>b</sub>
191-196	retransition	E <sub>b</sub>
A <sup>3</sup>		
197-216	a	C: V
B <sup>4</sup>		
216-264	b, d	f
C <sup>2</sup> (A <sup>4</sup> )		
265-293	c, b	C

Example 2.44. The galloping of horses in Theme a in Piano I. *Phaéton*, Op. 39, mm. 5–7 (Durand 2).

The musical score shows a piano accompaniment for the first seven measures of the piece. The tempo is marked 'All.º animato. (♩=160)'. The dynamic is 'p legg.'. The music is written in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes, creating a galloping effect. The score is in C major and consists of two staves: a treble clef staff and a bass clef staff.

Example 2.45. The first major thematic idea of the work in Theme b in Piano II. *Phaéton*, Op. 39, mm. 45–52 (Durand 3).

Example 2.46. The main subject in Section C<sup>1</sup> in Theme c in Piano II. *Phaéton*, Op. 39, mm. 123–133 (Durand 7).

Example 2.47. *Phaéton*'s fear is expressed in Theme d in Piano II. *Phaéton*, Op. 39, mm. 227–230 (Durand 10).

### *König Harald Harfagar, Op. 59*

A miniature symphonic poem for piano duet, *König Harald Harfagar* (King Harald Haarfager), Op. 59 is inspired by the poem of the same name by Heinrich Heine<sup>22</sup> (1797–1856) (for the text of the poem, see fig. 2.11). Saint-Saëns completed the work on March 2, 1880, and he dedicated the piece to Countess Marie von Schleinitz<sup>23</sup> (1842–1912). The composition serves to illustrate not only the composer's enthusiasm for literature but also his interest in the strength of the power of women over men.

Written in ABA form with a two-measure introduction, *König Harald Harfagar* begins in E-flat major yet ends in the key of C major. The complete structural analysis of the work is provided in figure 2.10, and the four primary thematic ideas of the piece are shown in examples 2.48 through 2.51. The determination of ABA as the primary structural form is based more upon tonality than thematic material; thematically, the A' section is not the same as the A section. Theme a is re-introduced at the end of the

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<sup>22</sup> Born into a Jewish family in Düsseldorf, Germany, Heine was first named Harry by his parents Samson and Betty. He was baptized Heinrich after he converted to Protestantism in June 1825 and immigrated to Paris in 1831. Best known as a German romantic poet, Heine is also famous as a journalist and essayist. His book *Buch der Lieder* (Book of Songs), published in 1827 includes verses which were largely used by Romantic Lieder composers such as Schumann, Schubert, Mendelssohn, Brahms, and Richard Strauss (1864–1949). By the time Heine left Germany for Paris he had established himself as a relatively well-known writer via series of books the *Reisebilder* (Travel Pictures). His *Französische Zustände* (Conditions in France, 1833) including collections of correspondence articles about France was Heine's most successful volume during 1830s and 1840s. The work also includes of reports which were originally published in the early 1832 in the Augsburg *Allgemeine Zeitung*. His two essays *Die romantische Schule* (The Romantic School) and *Zur Geschichte der Religion und Philosophie* (Concerning the History of Religion and Philosophy in Germany) showed his efforts to mediate German culture to the French. Heine always commented on German politics and society, and the culmination of his political expression through poetry occurred in 1844 with the mock epic *Deutschland: Ein Wintermärchen* (Germany: A Winter's Tale). Suffering from ailments, Heine was kept bedridden for his last eight years of life. He died in Paris on February 17, 1856 and was buried in Montmartre Cemetery on the outskirts of Paris (Hardin, 145).

<sup>23</sup> Countess Marie von Schleinitz was the wife of Count Alexander von Schleinitz (1807–1885) a Prussian minister and a patron of Wagner. She was a devotee of both Liszt and Wagner and an intimate friend of Wagner's wife Cosima (1837–1930) (Walker 41).

B section and ultimately is resolved into C major in the final A' section. Theme b is used at the outset of the A' section and theme a finally appears again in measure 69.

The ballad describes “the fate of a mortal dragged down to the ocean depths by his love for a mermaid” (Rees 232).

Figure 2.10. Structural analysis of Saint-Saëns’ *König Harald Harfagar*, Op. 59.

<u>Measures</u>	<u>Theme</u>	<u>Key/Harmony</u>
1-2	intro.	Eb
A		
3-10	a	Eb
11-17	b	Eb: V
18-24	a, c	Eb
25-32	a, c	f: V
B		
32-36	d	f
37-50	a	c: V
A'		
51-68	b	C
69-76	a	C

Example 2.48. The sadness of reminiscence is represented in Theme a in Primo. *König Harald Harfagar*, Op. 59, mm. 3–6 (Ed. Bote & G. Bock 5).



Example 2.49. Haarfarger’s hopes and dreams are represented in Theme b in Primo. *König Harald Harfagar*, Op. 59, mm. 11–12 (Ed. Bote & G. Bock 5).





Figure 2.11. The Poem *König Harald Harfager* by Heinrich Heine. Translated by Hal Draper (1914–1990).

<p>Der König Harald Harfagar Sitzt unten in Meeresgründen Bei seiner schönen Wasserfee, Die Jahre kommen und schwinden.</p>	<p>King Harald Haarfager sits below Where sea-deep tides are flowing; His lovely mermaid's at his side, The years keep coming and going.</p>
<p>Von Nixenzauber gebannt und gefeit Er kann nitch leben, nicht sterben; Zweihundert Jahre dauert schon Sein seliges Verderben.</p>	<p>He cannot live, he cannot die, Bewitched by a fairy magician; Two hundred years he's now endured This state of happy perdition.</p>
<p>Des Königs Haupt liegt auf dem Schoss Der holden Frau, und mit Schmachten Schaut er nach ihren Augen empor, Kann nicht genug sie betrachten.</p>	<p>The king's head lies upon her lap, With passion his eyes are blazing; His eyes yearn up to her fair face, He cannot leave off gazing.</p>
<p>Sein goldnes Haar ward silbergrau, Es treten die Backenknochen Gespenstisch hervor aus dem gelben Gesicht, Der Leib ist welk und gebrochen.</p>	<p>His golden hair is now silver-gray, His yellow face is battered, The cheekbones stick out like a ghost's, His body is shriveled and shattered.</p>
<p>Manchmal aus seinem Liebestraum Wird er plötzlich aufgeschüttert, Denn droben stürmt so wild die Fluth Und das gläserne Schloss erzittert.</p>	<p>At times he's shaken suddenly From dreams of love, and shivers, For up above wild storms break loose, His crystal palace quivers.</p>
<p>Manchmal ist ihm als hört'er im Wind Normannenruf erschallen; Er hebt die Arme mit freudiger host, Lässt traurig sie wieder fallen.</p>	<p>At times he thinks the wind brings cries Of Norsemen battling madly; He lifts his arms in joyful haste, And lets them fall back sadly.</p>
<p>Manchmal ist ihm, als hört'er gar Wie die Schiffer singen hier oben, Und den König Harald Harfagar Im Heldenliede loben.</p>	<p>At times he thinks he hears above Seamen singing his story, Praising King Harald Haarfager In songs of heroic glory.</p>
<p>Der König stöhnt und schluchzt und weint Alsdann aus Herzensgrunde - Schnell beugt sich hinab die Wasserfee Und küsst ihn mit lachendem Munde.</p>	<p>Deep in his heart the king gives a groan, He begins to sob and weep. Quickly the mermaid bends over him, Her laughing lips kiss him to sleep.</p>

### *Caprice sur des airs Danois et Russes, Op. 79*

*Caprice sur des airs Danois et Russes* (Caprice on Danish and Russian Airs), Op. 79, a quartet for piano, flute, oboe and clarinet, was written during Saint-Saëns' second trip to Russia via Denmark in 1887, and the two-piano version was arranged by A. Benfeld<sup>24</sup> in 1896. The composer at the piano was joined by the great musicians flutist Paul Taffanel<sup>25</sup> (1844–1908), oboist Georges Gillet<sup>26</sup> (1854–1920) and clarinetist Charles Turban (1845–1905)<sup>27</sup>, and the four performed the *Caprice* in a series of seven concerts organized by the Red Cross in St. Petersburg during Easter Week of 1887. The unusual combination of Danish and Russian airs is related to the personal background of the dedicatee: Maria Feodorovna (1847–1928), formerly Princess Sophie Friederika Dagmar of Denmark. In 1866, the princess had married Czar Alexander III (1845–1894) and had acquired the name Maria Feodorovna on her conversion to the Russian Orthodox faith (Ratner 193). Not only was the *Caprice* highlighted in the

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<sup>24</sup> A close friend and admirer of Saint-Saëns, A. Benfeld, also known as Albert Kopff, was a famous ophthalmologist while stationed with the military in Algeria. He made arrangements of Saint-Saëns' works for piano solo, duet and two pianos. Saint-Saëns dedicated his orchestral work *Suite Algérienne*, Op. 60 (1880) to Kopff (Ratner 300).

<sup>25</sup> The distinguished flutist Paul Taffanel had previously performed, conducted and transcribed works by Saint-Saëns. The pioneer of a new expressiveness of tone quality and sensitivity for the flute, Taffanel founded the modern French school of flute, which is still in use today around the world. Taffanel became a conductor at the age of 45 and was the chief conductor of the *Société des Concerts* in 1892 and of the *Paris Opéra* in 1893. His own *Wind Quintet* in G Minor won a prize in 1876. *17 Méthode Complète*, a method book for flute, which he began, was finished by his pupils Philippe Gaubert (1879–1941) and Louis Fleury (1878–1926) after Taffanel's death (Grove 24: 922).

