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Introduction

Charles Camille Saint-Saëns (1835–1921) epitomizes French music of the nineteenth century. Versatile and prolific, he contributed voluminously to every genre of French musical literature and influenced musical life in France as composer, teacher, pianist, organist, conductor, critic, chronicler, poet, and playwright. His creative work, of astonishing range, provides a rich source of aesthetic and historical interest, crucial for an understanding of the music and culture of this era.

For a precise, objective examination of the significance of Saint-Saëns's accomplishment, a thematic catalogue of his complete works is essential. A *Catalogue des œuvres de Camille Saint-Saëns* was first published in 1881 in Paris and included works 'chez les Éditeurs Durand, Schœnewerk & C^{ie}, Brandus & C^{ie}, Choudens & Fils, E. & A. Girod, Hamelle, Richault & C^{ie}.' Later, in 1897, A. Durand et Fils issued a general and thematic catalogue incorporating the composer's published works to that date. The opus number, title, medium, author of the text (if any), dedicatee, date of composition, date of publication, list of performing materials and arrangements of the work, sometimes the name of the arranger, the price of the various versions, the publisher (if other than Durand), and the musical incipit were included. Compositions without opus numbers were arranged by genre, alphabetically within each section. A revised edition appeared in 1908. Writing on 2 January 1908 from Luxor, Saint-Saëns expressed his misgivings to his publisher Jacques Durand (1865–1928): 'Le nouveau catalogue est très beau, mais quel dommage que pour les œuvres sans numéro d'œuvre on n'ait pas suivi l'ordre chronologique! C'eût été bien plus intéressant. On aurait trouvé l'ordre alphabétique à la table des matières et c'était bien suffisant' (*F Pgm*). Intended primarily for commercial purposes, the Durand catalogues offered no historical data regarding the circumstances of composition, first or later performances, bibliographic description of autograph and manuscript sources, or publication details. Neither catalogue included the unpublished works which were completed and available in fair copy; nor were Saint-Saëns's early creative attempts noted. Compositions such as the *Carnaval des animaux* were completely ignored, in accordance with Saint-Saëns's wishes—the latter ultimately articulated in his will. Although there is evidence that Saint-Saëns did offer *Carnaval* to Durand (see no. 125, Correspondence), only *Le Cygne* was published in his lifetime. Other works such as the Symphony in A major, Symphony in F 'Urbs Roma, and *Spartacus*, though award-winning compositions, remained in manuscript until the later decades of the twentieth century, when the symphonies were published in Paris (Éditions françaises de Musique: Technisonor, 1974), and *Spartacus* in Rome (Boccaccini & Spada Editori s.r.l., 1984). Obviously, since Saint-Saëns continued to compose until his dying day (16 December 1921), many important works did not appear at all in the Durand catalogue.

Saint-Saëns himself recognized the need for a complete catalogue. In a letter to Jacques Durand from Bourbon l'Archambault on 23 June 1918, he requested that a copy of the catalogue, if still available, together with a list of his principal works (with dates) which had appeared since its publication, be sent to the mayor of Lyon:

M^r Herriot, le célèbre maire de Lyon, m'écrit pour me demander une *chronologie de mes œuvres* pour un livre qu'il est en train de faire.

Si mon catalogue thématique n'est pas épuisé je vous serais obligé de lui en offrir un exemplaire, en y ajoutant, avec leur date de publication, les principales œuvres que j'ai écrites depuis que le catalogue a été fait.

Si le catalogue est épuisé, on pourrait lui en faire un *des œuvres principales seulement*. Étudie cette question, cela en vaut la peine; le livre de M^r Herriot ne passera certainement pas inaperçu. (*F Pgm*)

Later, in August 1919 from Saint-Cyr-sur-Morin (Seine-et-Marne), Château de la Brosse-Saint-Ouen, he revealed to Jacques Durand:

Je suis dans une situation fâcheuse!

A Vichy M^r René Lyr m'a demandé pour la publier une liste de mes compositions pour musique de chambre; je n'y ai plus pensé. [. . .]

Le souvenir m'en est revenu comme j'allais partir et j'ai commencé une liste (à grand'peine) mais alors il est arrivé un nouvel accroc; j'ai perdu l'adresse que M^r Lyr m'avait donnée de son séjour en province; impossible de la retrouver!

Calorifère? je veux dire, qu'alors y faire?

Je ne sais plus le titre d'un morceau à 4 mains. [music]

Et le morceau sur les *Pêcheurs de perles* de Bizet? Est-ce une fantaisie, un caprice, etc. je ne sais plus.

—Je suis épouvanté de tout ce que j'ai écrit. Que de crimes, justes dieux! Que de crimes! Heureusement MM. les critiques sont là pour venger la morale outragée. (*F Pgm*)

The present new thematic catalogue refers first to the primary sources and documents—autographs, manuscripts, letters, as well as original concert programmes, contemporary newspapers and journals, and first editions of the works—and secondly to Jean Bonnerot's notebooks, his annotations in the original Durand catalogue (housed in the Château-Musée, Dieppe), and his biography of Saint-Saëns. Bonnerot (1882–1964), who served as head curator of the Bibliothèque de la Sorbonne and administrator of the libraries of the Université de Paris, was Saint-Saëns's secretary from March 1911 until the composer's death. Charged by Saint-Saëns with organizing and maintaining his records, he was able to write the most authoritative biography of the composer; the work was published by Durand in 1914 and revised and augmented in 1922. René Thorel (1877–1916), faithful family friend and founder of the Cercle national pour le soldat de Paris, according to letters he exchanged with Saint-Saëns, also collected articles, diverse printed materials, and various memorabilia for the composer, and wrote about his work.

LOCATION OF SOURCES

Today the main repository of Saint-Saëns's autographs is the Département de la musique of the Bibliothèque nationale de France. The amalgamation of the libraries of the Paris Conservatoire and Paris Opéra with the Bibliothèque nationale on 30 October 1935 initiated the idea of a specialized music department. On 7 March 1942 the three collections were formally established under the administration of a head curator. After the completion of the Bibliothèque nationale's new music building in 1964 at 2 rue Louvois, the Conservatoire's valuable manuscript resources, which included the Saint-Saëns collection, were united with the music holdings of the Bibliothèque nationale at its new site. Saint-Saëns's bequest to the Conservatoire had consisted of his personal holdings and the manuscripts entrusted to Durand. A group of these manuscripts, though registered in the *carnet du Conservatoire*, was never entered into the library's card catalogue, and it was not until the summer of 1983—when the present thematic catalogue was being compiled—that this cache of over one hun-

dred manuscripts, some unpublished and completely unknown and others deemed lost and untraceable, came to light. (For a complete inventory and further details see 'A Cache of Saint-Saëns Autographs' in *Notes*, 40, March 1984, pp. 487–502.) The new availability of these resurrected documents has greatly enhanced the important body of extant Saint-Saëns autographs.

Influenced by his favourite cousin, Léon Letellier, librarian of the Bibliothèque de Dieppe, Saint-Saëns had originally intended to assign all his manuscripts to the city of Dieppe (the family's place of origin), to which he donated his other possessions after the death of his mother up until his own death. However, his publisher Jacques Durand urged him to will the manuscripts to the Conservatoire de Paris. In the spring of 1921 Saint-Saëns intimated to Durand that he wished to present his manuscripts to him. Durand thanked him but vowed that he would later place them in the Bibliothèque du Conservatoire. At the reading of Saint-Saëns's will, Durand was pleased to learn that the composer had indeed left them all directly to the Conservatoire (see *Quelques souvenirs d'un éditeur de musique*, Paris, 1925, ii. 132–3). The autographs in Durand's possession had served as engravers' models for Saint-Saëns's publications. On 15 February 1917 Saint-Saëns, by nature a collector and preserver, chided Jacques Durand about the engravers' custom of marking up his manuscripts: 'Garde les manuscrits si tu veux mais alors tâche qu'on ne me les salisse pas; car c'est vraiment ennuyeux de voir comment Messieurs les graveurs se conduisent à cet égard' (*F Pgm*). Later, on 11 October 1917, he again complained, this time to Gaston Choissel (partner of Durand): 'C'est vraiment ennuyeux quand on fait de jolis manuscrits comme moi, de les voir revenir non seulement couverts d'annotations grossièrement faites, mais d'une saleté dégoûtante. Ce n'était pas ainsi dans ma jeunesse; ce n'est donc pas indispensable' (*F Pgm*).