<sup>26</sup> Georges Gillet, French oboist and teacher, was the youngest-ever professor at the *Paris Conservatoire* beginning in 1881. He held orchestral positions in *Théâtre Italien*, the *Concerts Colonne* and the *Société des Concerts du Conservatoire* and the *Opéra-Comique*. His method book *Etudes pour l'enseignement supérieur du haubois* is still used extensively (Grove 9: 865).

<sup>27</sup> Charles Turban was a student of eminent French clarinetist Hyacinthe Klosé (1808/80) who was considered the father of the clarinet and participated in the innovation of the Boehm clarinet (Lawson 101).

St. Petersburg concerts, the four players again presented the work in London in June of 1887.

The *Caprice* is written in the format of variations based on three themes (see exs. 2. 52–2.54) and is divided into three large sections: an introduction in B $\flat$  major; a Danish air with variations, in D minor; and two Russian airs with variations, in F major, including a coda. A complete structural analysis is provided in figure 2.12. Each of the wind instruments introduces one of the themes.

The introduction features virtuosity in each of the four players (see ex. 2.55), and the Danish variations follow the traditional format of successively quicker figuration (see exs. 2.56–2.59). The Russian variations, though, are successfully created in a different manner from the Danish variations. Three recognizable methods are used to vary both Russian themes, b and c: alteration of character (see ex. 2.60), the addition of a new element (see ex. 2.61) and the use of a new compositional technique (see ex. 2.62). In measure 270, an excerpt of theme c, the second half, becomes an important idea theme c<sup>'''</sup>, which is also featured in the final coda (see ex. 2.63). The lyricism of the first Russian air returns in rehearsal number 16 (m. 335) with a warmer tone: the oboe begins the theme followed by an ensemble of the flute and the clarinet four measures later. All three instruments finally join together in measure 343. A new piano accompaniment is supplied—an octave bass line with 16th-note passages played over it. The key relationship Saint-Saëns designed in this work is fascinating. F major is the main key of the *Caprice* because the variations on the Russian airs (in F major) occupy the largest portion of the work. However, the tonic B $\flat$  chord, which is arpeggiated in the piano in the first beat of measure one, has already hinted at two new keys to come:



D minor is the relative minor of F major, and the note Bb, of course, is found in the key signatures of both F major and D minor.

Figure 2.12. Structural analysis of Saint-Saëns' *Caprice on Danish and Russian Airs*, Op. 79.

<u>Measures</u>	<u>Section/Theme</u>	<u>Key/Harmony</u>
INTRODUCTION		
1-38		Bb → d: V (m. 27)
DANISH AIR		
39-55	Theme a	d
55-70	Variation I	d
70-86	Variation II	d
86-106	Variation III	D
107- 122	Variation IV	d
RUSSIAN AIRS		
122-154	Theme b	F
155-181	Theme c	F
181-202	b', intro.	F
202-215	c	C: V
216-240	c'	F: V
240-270	c''	F: V
270-279	c'''	F
280-296	b', intro.	Db
296-314	c	F: V
315-334	c'	F
335-383	b, c'', intro.	F: V
383-392	c	F
CODA		
393-420	c'''	F

Example 2.52. Theme of the Danish Air introduced by the flute in Theme a.  
*Caprice on Danish and Russian Airs*, Op. 79, mm. 38–45 (International 7).

38 **Andantino** 52 = ♩

43 **rit.**

Example 2.53. First theme of the Russian Airs introduced by the oboe in Theme b.  
*Caprice on Danish and Russian Airs*, Op. 79, mm. 123–137 (International 14).

122 **Moderato ad libitum**

*ff*

132 *supra ff*

Example 2.54. Second theme of the Russian Airs, Theme c, introduced by the clarinet.  
*Caprice on Danish and Russian Airs*, Op. 79, mm. 159–170 (International 15).

**Allegro vivace** 152 = ♩

Example 2.55. The Introduction features the virtuosity of each of the four players with fast running figurations of scales and arpeggios. *Caprice on Danish and Russian Airs*, Op. 79, mm. 1–6 (International 3).

The image displays a musical score for the Introduction of 'Caprice on Danish and Russian Airs', Op. 79, measures 1–6. The score is for four instruments: Flute, Oboe, B♭ Clarinet, and Piano. The tempo is marked 'Poco allegro' with a metronome marking of quarter note = 106. The key signature is one flat (B♭ major/D minor). The Flute, Oboe, and B♭ Clarinet parts feature rapid, virtuosic scale and arpeggio passages. The Piano part provides a rhythmic and harmonic accompaniment, also featuring fast running figurations. The score is written in a system with five staves.

Example 2.56. The 16th-note figure in Variation I of the Danish Air. *Caprice on Danish and Russian Airs*, Op. 79, mm. 55–61 (International 8).

The image displays a musical score for Variation I of the Danish Air, measures 55–61. The score is for four instruments: Flute, Oboe, B♭ Clarinet, and Piano. The tempo is marked 'Allegretto' with a metronome marking of quarter note = 100. The key signature is one flat (B♭ major/D minor). The Flute, Oboe, and B♭ Clarinet parts feature a prominent 16th-note figure. The Piano part provides a rhythmic and harmonic accompaniment. The score is written in a system with five staves.

Example 2.57. 32nd-note figure in Variation II of the Danish Air.  
*Caprice on Danish and Russian Airs*, Op. 79, mm. 70–74 (International 10).

Musical score for Example 2.57, Variation II of the Danish Air, mm. 70–74. The score is in 3/4 time and D major. It features a 32nd-note figure in the right hand of the piano, marked *mp* and *tempo*. The score is arranged in two systems, each with a grand staff (treble and bass clefs). The first system covers measures 70–73, and the second system covers measures 74–74. The 32nd-note figure is a continuous, rapid sequence of notes in the right hand, while the left hand provides a steady accompaniment.

Example 2.58. Variation III of the Danish Air in D Major.  
*Caprice on Danish and Russian Airs*, Op. 79, mm. 86–94 (International 12).

Musical score for Example 2.58, Variation III of the Danish Air in D Major, mm. 86–94. The score is in 3/4 time and D major. It features a 32nd-note figure in the right hand of the piano, marked *mp* and *tempo*. The score is arranged in two systems, each with a grand staff (treble and bass clefs). The first system covers measures 86–90, and the second system covers measures 91–94. The 32nd-note figure is a continuous, rapid sequence of notes in the right hand, while the left hand provides a steady accompaniment.

Example 2.59. Variation IV of the Danish Air introduced by the piano.  
*Caprice on Danish and Russian Airs*, Op. 79, mm. 107–112 (International 13).

Example 2.60. Theme b' is a transformation of Theme b in a virtuosic passage in the piano with octave jumps and thick chords. *Caprice on Danish and Russian Airs*, Op. 79, mm. 181–185 (International 16).

Example 2.61. A new triplet rhythm added to Theme c is played by the wind instruments to answer the piano in Theme c'. *Caprice on Danish and Russian Airs*, Op. 79, mm. 216–224 (International 18).

Example 2.62. The canon, a new compositional technique, is used in Theme c'' as one of the variations of the Russian Airs. *Caprice on Danish and Russian Airs*, Op. 79, mm. 240–261 (International 19).

The image displays a musical score for Example 2.62, consisting of three systems of staves. Each system includes a vocal line (soprano and tenor) and a piano accompaniment (treble and bass clefs). The score is written in G major and 3/4 time. The first system begins at measure 240. The second system starts at measure 242. The third system starts at measure 244. The music features a canon where the vocal lines enter at different intervals, creating a complex polyphonic texture. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

Example 2.63. An excerpt from Theme c is introduced by the clarinet in Theme c'''. *Caprice on Danish and Russian Airs*, Op. 79, mm. 270–274 (International 20).

The image shows a single line of musical notation for Example 2.63, starting at measure 270. The notation is in G major and 3/4 time, featuring a melodic line with a clarinet-like timbre. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The melody continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The melody concludes with a quarter note E4, a quarter note D4, and a quarter note C4. The notation includes a fermata over the final note, C4.

## Chapter Three

### *Analysis of Compositional Characteristics*

#### **A Distinctive Approach to Harmony**

While Saint-Saëns always looked back to the music of the seventeenth and eighteenth centuries when writing his own compositions, he experimented and created more than he imitated, and thus he developed his own individual and characteristic style. His varied writing incorporates a range of thin to thick textures, flexible meters, contrasting sections, canonic and imitative writing, dialogue between the instruments, sustained pedal point, and effective and well-defined materials. These characteristics have become some of the more recognizable traits of the composer.

Saint-Saëns' music may seem on the surface to have a traditional and conventional sound, but what is underneath is more complicated. The harmonic digressions and alterations as well as the abrupt key changes make the analysis of his music challenging. In music from the Classical period, harmonic progressions and movement usually travel between tonic, dominant, and relative and parallel major and minor keys. These are not the choices of Saint-Saëns who favors the third and fourth intervallic relations and whole-step or half-step modulations.

In the Piano Trio, the first, third and fourth movements are in F major, but the slow movement is in A minor. Consider also the two B sections of the Trio's Scherzo-Presto movement. Saint-Saëns lands on the first B section in the key of B $\flat$  major, a fourth away from the first key area of F major. He then modulates to the key of E $\flat$

major, one whole step lower, for the second B section. In the retransition of the last movement, instead of a conventional dominant pedal point to show the return to the recapitulation he uses an A pedal, which is the third of F major.

Similarly, the overall design of the Cello Sonata seems very traditional. The first movement is in the key of C minor. The second movement is in the key of E $\flat$  major, and the last movement returns to home key of C minor. However, the harmonic journey along the way is intriguingly complex (see fig. 3.1).

Although the harmonic structure is much simpler in the slow movement (see fig. 3.2), Saint-Saëns travels to G minor in measure 11 (before landing in the new B section in C minor in measure 27), which is another example of modulating up a third. Within the B section of the slow movement, starting in C minor, in measure 27, the key is taken to D $\flat$  major in measure 40 before arriving in C major in measure 42. This demonstrates his favored half-step modulation and hints at Neapolitan 6<sup>th</sup> harmony. In the analysis of the third movement, one can see the modulation moving mostly in thirds (see fig. 3.3).



Figure 3.1. Harmonic plan of Saint-Saëns' Cello Sonata No. 1, first movement.

Measure:	1	C minor
	60	Ab (Db: V)
	69	Db major
	116	Quickly and suddenly return to C minor in G pedal (c: V)
	137	C becomes V of the new key F minor
	150	F minor
	176	F is raised a half step up to F# which is the 3 <sup>rd</sup> of D major
	178	Lands in D major and becomes the leading tone of Eb major
	182	Eb major; then Eb is moved up a half step to Eb# which becomes V of A major
	190	A major which becomes V of D minor
	191	A pedal (Briefly stays in D minor: V)
	198	Bb pedal (Eb minor: V)
	208	Eb minor
	232	G <sup>7</sup> chord (c: V <sup>7</sup> ): first sign of returning to home key
	236	F# diminished 7 <sup>th</sup> chord (G: vii <sup>7</sup> )
	256	G pedal (c: V)
	264	Back home in C minor

Figure 3.2. Harmonic plan of Saint-Saëns' Cello Sonata No. 1, second movement.

Measure:	1	Eb major
	11	G minor (Eb: iii)
	19	Eb major
	27	C minor
	39	Ab major (Db: V)
	42	C major
	43	Ab 7 <sup>th</sup> (Db: V)
	48	Bb 7 <sup>th</sup> (Eb: V)
	50	Eb major

Figure 3.3. Harmonic plan of Saint-Saëns' Cello Sonata No. 1, third movement.

Measure:	1	C minor: V
	3	C minor
	11	g (c: V)
	19	C minor
	35	Ab (c: VI)
	38	C minor
	41	Eb major
	46	D, which becomes the leading tone of Eb major
	54	Bb pedal (Eb: V)
	98	g (c: V)
	115	Bb minor
	129	Db pedal instead D (V of V (G))
	133	G pedal (c: V)
	147	C minor

The piano duet *König Harald Harfagar* may be short, but the key structure is never boring (see fig. 3.4). The disparity between the beginning and ending keys (Eb major and C major) is well-suited to the text of the poem upon which this work is based. In addition, there is a notably rapid harmonic progression between measures 11 and 18.

Figure 3.4. Harmonic plan of Saint-Saëns' *König Harald Harfagar*.

Measure:	1	Eb major
	11	Bb major (Eb: V)
	14	B minor
	16	B major
	17	B major
	18	Back to Eb major
	25	C minor 7 <sup>th</sup> which becomes F minor: V
	32	F minor
	37	C minor: V (a pedal point; which is provided by Secondo all the way to measure 50)
	39	C minor
	51	C major

The harmonic construction of *Le Rouet d'Omphale* is also quite interesting (see fig. 3.5). Although the overall key of the work is A major, the piece begins in C major (as analyzed from the key signature) but Saint-Saëns uses a prominent D pedal (the second of C and the fourth of A) with varied harmonies for the entire introduction and finally reaches an E<sup>7</sup> chord, the V<sup>7</sup> of A major in measure 25, where the key signature is changed to three sharps. The composer prolongs the dominant harmony for another twenty measures, and the tonic, A, finally arrives in measure 45, in the midst of Theme b. The key temporarily lands in C major, in measure 155, after the first piano repeats both Themes a and b, and the key modulates to C# minor, in measure 183, the beginning of the B section. In the meantime, Saint-Saëns travels through the harmonies of C major (m. 155); Eb major (m. 163); A pedal (m. 175); and finally lands in C#

minor in measure 183. In measure 177, he changes the key signature to four sharps for the upcoming new key C# minor and the new section B. Once the B section in C# minor is finished, the key signature returns to C major in measure 287, but with a prominent dominant pedal, G, instead. This marks a transition before returning to the A section, in measure 311. The final change of the key signature, back to A major, occurs in measure 321, and this key signature remains for the rest of the piece. Interestingly this harmonic arrival takes place in the middle of the transition rather than at the beginning of the returning A' section in measure 327.

Figure 3.5. Harmonic plan of Saint-Saëns' *Le Rouet d'Omphale*.

Measure:	1	D pedal	A: IV
	25	E pedal	A: V
	45	A major	A: I
	155	C major	modulating in 3 <sup>rd</sup>
	183	C# minor	moving half step up
	287	C major	moving back down
	327	A major	A: I

### Use of Prolonged Sections of Unsettled Harmony

Although the music of Saint-Saëns is widely considered to be quite traditional, a recognizable trait that falls somewhat outside of this categorization is the composer's tendency to include in his works extended sections of harmonic wandering that were not in line with the standard compositional rules of the Baroque and Classical periods. In the third movement the Cello Sonata for example, the composer provides a prolonged and strong sense of the dominant key from the start while the predominant harmony is clearly stated in the tonic. In the statement of Theme a, the occurrence of the pitch F#, the leading tone of G, which is the V of C minor, appears immediately, in

measure three. As early as measure 11, Saint-Saëns arrives in the dominant harmony which persists for eight measures. Although the tonic harmony returns when Theme a repeats in measure 19, the leading tone F# of the dominant G is still apparent. This unstable dominant harmony leads to the transition in measure 35 which eventually carries the music to the key of Eb major. Yet the dominant of Eb major, Bb, is supplied in the left hand bass of the piano and persists throughout the entire section until measure 94.

The harmony returns to the dominant of the home key, C minor, when the development section begins and persists in the dominant without any modulation until arrival at the recapitulation. Again, in the recapitulation, the F# of Theme a is not yet resolved and appears throughout the section. The harmonic resolution is delayed until 11 measures from the end of the movement. This harmonic uneasiness could possibly seem to be a reflection of the turmoil and sadness the composer felt after the death of his great-aunt just before he wrote this Sonata.

*Le Rouet d'Omphale* provides another example of the use of unsettled harmonies. The unusual start to the work, with the sub-dominant pedal, D, leads the composition to an E<sup>7</sup> chord, the V<sup>7</sup> of A major, in measure 25. The composer then prolongs the dominant harmony for another 20 measures.

As with the final movement of the Cello Sonata, *Le Rouet d'Omphale* does not ever portray a sense of harmonic resolution, either in the home key of A major or in the new key of the middle section, C# minor. Within the first 40 measures of the piece, there is no perfect cadence, V to I, to confirm the harmony. One instance of a V-I progression is found in the middle of the presentation of Theme b in measure 45, and,

even then, the composer uses a IV-I, plagal, cadence to finish the phrase in measure 49. The first appearance of Theme b, which is played by Piano II, ends in E major (V), in measure 91. The theme is repeated in its entirety in Piano I, this time ending in C major, and immediately the composer begins the harmonic shift to C# minor, the key of the B section. The B section is set in a prolonged dominant pedal, G#, and there is no cadence to confirm the arrival of C# minor. G# moves to G<sup>b</sup>, the dominant of the C major harmony, at the end of the B section the in measure 287. A perfect authentic cadence finally appears in Piano II when the opening material returns in measure 311, although in the key of C major. The ultimate confirmation of A major occurs at last in measure 381 (when the tonic pitch, A, is heard in the Piano II part) marking both the end of the A' section and the beginning of the coda. Two short but unusual cadences in the coda section serve to extend the sense of harmonic interest: IV, in a minor form, resolves to I (in m. 413); and V, in an augmented form, resolves to I (in m. 415).

### **Chromaticism**

Through my study of Saint-Saëns, I have noticed that he frequently employs the seventh interval. Not only does he favor diminished-seventh harmony, he also frequently explores half-steps, especially as extensions of the leading tone to tonic. Furthermore, Saint-Saëns likes to create conflicts between two notes in his music. *König Harald Harfagar*, for example, begins in E<sup>b</sup> major with an E<sup>b</sup> pitch and finishes in C major with an E<sup>b</sup> pitch. The conflict between these two notes is clearly felt at the

end of the piece: in the final six measures, a C-major harmony is provided in Secondo with an Eb played in Primo.

Example 3.1. The conflict between pitches Eb and E♯ in the last six measures of *König Harald Harfagar*, Op. 59, mm. 71–76 (Ed. Bote & G. Bock 5).

The image displays a musical score for two parts, Primo and Secondo, spanning measures 71 to 76. The Primo part (top) features a melodic line in the right hand and a bass line in the left hand. The Secondo part (bottom) is more complex, with multiple voices in both hands. The score includes dynamic markings such as 'ppp' and 'rit.'.