Another group of manuscripts, mostly sketches (including melodic jottings and harmonic schemas) and incomplete drafts, derive from the collection of the French musicologist Charles Malherbe (1853–1911) and can easily be identified by the distinctive red stamp bearing his name. Other donors such as Émile Lemoine, Isidor Philipp, André Meyer, and the Institut de Musicologie contributed to the group and augmented its size and significance.

Jean Bonnerot may be credited with the organization and maintenance of the early manuscripts, drafts of musical scores, and unpublished works which Saint-Saëns had retained and which were later sent to the Conservatoire. Other substantial materials are housed at the Château-Musée in Dieppe, where Saint-Saëns's furniture, piano, and memorabilia may also be found. The Paris Bibliothèque de l'Opéra has stored the autographs and performing scores of those operas that had been performed at the Opéra, namely *Ascanio*, *Les Barbares*, *Déjanire*, *Frédégonde*, *Henry VIII*, and *Samson et Dalila*. The voluminous collection of letters that Durand received from Saint-Saëns has been deposited at the Bibliothèque Gustav Mahler in Paris. Libraries and collectors in other parts of the world have also amassed interesting holdings: the Pierpont Morgan Library (New York), the Library of Congress (Washington), Northwestern University Library (Evanston, Ill.), Newberry Library (Chicago), Harry Ransom Humanities Research Centre at the University of Texas (Austin), Harvard University Libraries (Cambridge, Mass.), Stanford University Library (Calif.), Stiftelsen Musikkulturens Främjande (Stockholm), Archives et Bibliothèque du Palais and the Société des bains de mer (Monaco), Bibliothèque royale de Belgique (Brussels), Deutsche Staatsbibliothek (Berlin), and Österreichische Nationalbibliothek (Vienna). All have contributed significantly to this catalogue.

SAINT-SAËNS'S AUTOGRAPHS

Most of the extant autographs of Saint-Saëns had functioned as meticulously prepared copies for his publishers. They generally terminate with the composer's signature 'C. Saint-Saëns', their date of completion, and, occasionally, the place of composition. Rarely did Saint-Saëns preserve sketches and drafts of his work. While most of the drafts of unpublished works belong to juvenilia preserved by Saint-Saëns himself, most of the extant mature sketches for the publications were acquired from the collection of Charles Malherbe (successor to Charles Nutter as archivist-librarian at the Opéra), who obtained them from the composer or purchased them from antiquarian dealers. On 1 January 1898 Malherbe exhorted Saint-Saëns: 'Rapportez-vous quelque admirable concerto! quelque sublime quatuor! et ne brûlez pas toutes les esquisses, pour qu'au retour je retrouve encore quelques feuilles à glaner, et que ma collection ainsi s'enrichisse toujours de nouveaux trésors' (*F Dcm*).

Saint-Saëns responded to Malherbe: 'Je trouve dans mes paperasses ce carnet, souvenir de mon séjour aux Canaries; j'allais le mettre au feu, quand j'ai pensé qu'il pourrait vous être agréable de le mettre dans votre collection d'autographes. C'est pourquoi je vous l'envoie en vous priant de n'y voir autre chose qu'une preuve de la grande amitié que j'ai pour vous et que j'ai si rarement l'occasion de vous prouver' (*F Pn*). As late as 1920 he was still concerned about the deposition of his sketches. On [24] January 1920 he explained to Charles de Galland (mayor of Algiers): 'Je me suis remis à travailler, à tirer un morceau pour piano de l'*Élégie* [. . .] C'est une transformation complète et assez laborieuse. Comme les "jeunes" m'accusent d'improviser ma musique, je vous envoie ma feuille d'esquisses au lieu de la détruire comme à l'ordinaire, vous verrez que l'on m'accuse injustement' (Drouot sale cat., 2 décembre 1982, no. 289).