In the second movement of the Cello Sonata, when Theme a is played by the piano, the pitches Ab and A♯ are juxtaposed in conflict. The Ab pitch is part of the home key of Eb major, and the A♯ pitch belongs to a temporary new key area, G minor in measure 11. The pitches appear as early as in measure three (see ex. 2.33) and persist throughout the entire first A section. Db and its lower half-step neighbor, C♯, are also juxtaposed in the movement. Db first appears in measure 4 as part of a chromatic descending line in the right hand of the piano. Later, in measure 24 the following

dissonance is vividly heard in the inner voice:  $D\flat-C-D\flat-C$  (see ex. 2.35). This corresponds well with the key scheme found in the middle section of the slow movement: C minor (measure 27) to  $D\flat$  major (measure 39) to C major (measure 41). Moreover, both half-step pairs,  $A\flat/A\sharp$  and  $D\flat/C\sharp$ , are reinforced in the final coda section.

Example 3.2. The two pairs of conflicting notes,  $A\flat/A\sharp$  and  $D\flat/C\sharp$ , shown at the end of the second movement of Cello Sonata No. 1, mm. 65–72 (International 23).

The image displays three systems of musical notation for piano accompaniment. The first system begins at measure 65. The second system features markings for 'pizz.' and 'pp sempre'. The third system includes markings for 'arco' and 'ppp'. The notation consists of treble and bass staves with various rhythmic and melodic figures.

More half-step struggle is found in the final movement, Allegro Moderato. The two pairs which Saint-Saëns explores in this case are  $B\sharp/B\flat$  and  $D\sharp/D\flat$ . The  $B\sharp/B\flat$  conflict is hidden in Theme a as a raised seventh interval (see ex. 2.38). In measures 90 to 91 the interplay is more obvious when the left hand of the piano alternates among three notes:  $B\flat$ ,  $B\sharp$ , and  $C\sharp$  (see ex. 2.43). The conflict persists in the recapitulation in Theme d, measures 196 to 220 and continues in the coda to the end of the movement: in

the right hand of the piano (match the consistency later), measures 240 to 241

(G $\flat$ –A $\flat$ –A $\natural$ –B $\flat$ –B $\natural$ –C $\natural$ ); in the cello theme in measure 242 (B $\flat$ –B $\flat$ ) (see ex. 3.3); and

in the left hand of the piano in measures 268 to 274 (C $\natural$ –B $\flat$ –A $\natural$ –B $\flat$ –C $\natural$ ) (see ex. 3.4).

Example 3.3. Saint-Saëns applies chromaticism at the end of the third movement of Cello Sonata No. 1, mm. 240–242 (International 37).



Example 3.4. Saint-Saëns employs chromaticism at the end of the third movement of Cello Sonata No. 1, mm. 268–274 (International 37).



In the case of the second pair of half-steps, D $\flat$ /D $\natural$ , the note D $\natural$  is part of both the home key of C minor and the new key of E $\flat$  major in measure 54, as well as the leading tone to the tonic E $\flat$ . The note D $\flat$  is first seen in measure 31, as the seventh of the E $\flat$  seventh chord (which is the 5<sup>th</sup> of A $\flat$  major) and then as the third of the G diminished-seventh chord in measure 34 (which is the 7<sup>th</sup> of A $\flat$  major) that leads to A $\flat$  major in measure 35 (see ex.3.5). When Theme d occurs in measure 54, the switching between D $\natural$  and D $\flat$  appears more frequently (see ex. 3.6).



Example 3.5. The pitch  $D_b$  creates conflict in the third movement of Cello Sonata No. 1, mm. 31–35 (International 25).

The image shows a musical score for measures 31-35. It consists of three staves: a cello staff at the top, a piano right-hand staff in the middle, and a piano left-hand staff at the bottom. The key signature has two flats (B-flat and E-flat). The cello part has a melodic line with a prominent  $D_b$  note in measure 33, which is circled. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p* and *ffz.* (forzando).

Example 3.6. The pitches  $D_b$  and  $D^{\sharp}$  are juxtaposed again in the third movement of Cello Sonata No. 1, mm. 54–68 (International 26–27).

The image shows a musical score for measures 54-68, presented in three systems. Each system contains three staves: cello, piano right-hand, and piano left-hand. The key signature remains two flats. The cello part features a melodic line with a  $D^{\sharp}$  note in measure 54 and a  $D_b$  note in measure 60, both circled. The piano accompaniment continues with a rhythmic pattern of eighth notes. Dynamics include *p* and *ffz.*

Saint-Saëns uses a  $D^{\sharp}$  to confirm the arrival of a new key of G minor in measure 11. Instead of  $D^{\sharp}$ , the dominant of G, however, surprisingly he writes the peak in measure 129 in  $D_b$ .  $D^{\sharp}$  is delayed until two measures before the arrival of recapitulation in measure 147. The half-step pair returns again with a  $D_b$  in measure

236 and a D $\natural$  in measure 238. D $\flat$  again appears in measure 248 which is finally resolved to D $\natural$  in measure 269.

The two-note cell D $\natural$ /D $\sharp$  has captured Saint-Saëns' interest in *Le Rouet d'Omphale*. D $\natural$  is the fourth degree of A major as well as the first pedal point to begin the piece, and D $\sharp$  first appears in the third measure of Theme a (see ex. 2.20). When Theme b begins in measure 43, a D $\natural$  in the Piano I part is clearly set against a D $\sharp$  in Piano II (see ex. 2.21). The conflict can be found also throughout the B section. Finally, when the composition is settled in the key of A major, in measure 381, Saint-Saëns seems to resolve the conflict by using D $\natural$  in both the melodic line in Piano I and the accompaniment in Piano II. However, D $\sharp$  suddenly appears again in measure 397 in Piano II and in measure 404 in Piano I (see ex. 3.7).

Example 3.7. The conflicts between D $\flat$  and D $\sharp$  in *Le Rouet d'Omphale*, Op. 31, mm. 394–405 (Durand 31).

The D $\sharp$  remains in Piano I until the end of the piece. Theme b is finally resolved in the last eleven measures of the work (see fig. 3.6).

Figure 3.6. Resolution of Theme b in Saint-Saëns' *Le Rouet d'Omphale*, mm. 429–439.

Measure:	429	430	431	435	437	439
Piano One:		G $\sharp$ –A–	B–	C $\sharp$ –		A
Piano Two:	D $\sharp$ –E–	F $\sharp$ –			E–	

Saint-Saëns' interest in chromaticism is easily detected in his music through his incorporation of subtle chromatic lines and fragments. Continuing to consider *Le Rouet d'Omphale*, for example, Theme b itself is but one little fragment of a chromatic scale going from V to I: D $\sharp$ –E $\flat$ –E $\sharp$  (F $\flat$ )–F $\sharp$ –F $\sharp\sharp$  (G $\flat$ )–G $\sharp$ –A $\flat$  (see ex. 2.21). In *König Harald Harfagar*, chromaticism is readily evident in the harmony supplied by

the Secondo part (see fig. 3.7) beginning from the first page of the music. Going from Theme a to Theme b in the Primo part provides another excellent example of a chromatic passage (see fig. 3.8). In the B section, fragments of chromatic scales are used four times in the Secondo part, in measures 33, 35 (see ex. 3.8), 45 and 46 (see ex. 3.8), and, again, half-steps are used to generate the unsettled harmony in the dominant of C minor first in measure 36 (F–Gb and F#–G) (see ex. 3.8) and later in measures 41 and 43 (G–Ab and G–F#) (see ex. 3.8).

Example 3.8. Chromatic fragments in the Secondo part in *König Harald Harfagar*, Op. 59, mm. 33–47 (Ed. Bote & G. Bock 6 and 8).

The image displays five systems of musical notation for the piano accompaniment (Secondo part) of the piece. Each system consists of two staves (treble and bass clef). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as *p*, *f*, *ff*, *cresc.*, and *decresc.* are indicated throughout. Performance markings like *agitato* and *rit.* are also present. The score shows chromatic passages and harmonic shifts as described in the text.

Figure 3.7. Chromatic elements in the Secondo part in Saint-Saëns' *König Harald Harfagar*, mm. 1–13.

Measure:	1	7	11	12	13
Hands:	L.		R.		
Line:	E $\flat$	E $\natural$	F $\natural$ –F $\sharp$ –G $\natural$	G $\flat$ –F $\natural$	F $\sharp$ –G

Figure 3.8. Chromatic elements in the Primo part in Saint-Saëns' *König Harald Harfagar*, mm. 3–11.

Measure:	3	6	7	10	11
Theme:	a		a		b
Harmony:	I (E $\flat$ )				V (B $\flat$ )
Line:	B $\flat$ –C $\flat$ (B $\natural$ )	B $\flat$ –B $\natural$	C–D $\flat$	C–C $\sharp$	D

In *Phaéton*, chromatic scales are used to vary Theme a (see exs. 3.14 and 3.16). Before the arrival of the coda there is a long chromatic scale passage in measure 243 running up from the low bass through three octaves followed by thick chords in measure 245 moving in half steps (E $\flat$ –F $\natural$ –F $\sharp$ –G–A $\flat$ –A $\natural$ –B $\flat$ ) to the peak of the final B section, B $^4$ , in measure 248 (see ex. 3.9).

Example 3.9. The chromatic line in the Piano I part. *Phaéton*, Op. 39, mm. 243–248 (Durand 14–15).

A descending chromatic bass line, C $\sharp$ -C $\flat$ -B $\flat$ -A $\sharp$ -A $\flat$ -D $\flat$ , seen in the first movement of the Cello Sonata, serves to lead from Theme f in A $\flat$  major (from measure 76 to measure 84), through a varied Theme a passage in D $\flat$  major, to Theme g in D $\flat$  major which appears in measure 94 (see ex. 3.10 and fig. 3.9). A chromatic scale is used as well in measure 83 and leads to D $\flat$  major. In the first theme of the third movement, the unsettled dominant harmony is taken back to the tonic in the melody via another chromatic transition phrase, G $\sharp$ -A $\sharp$ -B $\flat$ -B $\sharp$ -C. Saint-Saëns also alternates between the pitches B $\flat$ /B $\sharp$  and C $\sharp$ /C $\flat$  at the end of exposition in measures 90 to 94, before landing in G minor in the development section. Ultimately, it is a chromatic line once again, this time in the left hand of the piano part, starting with the B $\flat$  in measure 94, that takes the harmony to G minor in measure 98 which is the beginning of the development section (see ex. 3.11 and fig. 3.10). In the coda, from measure 256 to measure 263, Saint-Saëns also implies a chromatic line doubled in both the right and left hands of the piano leading to the final perfect authentic cadence to confirm the concluding settlement in the key of C minor (see ex. 3.12 and fig. 3.11).

Example 3.10. Chromatic line in the left hand piano part in the first movement of Cello Sonata No. 1, mm. 76–84 (International 5–6).

The image displays a musical score for the first movement of the Cello Sonata No. 1, measures 76 to 84. It is written in 2/4 time and consists of two systems of staves. The top system shows the right hand (treble clef) and left hand (bass clef). The bottom system shows the right hand (treble clef) and left hand (bass clef). The left hand part features a prominent descending chromatic line in the bass register, starting on B-flat and ending on D-flat. The right hand part consists of a series of chords and melodic fragments that follow the harmonic progression of the chromatic line.

Figure 3.9. Chromatic bass line in Saint-Saëns' Cello Sonata No. 1, first movement, mm. 76–84.

Measure:	76	77	78	80	82	84
Bass line:	C	C $\flat$ (B $\natural$ )	B $\flat$	A	A $\flat$	D $\flat$

Example 3.11. A chromatic line in the left hand piano part in the third movement of Cello Sonata No. 1, mm. 94–98 (International 28).

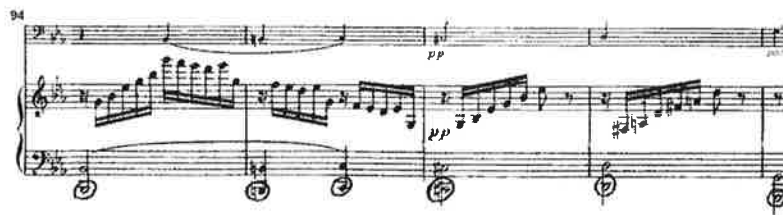


Figure 3.10. Chromatic bass line in Saint-Saëns' Cello Sonata No. 1, third movement, mm. 94–98.

Measure:	94	95	96	97	98
Bass line:	B $\flat$	B $\natural$ -C	C $\sharp$	D (g: V)	G

Example 3.12. A chromatic line doubled in both the right and left hands of the piano part in the third movement of Cello Sonata No. 1, mm. 256–263 (International 36–37).

Figure 3.11. Chromatic line in Saint-Saëns' Cello Sonata No. 1, third movement, mm. 256–263.

Measure:	256	258	260	261	262	263
Line:	B–C	C#–D	D#–E	E–F	E#(F)–F#	G

### Methods Used to Vary the Thematic Materials

Saint-Saëns' chooses compositional techniques to maintain interest and variety in his writing. When there is a repetition in his works, he creates interest through techniques such as varying the theme, using different rhythms or harmonies, or adding new elements. In the case of *Phaéton*, for example, the sustained G pedal in the beginning of the piece is colored by three different harmonies, Eb major, E-diminished, and E minor, a progression which also demonstrates his interest in chromaticism (see fig. 3.12).

Figure 3.12. Chromatic elements in Saint-Saëns' *Phaéton*, Op. 39, mm. 1–5.

Measure:	1	2	3	5
Harmony:	Eb major	E dim.	E minor	C major
Note:	Bb	Bb	Bb	C

Also in *Phaéton*, the re-appearance of Theme a is varied each time. The theme begins with a sixteenth-note pattern in measure 5 (see ex. 3.13). When Piano II first repeats Theme a, in measure 29, the theme is varied, and a chromatic scale in eighth notes is added at this place to Piano I (see ex. 3.14). In measure 79, Theme a is written in triplets when the A section returns after the B section in A<sup>2</sup> (see ex. 3.15). Once again, when the A section returns in measure 197, A<sup>3</sup>, Theme a appears in the 16th-note figure similar to that of the first A section. This time, though, chromatic scales in



chords shared by both hands in Piano I part (see ex. 3.16), and scales in sixths are added in Piano I to increase the chaos (see ex. 3.17). Quickly, in measure 211, chromatic triplets are used to support Theme b (see ex. 3.18).

Example 3.13. Original Theme a in Piano I. *Phaéton*, Op. 39, mm. 5–6 (Durand).

Example 3.14. Variation I of Theme a with chromatic elements added. *Phaéton*, Op. 39, mm. 29–30 (Durand).

Example 3.15. Variation II of Theme a in triplet rhythm. *Phaéton*, Op. 39, mm. 81–82 (Durand).

Example 3.16. Variation III of Theme a with new elements of tremolo in Piano II and chromatic elements in Piano I. *Phaéton*, Op. 39, mm. 197–201 (Durand).

Example 3.17. Building an atmosphere of chaos by adding a scale in sixths in Piano I. *Phaéton*, Op. 39, mm. 205–208 (Durand).

Example 3.18. Theme b in Piano II with triplet accompaniment in Piano I. *Phaéton*, Op. 39, mm. 211–215 (Durand).

In the case of *Le Rouet d'Omphale*, when Theme b reappears in measure 107 in the Piano I part, the smooth legato line (see ex. 3.19) contrasts with the interrupted format of the melody's first appearance (see ex. 2.21). When the A' section begins in measure 327, Theme b remains. It is set, however, in a new time signature and a different rhythmic figure (duplets instead of triplets). Furthermore, the two players share the theme in every half measure (see ex. 3.20).

Example 3.19. Varied Theme b in a smooth legato line played by Piano I. *Le Rouet d'Omphale*, Op. 31, mm. 107–114 (Durand 11).

Example 3.20. The return of Theme b in the A' section shared by the two pianists.  
*Le Rouet d'Omphale*, Op. 31, mm. 327–334 (Durand 27).

In the *Caprice*, the first Russian air is also varied as it is presented twice. The oboe plays the theme for the first time at rehearsal number eight. The clarinetist repeats the material 16 measures later, at rehearsal number nine, with a slight rhythmic change incorporated at the end of the passage. The most obvious difference, however, is heard in the piano accompaniment. The arpeggiated chords which supply the harmony move from the low bass up to the treble register as the clarinetist plays the theme. The harmonic cadences are also varied: G (ii)–C (V)–F (I) for the oboe and D (vi)–C (V)–F (I) for the clarinet.

In the second movement of the Cello Sonata, the first repetition of Theme a in measure seven is thickened in texture with full chords in the piano (see ex. 3.21). The bass accompaniment in the piano part, which begins with a single note, is presented in octave passages in measure 11 (see ex. 3.22). In the final return of the A section, in measure 50, the theme is sequestered in the thirty-second notes (see ex. 3.23).

Example 3.21. Theme a played by the piano in thick chords. Cello Sonata No. 1, second movement, mm. 7–11 (International 18).

The image shows a musical score for the piano accompaniment of the second movement of the Cello Sonata No. 1, measures 7-11. The score is written for piano and consists of three staves: a treble clef staff at the top, a grand staff in the middle (treble and bass clefs), and a bass clef staff at the bottom. The music is characterized by thick, block-like chords in the right hand and a more active, rhythmic bass line in the left hand. The key signature has two flats, and the time signature is 3/4.

Example 3.22. The accompaniment in the left hand of the piano part is set in octaves instead of single notes. Cello Sonata No. 1, second movement, mm. 19–24 (International 19).

The image shows a musical score for the piano accompaniment of the second movement of the Cello Sonata No. 1, measures 19-24. The score is written for piano and consists of two systems of three staves each. The first system includes a treble clef staff at the top, a grand staff in the middle, and a bass clef staff at the bottom. The second system follows the same layout. The left hand accompaniment is characterized by a steady eighth-note pattern in octaves. The right hand features thick chords and melodic lines. Dynamic markings include *dim.* and *p*. The key signature has two flats, and the time signature is 3/4.

Example 3.23. Theme a is set in thirty-second notes and hidden in the piano part. Cello Sonata No. 1, second movement, mm. 50–54 (International 22).

The image displays two systems of musical notation. The first system, starting at measure 50, shows a piano part with a dense texture of thirty-second notes in the right hand, while the left hand has a more rhythmic accompaniment. The cello part is written in the bass clef with a steady eighth-note accompaniment. The second system continues this texture through measure 54. The tempo is marked 'P' (Piano) and the mood is 'triste'.