The period of composition of each work may be established, even when no date appears on the manuscript, with the evidence provided by Saint-Saëns's handwriting and the paper he selected. Before 1850 the hand is still childlike and inexperienced, and the paper often contains watermarks. 'D & C Blauw' with 'HP' in an inverted bell; a crowned coat of arms with 'F S / C' and a fleur-de-lis; 'J Boudret'; 'S.S.V.'; 'A.G.F. Fabriano' are watermarks found in various manuscripts (e.g. *F Pn* MSS 854, 738, 891, and 892), mostly in early pieces, but sometimes in later compositions. A lyre as watermark appears in the choral section of *Marche héroïque*; and 'A ROMANI T' in the manuscripts of *Thème varié* (*F Pn* MS 612) and *Caprice arabe* (*F Pn* MS 589). Between 1850 and 1870 the hand is more developed and the papers generally possess neither watermark nor embossment. From 1865 onwards the 'Lard-Esnault / Paris / 25, rue Feydeau' embossment may be found, occasionally even in its old form as 'Lard / 25 R. Feydeau / Paris' (see no. **195** *Romance* op. 36), and finally, after 1898, in its late emblem 'H. Lard-Esnault / Ed. Bellamy Sr / Paris.' Between 1872 and 1874 the handwriting, very fluent and mature, appears often on paper embossed by 'E Levailant / 3 Rue Papillon / Paris' (see Vol. II: *The Dramatic Works, Princesse Jaune*; Vol. I, no. **170** *Phaéton*; no. **193** *Concerto* op. 33). Other embossments include 'Enoch / Paris / London' (see no. **122** *Septuor* op. 65; no. **175** *Une Nuit à Lisbonne* op. 63; no. **174** *Jota aragonese* op. 64); 'P. Colin / Nîmes-Montpellier' (see no. **48** *Valse nonchalante* op. 110); 'Tachet / Alger' (see no. **135** *Sonate* op. 123); 'A. Guérin' (see no. **150** *Pas redoublé* op. 86); 'Vincent Montgolfier à / Tour-Clermont Isère' (see Vol. II: *The Dramatic Works, La Foi*); 'J. Noiriel / Strasbourg' (see no. **34** *Menuet et valse* op. 56); and papers of 'B.H.' with their coat-of-arms and format number (see no. **181** *Ouverture de fête* op. 133). As Saint-Saëns travelled extensively in Europe, North Africa,

North and South America, and even Asia, some compositions were written in unexpected locations. The paper helps to confirm the date and locate the place of creation of the particular composition.

Saint-Saëns habitually selected a specific brand of ink for his scores, but when the formula changed, he turned to Stephens ink. On 10 January 1901, from Bône, he requested a supply of ink from Durand: 'Je vous serais bien obligé de me faire envoyer par colis postal une petite bouteille d'encre Stephens, blue black; depuis qu'on a dénaturé et gâté la merveilleuse encre de la petite verte, celle-là est la seule qui me convienne pour mes partitions' (*F Pgm*). Rarely did he use graphite pencil or unusual pen or pencil colours. He reserved blue and red for additions and corrections to his notation, expression marks, tempo indications, phrasing, and articulation. Little designs and drawings may sometimes be discerned within the manuscript.

Saint-Saëns generally drew clefs only at the top of the page. ♯ indicates exact repetition of the preceding bar. Repeated passages are often signalled by means of letters or numbers within corresponding blank bars, while repeated chords often contain stems only, omitting the note heads.