In the third movement of the Piano Trio, the texture of the theme of the A section becomes more complicated with each return. For example, a repeat of the theme is written out beginning in measure 102, and though the theme itself is still shared by the piano and the cello, the violin now follows the piano in a one-measure canon (see ex. 3.24). In addition, a bass line is added to the left hand of the piano part, and the cello line is doubled in the downbeat of the piano's left-hand bass line. In measure 258, the final return of the A section, the theme is still stated in both the piano and cello parts, however, this time, the piano presents the material in a smooth legato line, and the violin joins the cello in the second half of the theme (see ex. 3.25). The repeat of the theme which is written out beginning in measure 274 is even more fascinating (see ex. 3.26). The two string players begin the theme, which is now written with more chromaticism, and the downbeats of the left hand in the piano part complete the line. In the piano part, the bass line is exactly the same as in the previous A' section in measure

102, but is now written in octaves and the right hand plays a canon to the string part in full octave chords. The complete theme as it is finally played by one instrument, the violin, in the Coda is shown in example 3.27.

Example 3.24. Varied Theme a in the first return of the A' section of Scherzo-Presto movement with a bass line added to the left hand of the piano. Piano Trio No. 1, third movement, mm. 102–117 (Dover 102).

The image displays two systems of musical notation for piano accompaniment. The first system, starting at measure 102, features a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system, starting at measure 111, continues the piece with similar notation. The music is in a 3/4 time signature and includes various musical notations such as notes, rests, and dynamic markings like *pp* and *ppp*.

Example 3.25. Varied Theme a in the second return of the A" section with a smooth legato line in the piano part. Piano Trio No. 1, third movement, mm. 258–273 (Dover 106).

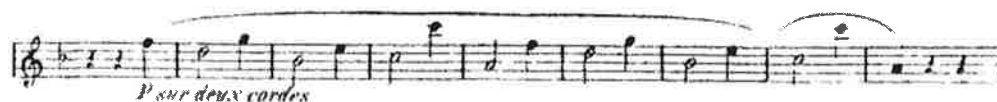
Musical score for Example 3.25, measures 258–273. The score is in 3/4 time and consists of two systems. The first system (measures 258–264) features a piano part with a smooth, legato line in the right hand, marked *pizz.* and *p*. The violin and viola parts have rests, and the cello part has a simple accompaniment. The second system (measures 265–273) continues the piano part's melodic line, with the violin and viola parts now active, playing a rhythmic accompaniment. The cello part continues with its accompaniment.

Example 3.26. Varied Theme a with a thicker texture. Piano Trio No. 1, third movement, mm. 274–289 (Dover 106).

Musical score for Example 3.26, measures 274–289. The score is in 3/4 time and consists of two systems. The first system (measures 274–282) features a thicker texture with all instruments active. The piano part has a more complex accompaniment, marked *sempre p*. The violin and viola parts have a more active role, with the violin part marked *mp* and *sempre p*. The cello part has a simple accompaniment. The second system (measures 283–289) continues the thick texture, with the piano part's accompaniment becoming more complex and the violin and viola parts playing a more active role. The cello part continues with its accompaniment.



Example 3.27. Theme a played only by one instrument, the violin. Piano Trio No. 1, third movement, mm. 323–330 (Dover 107).



Theme a in the final movement of the Piano Trio is also varied for its appearance in the development section beginning in measure 149. Here, the theme is augmented and is set in the style of a chorale (see ex. 3.28). Moreover, in the final coda, in measure 433, the theme finds itself infused with the delightfulness of the third movement (see ex. 3.29).

Example 3.28. Theme a in the fourth movement is varied in the style of a chorale. Piano Trio No. 1, fourth movement, mm. 149–156 (Dover 113).

The image shows a system of three staves. The top staff is for the violin, the middle for the piano, and the bottom for the cello. The music is in G major, 3/4 time. The violin part starts with a whole rest in measure 149, followed by a half note G4 in measure 150, and then a half note A4 in measure 151. The piano and cello parts provide harmonic support. The instruction 'pp sinistra ed espressivo' is written below the piano part. The system ends with a double bar line and a fermata over the final note.

Example 3.29. The last appearance of Theme a in the coda is written in the spirit of delightfulness of the third movement. Piano Trio No. 1, fourth movement, mm. 434–441 (Dover 124).

The image shows a system of three staves. The top staff is for the violin, the middle for the piano, and the bottom for the cello. The music is in G major, 3/4 time. The violin part starts with a half note G4 in measure 434, followed by a half note A4 in measure 435, and then a half note B4 in measure 436. The piano and cello parts provide harmonic support. The instruction 'p' is written below the piano part. The system ends with a double bar line and a fermata over the final note.

## Ensemble Writing

Saint-Saëns' ensemble writing is well balanced in that all the instruments are treated as equally important. Every player is given opportunities to both lead and support, and the thematic materials are shared among the performers. Each part presents its own technical challenges that must be addressed while listening to and playing well in ensemble with the others. Once the music begins, there is never an opportunity to relax one's concentration. Physically, one might find a chance to rest, but never mentally. The intensity of focus that begins with the first measure of music must be sustained through to the last note.

Saint-Saëns frequently shares one phrase between players and will even divide up the line quite minutely. For example, in the return of Theme b of *Le Rouet d'Omphale* in measure 327, the theme is alternated between the two pianists every half measure (see ex. 3.20), and the two players must present the phrase as if it is played by one person. This requires that the pianists match their tone and touch and even breathe together. At the end of the piece, beginning in measure 423, the melody is again alternated between the two pianists (see ex. 3.30). This time, a perfect diminuendo must be achieved to end not just the phrase but the entire composition.

Example 3.30. The ensemble challenge of the last phrase of *Le Rouet d'Omphale* which is divided among two players. *Le Rouet d'Omphale*, Op. 31, mm. 429–439 (Durand 33).

The same type of challenge also appears in *Phaéton*. In measures 91 and 92, two players share the triplet passage starting in the low bass and rising up to a high treble register (see ex. 3.31).

Example 3.31. Phrase shared by two pianists in *Phaéton*, Op. 39, mm. 91–92 (Durand).

The first theme of the Scherzo-Presto movement of the Piano Trio provides another excellent example. Theme a is shared by the piano and the cello. The pianist has to match the effect of the pizzicato played by the cellist so that the two may play a smoothly integrated line together (see ex. 2.11).

Simply “playing together” can also be difficult. In the second movement of the Piano Trio, the double-dotted-eighth and 32nd-note rhythm, the signature trait of the movement, has to be played perfectly together. All three players need to constantly subdivide the beats into 16th-notes so as to coordinate the 32nd-notes perfectly while at the same time endeavoring to express the sonority and great beauty of the slow movement. The off-beat writing in the third movement of the Trio is also a challenge for the ensemble. The feeling of the meter is an overarching single beat. At the same time all three players could count three subdivisions within this beat in order to play the off-beats correctly. It is easy to slip away from the correct count in the off-beat phrase, counting “1-2-3” instead of “3-1-2.” Also, the canon found in the middle of the third movement, beginning in measure 135, with every player entering on an off-beat, requires great concentration.

In measure 51 of *König Harald Harfagar*, Saint-Saëns creates some confusion for the pianist playing the Primo part. The Secondo part begins with the note B, which is the seventh of the tonic C, thus creating a dissonance (see ex. 3.32). If the Primo pianist does not know the Secondo part well and plays simply by ear, the Primo player may easily fall into the trap of playing on the tonic, instead of the leading tone, B.

The achievement of continuity among all the players, in both articulation and phrasing, is another important goal in good ensemble playing. In Saint-Saëns’ *Caprice*, the three wind players should constantly strive to match their articulation since they comprise an inner team within the larger ensemble. As seen in example 3.33, the line is handed off in succession to all three wind instruments and also to the right hand of the piano. Ultimately the phrase ends in the piano’s left hand. Each entrance ought to be

made with great care and smooth precision in order to successfully produce an uninterrupted line.

Example 3.32. Leading tone in the Secondo part may cause confusion to the Primo player. *König Harald Harfagar*, Op. 59, mm. 51–52 (Ed. Bote & G. Bock).

The image shows two systems of musical notation. The first system is in treble clef, with a tempo marking of 'Tempo I. molto tranquillo' and a dynamic marking of 'pp'. It features a melodic line in the right hand and a supporting line in the left hand. The second system is in bass clef, also marked 'Tempo I. molto tranquillo' and 'pp'. It shows a more complex melodic line in the left hand and a supporting line in the right hand.

Example 3.33. The line is handed off in succession from one instrument to the other. *Caprice on Danish and Russian Airs*, Op. 79, mm. 262–269 (International 20).

The image shows a complex musical passage with multiple staves. The score is in treble clef and features a dense, rhythmic melody in the right hand and a supporting line in the left hand. The passage is marked with a tempo of 'Tempo I. molto tranquillo' and a dynamic of 'pp'.

In the Cello Sonata, beginning with the first measure of the second movement, the articulation in the left hand of the piano needs to remain constant to the end of the movement (see ex. 2.33). This creates a challenge with pedaling since the pianist must at the same time play a smooth, legato line in the right hand. The themes are also doubled several times between the two players, so they must match phrasing,

articulation, and musical breathing at these points. Also, it falls to the pianist to highlight the inner-voice writing which serves to add interest to the music. For example, Theme a is doubled in both instruments when first played in measure two. In the second half of the phrase, from the second beat of measure four, there is a chromatic line hidden in the piano part, B $\flat$ -A $\natural$ -A $\flat$ -G $\natural$ -G $\flat$ -F $\natural$ -E $\flat$ -E $\flat$ -D $\natural$ -E $\flat$ , which should be revealed (see ex. 2.33).

In the second movement of the Piano Trio, there is a dialogue sharing Theme c among three instruments. The three players should carefully make smooth entrances, respond to each other, and color each passage differently for varying harmonies. In the introduction of *Le Rouet d'Omphale*, the two pianists need to match their tone production so the listener will feel there is only one person playing. The same is true in the unison section, measures 247 to 260, in the middle B section. Voicing is particularly important when playing two-piano and piano-duet compositions. There are four hands playing simultaneously. The two players ought to decide which are the most important lines to highlight so the listener hears all subtle materials of interest instead of just a wave of notes pouring out all at once.

Playing well with the cello poses unique challenges to the pianist due to the cello's quiet sound and low register in comparison with the piano. Unusually careful listening is required or the sound of the cello may easily be overwhelmed. Rather than simply reducing the volume, the pianist will find that careful voicing will help in balancing the sound of the two instruments. At the end of the first movement of the Cello Sonata, from measure 400 on, the bass line is doubled in both the cello and the left hand of the

piano (see ex. 3.34). The two players need to coordinate the length of the eighth notes, and the pianist should strive to play just softly enough to highlight the cello.

Example 3.34. The bass line is doubled in both the cello and the left hand of the piano part. Cello Sonata No. 1, first movement, mm. 400–403 (International 17).



The retransition before the arrival of the recapitulation in the last movement of the Cello Sonata requires attention also (see ex. 3.35). From the second eighth-note of measure 119 until measure 129, the music looks very simple in both parts: the cello has one single line in dotted 16th-note and 32nd-note rhythm, and the piano has 16th-note triplets shared by both hands. The registers of the two instruments, however, are written very closely here, and the harmony is unsteady since Saint-Saëns is working toward a return to the home key. In addition, there is no repeating pattern. This is another place where intense mental concentration is more of a challenge than physical dexterity. At the conclusion to the Sonata, from measure 268 until the end, another challenge for the pianist is to maintain careful control of the volume while going up and down the keyboard so that the feeling of the passage is conveyed and the cellist still may be easily heard.

Example 3.35. Retransition before the arrival of the recapitulation. Cello Sonata No. 1, third movement, mm. 119–129 (International 29).

### Writing for the Piano

Saint-Saëns' writing for the piano often has a deceptively simple appearance. His compositions in fact pose many interesting challenges to the pianist. The technical difficulties do not necessarily begin in the first measure nor persist throughout an entire work, but fast figurations in the forms of diatonic and chromatic scales; arpeggios; octave passages; thick chords; and jumps found frequently in his compositions may be quite difficult to execute with ease.

The cadenza-like writing in the introduction of the *Caprice* provides an excellent example. Beginning in measure one, the arpeggiated chords in tenths are difficult,



especially for players who have small hands, due to the intervallic jumps. In order to manage these chords it is helpful to take into account the geography of the keyboard. The pitch B $\flat$ , found on the top of the octaves in the left hand, becomes the bottom note of the next octave (see ex. 2.55). So feeling the switch from the thumb to the fifth finger eases the difficulty of this passage. After managing the jumps, it is very helpful for the pianist to be sure that the right hand is open for the correct distance with a slight rotation to help going from lowest note, D, to the highest note, F (see ex. 2.55).

The 16th-note pattern in measure three moves up over a range of three octaves and is quickly shifted to a 32nd-note arpeggio in different chord inversions running back down to the middle register of the piano. Here, once again, knowing the geography of the keyboard will help tremendously. The first note, B $\flat$  in the right hand, becomes the first note of the following group in the left hand (see ex. 2.55, m. three). This type of strategic thinking will help make the jumps more manageable.

For the quickly shifted 32nd-notes in measures four and five, passages in the left hand are continuing from the right hand. The pianist must choose efficient fingerings, using the third or fourth finger in the middle of the octave, depending on the different chord inversions. Then this passage can become quite exhilarating to play.

Next, a combination of arpeggios and scales in 32nd-notes is followed immediately by a prominent chromatic scale in 32nd-notes running from the very bottom of the keyboard all the way up in five octaves. This long, running chromatic scale is divided into seven groups which fit evenly into seven beats. Therefore it is helpful for the pianist to identify the locations of the downbeats—these fall on the pitches D, B $\flat$ , and F $\sharp$ . Clarity in execution of the downbeats will help with the

ensemble playing as well. I found it useful to practice this passage divided into small groups, gradually extending the number of groups played at once, keeping the fingers as close to the keyboard as possible. Finally, adding some pedaling when approaching the high register will provide a fuller sonority.

The first movement of the Piano Trio is in  $\frac{3}{4}$  meter with a tempo indication of *Allegro vivace*. Saint-Saëns incorporates many fast, running passages written as combinations of scales and arpeggios set in rhythms of triplets, 16th-notes, and quarter notes divided into five pulses (see ex. 2.4). In one challenging passage beginning in measure 199, the left hand must independently play a smooth triplet line while the right hand is playing staccato chords in octaves to match the articulation in the strings. Practicing the left-hand passage in different rhythms, such as “dotted-eighth- and 16th- notes” and “16th- and dotted eighth- notes,” as well as in staccato will help improve the evenness and speed.

The signature rhythm of the second movement of the Trio, double-dotted-eighth- and 32nd-notes, is written in octaves in measure 17. In addition to achieving a perfect ensemble with the violinist, the pianist needs to play the octave melodic line smoothly without the 32nd-notes sounding out of rhythm.

In the third movement, *Scherzo-Presto*, Saint-Saëns uses different harmonies in the arpeggios each way, as they ascend and descend. For example, from measure 184 to measure 191, the arpeggiated figure ascends in Eb major, descends in F# diminished seventh, re-ascends in F# diminished seventh and finally comes down back in Eb major. These harmonic changes must be kept in mind in addition to finding good fingerings. Moreover, accents are marked on the off beats and the left-hand octaves are placed on

the downbeats. The left-hand octave passage in measure 274 in the Presto tempo requires diligent preparation. When possible, use of the fourth finger for black-key octaves, instead of using the fifth finger for all the octaves, will help to increase the speed of execution.

In the finale, Allegro, in order to sustain Themes a, b, and c through the rests, it is helpful for the pianist to move beyond the rests mentally even though the right hand is not playing. The last melodic notes before the rests (for example pitches Bb, D, A, and C) should be carried through the rests mentally to assist in creating a beautifully sustained phrase (see ex. 2.14). The signature rhythm of the second movement returns immediately following the first group of the exposition, in measure 42, which is followed in turn by octaves with large leaps. Then arpeggios are played, again in different keys up and down: D major ascending, in measure 109; B minor descending, in measure 110; E minor ascending, in measure 111; and A major descending, in measure 112. In the coda section, from measure 381 to measure 406, arpeggios are moving from one harmony to the other measure after measure. This passage requires careful concentration.

The greatest challenge in *Le Rouet d'Omphale* is to play the 16th-notes evenly while also matching the touch between two players. The 16th-notes must be well-controlled, smoothly alternated between two hands, and carefully played so as not to disturb the main melodic line. In measure 327, with the return of the theme, there is a challenging contrast between the two hands. The left hand of Piano I plays 16th-notes for 28 measures while the right hand plays a smooth phrase with Piano II. The same challenge is found in Theme a of *Phaéton*. A steady tempo is needed while two hands

are alternating with a great deal of excitement underneath. The return of the A section,  $A^3$ , in measure 197; the chromatic scale in alternating chords, in measures 199–201 and 203–205; the F-minor melodic scales in sixths, in measure 206 and measure 208; and the G major scales also in sixths in measure 210, need extra attention in the practice room in order to achieve an even and effective execution at such a fast tempo. In measure 243, Saint-Saëns again uses a chromatic scale in 16th-notes. This chromatic scale runs up from the bass followed by chords alternating between both hands, with the right-hand playing an octave pattern (see ex. 3.9).

## Conclusion

Critics and musicologists have categorized Saint-Saëns as a traditionalist, but is the music of Saint-Saëns truly traditional and conservative? As a result of this recording project, I would assert that this characterization is far too simplistic and misses the depth and originality of the composer's musical flights and explorations. Saint-Saëns took the forms and structures of the music from his past, including the Baroque and Classical periods, and intelligently and creatively blended new elements from the Romantic period.

Consider the piano duet *König Harald Harfagar*, recorded for this project. With a duration of only four and half minutes, the piece consists of 71 measures set in ABA form. However, chromaticism appears immediately, in measure three, in the Primo part. This follows a two-measure introduction, well-defined in the key of E-flat major, provided by the Secondo. A chromatic line implied in the Primo part—B flat to C flat (which is the enharmonic of B natural) to C natural to D flat which becomes C sharp to D—takes the harmony to the first modulation, to the key of B-flat major, which occurs in measure 11. Within the following eight measures, the harmony is found to wander around B-flat major, B minor and B major, and finally the composer returns to the home key E-flat major in measure 17. In the B section, starting in measure 32, Saint-Saëns lands in F minor, something a traditionalist would never do. The return of the A section, via C minor, is set in an unexpected key, C major, that also concludes the entire piece. Two thematic materials used in the beginning A section re-appear in the returning A section; however, they presented in reversed order. The

conflict between the notes E flat and E natural is distinctly heard at the end of the work. When examined this closely, this piece clearly shows a composer experimenting and wandering far afield from the conservative and traditional niche to which he is usually relegated.