By his own admission in his essay 'Souvenirs d'enfance' in *École buissonnière* (Paris: Lafitte, 1913), Saint-Saëns composed his music by writing it directly on paper without working it through on the piano. Reporting to Durand from Alexandria on 20 January 1902, he provides further intimations of his compositional procedures: 'et je travaille très-lentement ce qui est une volupté; je refais, je recommence, je tâtonne, je brouillonne. Beethoven faisait ainsi et ne l'en trouvait pas mal; je ne suis pas plus grand seigneur que lui, oh non! [. . .] C'est égal, je regrette le temps où j'écrivais des partitions d'orchestre sans *une note* de brouillon! Mais je n'ai plus de mémoire, je suis forcé de faire comme tout le monde. Je n'en suis pas arrivé encore à me servir d'un piano pour travailler, mais cela viendra, avec le temps . . . [ellipsis by Saint-Saëns] en attendant, je n'ai pu encore entendre une seule note de ce que j'ai fait pour *Parysatis*, je ne suis pas encore tout-à-fait ramolli' (*F Pgm*). Saint-Saëns preferred seclusion and tranquillity to accomplish his tasks. On 13 February 1916, from rue de Courcelles 83^{bis}, he explained to Gabriel Marie: 'Quand j'ai un travail urgent, je me réfugie dès le matin dans un hôtel du voisinage et ne suis chez moi que de cinq à sept' (*F Pn*).

Saint-Saëns employed few copyists other than his mother, who assisted him in his early years, and proofed and edited his own scores. He recognized the high quality of his own musical handwriting. On 12 February 1901, writing from Bône, he jested with Durand in a self-deprecating manner about his score for *Les Barbares*: 'Ma partition est d'une calligraphie superbe; à défaut d'autres qualités elle aura toujours celle-là' (*F Pgm*). When Saint-Saëns first presented his manuscript for *Henry VIII* to the Opéra, everyone assumed that the neat, precise hand belonged to a copyist, despite the composer's assertions. It was only when he produced instant modifications to the score that the incredulous administration realized their error. A testimonial signed by an official of the Bibliothèque de l'Opéra has been affixed to the score recounting the incident. Occasionally, when Saint-Saëns required extra parts for his scores, he commissioned Schnéklüd, rue des Abbesses 13, to copy them.

Throughout his life Saint-Saëns pointed out errors in the printed scores whenever he detected them, and in his letters to his friend Durand he suggested changes and improvements. Most of the keyboard arrangements of his works were written by Saint-Saëns himself. Unless another name is indicated, it may be assumed that Saint-Saëns arranged or

transcribed his own work. However, numerous friends and colleagues also aided him in this task. Philippe Bellenot, Georges Bizet, Georges Bull, Gaston Choisnel, Claude Debussy, Léon Delahaye, Louis Diémer, Paul Dukas, Auguste Durand, Jacques Durand, Gabriel Fauré, Eugène Gigout, Alexandre Guilmant, Ernest Guiraud, Joseph Leybach, Franz Liszt, Charles Malherbe, Georges Marty, André Messenger, Olivier Métra, Albert Périllhou, Isidor Philipp, Théodore Ritter, Léon Roques (chief corrector at Durand), Gabriel Sizes, Louis Soumis, and Francis Thomé provided arrangements at various times. (See Appendix F for a complete list of transcribers.)