In his article “Anarchy in Music” from his *Musical Memories*, Saint-Saëns writes, “Expression came into existence with the chord of the dominant seventh from which all modern harmony developed. This invention is attributed to Monteverdi” (93). Saint-Saëns adds, “with the introduction of the seventh interval a new era began” (94). Perhaps it is in tribute to this critical development in the history of music that Saint-Saëns so frequently prolongs the dominant harmony in his own compositions.

Also from his *Musical Memories*, Saint-Saëns, in his article “Musical Painters,” remembers Henri Reber who “used to say quietly in his far-away nasal voice, ‘You’ve got to imitate somebody, so the best thing to do is to imitate the ancients, for they are the best’”(275). Saint-Saëns only begins with imitation, however, in his own compositions, and those who have considered him as out of date, both in modern times and during the his lifetime, are certainly missing the fluent chromaticisms, the diminished harmonies, the half-step conflicts, and the distinctive harmonies which Saint-Saëns explored so devotedly and applied so frequently in his works.

Over the course of Saint-Saëns’ long life, music underwent dramatic stylistic changes involving both tonal and atonal approaches. Through it all, the composer supported music from the past—Gluck, Rameau, Bach, Beethoven, Mozart—and scorned the “modern” music of the likes of Wagner and Debussy. Though Saint-Saëns was unwavering in his beliefs and never succumbed to the new trends, he took every

opportunity to be creative. His writing is thus a notable synthesis of tradition and exploration. He not only preserves the history of music, he also reflects on-going stylistic changes, but in his own way, thus creating pieces of great originality and interest. Also, with his efforts to protect French musical tradition against Wagnerian impact, he helped produce an atmosphere in which future French composers could flourish.

Saint-Saëns' harmonic language is quite complicated, yet the chromatic ideas he incorporates can easily be missed by the listener. Even though the composer himself asserted that there should not be emotion involved in music—that, rather, music should be a pure artistic form—obviously he himself was unable to set his own strong feelings aside in his compositions. His slow movements are always poignantly written—expressive, sensitive, deep and touching.

As a result of this dissertation project, I have been fortunate to become closely acquainted with a wide variety of Saint-Saëns' chamber works, and I believe that these pieces merit more attention in the teaching and recording studio and in the concert and recital hall. Saint-Saëns' music is intriguingly designed and solidly unified. Superficially, the pieces may seem conventional, but if one probes deeper, one can discern and delight in Saint-Saëns' brilliant intellect and sensitive and creative spirit as expressed through his own characteristic and unique musical language. I look forward to studying and performing even more of these extraordinary and less-performed additions to the modern chamber repertoire.

## Appendix I

### The Complete Published Piano Chamber Music Works of Saint-Saëns

Compositions indicated with an asterisk are those selected for study and performance in this dissertation project.

Six Duos for Harmonium and Piano, Op. 8 (1858)

*Duettino* for Piano Duet, Op. 11 (1855/8)

Piano Quintet in A Minor, Op. 14 (1855)

Suite for Cello and Piano, Op. 16 (1862)

\* Piano Trio No. 1 in F Major, Op. 18 (1864)

*Serenade* for Piano, Organ, Violin and Viola, Op. 15 (1865)

*Romance* for Piano, Organ and Violin, Op. 27 (1866)

\* *Le Rouet d'Omphale* (The Spinning Wheel of Omphale), Op. 31 (1871)

*Berceuse* in B-Flat Major for Violin and Piano, Op. 38 (1871)

\* Cello Sonata No. 1 in C Minor, Op. 32 (1872)

*Variations on a Theme of Beethoven* for Two Pianos, Op. 35 (1874)

\* *Phaéton*, Op. 39 for Orchestra (1873), arr. for two pianos (1874)

Piano Quartet in B-Flat Major, Op. 41 (1875)

*Allegro Appassionato* for Cello and Piano, Op. 43 (1873)

*Romance* in D Major for Cello and Piano, Op. 51 (1877)

\* *König Harald Harfagar* (King Harald Haarfager) for Piano Duet, Op. 59 (1880)

Septet for Trumpet, Strings and Piano, Op. 65 (1880)

Violin Sonata No. 1 in D Minor, Op. 75 (1885)

*Valse Caprice* for Piano and Strings (Wedding Cake), Op. 76 (1885)

*Polonaise* for Two Pianos, Op. 77 (1885)

*Le Carnaval des Animaux* (The Carnival of Animals) for Two Pianos and Chamber (or Full) Orchestra, posth (1886)



\* *Caprice sur des airs Danois et Russes* (Caprice on Danish and Russian Airs) for Flute, Oboe, Clarinet and Piano, Op. 79 (1887)

*Feuillet d'album* (Album Leaf) for Piano Duet, Op. 81 (1887)

*Havanaise* for Violin and Piano, Op. 83 (1887)

*Pas redoublé* (Quick March) for Piano Duet, Op. 86 (1887)

*Scherzo* for Two Pianos, Op. 87 (1889)

*Chant Saphique* (Sapphic Song) for Cello and Piano, Op. 91 (1892)

Piano Trio No. 2 in E Minor, Op. 92 (1892)

*Caprice arabe* (Arab Caprice) for Two Pianos, Op. 96 (1894)

Violin Sonata No. 2 in E-Flat Major, Op. 102 (1896)

*Berceuse* for Piano Duet, Op. 105 (1896)

*Caprice héroïque* (Heroic Caprice) for Two Pianos, Op. 106 (1898)

*Barcarolle* for Violin, Cello, Harmonium and Piano, Op. 108 (1898)

String Quartet No. 1 in E Minor, Op. 112 (1899)

Cello Sonata No. 2 in F Major, Op. 123 (1905)

*Triptyque* (Triptych) for Violin and Piano, Op. 136 (1912)

*Élégie* (Elegy) for Violin and Piano, Op. 143 (1915)

*Cavatine* for Tenor Trombone and Piano, Op. 144 (1915)

String Quartet No. 2 in G Major, Op. 153 (1918)

*Élégie* (Elegy) for Violin and Piano, Op. 160 (1920)

Oboe Sonata in D Major, Op. 166 (1921)

Clarinet Sonata in E-Flat Major, Op. 167 (1921)

Bassoon Sonata in G Major, Op. 168 (1921)

## Appendix II

### Piano Reductions of Works for One Instrument and Orchestra

*Romance* for Horn or Cello and Piano, Op. 67 (1866)

*Romance* for Flute (or Violin) and Piano, Op. 37 (1871)

*Romance* for Horn (or Cello) and Piano, Op. 36 (1874)

*Romance* for Violin and Piano, Op. 48 (1874)

*Morceau de Concert* (Concert Piece) for Violin and Piano, Op. 62 (1880)

*Morceau de Concert* (Concert Piece) for Horn and Piano, Op. 94 (1887)

*Caprice andalous* for Violin and Piano, Op. 122 (1904)

*La Muse et le poète* for Violin, Cello and Piano, Op. 132 (1910)

*Morceau de Concert* (Concert Piece) for Harp and Piano, Op. 154 (1918)

*Odelette* for Flute and Piano Op. 162 (1920)

## Appendix III

### The Recording Process

The recordings for this project were mostly made during the 2003–04 academic year over the course of three sessions in LeFrak Concert Hall at Queens College, the City University of New York. The first session took place on September 24, 2003. With the partnership of Professor Morey Ritt, I was honored to record three pieces for piano duet and for two pianos: *Le Rouet d'Omphale*, Op. 31; *König Harald Harfagar*, Op. 59; and *Phaéton*, Op. 39. On March 2, 2004, the Piano Trio No. 1 in F Major, Op. 18 was recorded with Elena Rojas, violin, and Clare Liu, cello. Ms. Liu and I subsequently recorded the Cello Sonata No. 1 in C Minor, Op. 32 on March 15, 2004. The Caprice, Op. 79 was newly recorded on June 27, 2008 with members from the New York City Ballet: flutist Laura Conwesser, oboist Randall Wolfgang and clarinetist Steve Hartman. I am deeply appreciative of the talented and generous musicians who worked with me in these sessions.

I was very fortunate also to work with Da-Hong Seetoo in the process of editing the recordings beginning in the summer 2006. Mr. Seetoo, a two-time Grammy Award winner in editing and a violinist with performance degrees from the Curtis Institute of Music and The Juilliard School, was able to provide not only the best in editing technology but also excellent musical insights as well.

## Appendix IV

### Tracks for Submitted Recordings

#### CD 1

Track 1: *Le Rouet d'Omphale* for Two Pianos, Op. 31

Track 2: *König Harald Harfagar* (nach H. Heine) for Piano Duet, Op. 59

Track 3: *Phaéton* for Two Pianos, Op. 39

Track 4: *Caprice sur des airs Danois et Russes* for Flute, Oboe, Clarinet and Piano,  
Op. 79

#### CD 2

Track 1: Piano Trio No. 1 in F Major, Op. 18: first movement/ Allegro vivace

Track 2: Piano Trio No. 1 in F Major, Op. 18: second movement/Andante

Track 3: Piano Trio No. 1 in F Major, Op. 18: third movement/Scherzo-Presto

Track 4: Piano Trio No. 1 in F Major, Op. 18: fourth movement/Allegro

Track 5: Cello Sonata No. 1 in C Minor, Op. 32: first movement/Allegro

Track 6: Cello Sonata No. 1 in C Minor, Op. 32: second movement/Andante tranquillo  
sostenuto

Track 7: Cello Sonata No. 1 in C Minor, Op. 32: third movement/Allegro moderato

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