SAINT-SAËNS'S PUBLISHERS

At the beginning of his career, Saint-Saëns submitted the manuscripts of his own compositions to many different publishers—Richault, Hartmann, G. Brandus & S. Dufour, Girod, Flaxland, Maho, Maeyens-Couvreur, Lecocq, Choudens, among others in Paris, and Bote & Bock (for *König Harald Harfagar*) in Berlin—and his transcriptions of other composers' works to an even greater variety of *éditeurs*. After 1875 Durand et Compagnie emerged as the principal publisher of his works. Marie-Auguste Massacrié-Durand (1830–1909), founder of this publishing house, was not only Saint-Saëns's editor but also an intimate friend who devoted himself to propagating the composer's works and to dealing with Saint-Saëns's financial affairs and concert tours. Both men had attended the organ class of François Benoist at the Paris Conservatoire. On 30 December 1869 Durand, by that stage a composer and also organist at Saint-Ambroise, Sainte-Geneviève, Saint-Roch, and Saint-Vincent de Paul, established with Léon-Louis Schœnewerk and six other associates the firm of Durand Schœnewerk et Compagnie to publish and sell music. The new company bought the catalogue and premises of the music publisher Alexandre Flaxland (formerly Martin), originally founded in 1847 at 4 Place de la Madeleine, Paris. In 1885 the firm went into liquidation but was subsequently re-established as Durand Schœnewerk, with Auguste Durand and his son Jacques joining Schœnewerk for five more years. With the expiry of the latter agreement Schœnewerk departed, and on 20 November 1891 Auguste and Jacques Durand founded a new company under the name A. Durand et Fils. After Auguste's death on 23 December 1909, the firm was once again reconstituted as Durand et Compagnie, with Jacques Durand and his cousin Gaston Choisnel (d. 1921) as directors. Another cousin, René Dommange, joined them on 23 April 1921.

The orchestral version of no. **168** *Marche héroïque* op. 34, written and published in 1871, was the first of Saint-Saëns's compositions to be submitted directly to Durand. On 22 February 1875 a contract was concluded between Durand Schœnewerk et Compagnie and Saint-Saëns in which the composer committed himself to offering the firm all his works with property rights for all countries for a period of five years. In 1880 the contract was renewed for another ten years, Saint-Saëns retaining his rights for England only. After this agreement Saint-Saëns's compositions were published almost exclusively by Durand and usually within the year they were written.

To consolidate his position as Saint-Saëns's chief publisher, Durand entered into negotiations to acquire his earlier works owned by Lecocq, Hartmann, and Richault. Durand's predecessor, the old firm of Flaxland, had already printed some of Saint-Saëns's work. An agreement was completed with Hartmann on 22 October 1874, with Lecocq on 30 October 1879, and with Richault on 11 April 1885. Publishers Hamelle (formerly J. Maho), Fromont

(formerly E. Girod), and Choudens have retained the compositions accorded them. In another contract between Durand and Saint-Saëns, dated 6 March 1889, Saint-Saëns ceded all his property rights for all countries. It was understood that for each work Saint-Saëns himself would set the price; if Durand found the latter unacceptable, the composer would be free to place the work elsewhere. In recognition of the moderate prices requested by Saint-Saëns and the honour he had bestowed on his publisher, Durand guaranteed him an annual income of 4,000 francs for life. According to a spokesman for the company, for fifty-two years ‘la production et la diffusion des chefs-d’œuvre de Saint-Saëns ont constitué une part extrêmement importante des activités éditoriales d’Auguste et de Jacques Durand qui, avec autant d’affection que d’admiration, ont ainsi contribué au rayonnement de l’un des plus grands maîtres de la musique française’ (1869/1969 *Livre du centenaire des Éditions Durand & C^{ie}*, 1969, p. 44).

Most of Saint-Saëns’s compositions appeared in a single edition during his lifetime and were reissued, as necessary, with some change in one or more of the following: the publishers’ imprint, the price, the number of arrangements and transcriptions, and foreign agents. Normally Saint-Saëns ceded to Durand all rights for all countries except in special instances. Several works were published posthumously: *Carnaval des animaux* (no. 125), *Spartacus* (no. 166), Symphony in F ‘Urbs Roma’ (no. 163), Symphony in A major (no. 159), Quartet in E major (no. 107), and two early pieces written in childhood—Berceuse (no. 8) and Largo (no. 16). All except *Carnaval* were issued by new publishers.

The extensive correspondence between Saint-Saëns and the Durands attests to their mutual affection and admiration. To Auguste and Jacques Durand (and occasionally even to their wives) Saint-Saëns confided his current hopes and future plans. He amply described and vigorously reacted to the places he visited, the various persons he encountered, the music and performers he heard, and the concerts he played. He discussed all aspects of the music he was creating and sometimes the problems he was experiencing, including the state of his health. Occasionally he chided Durand for not promoting his works sufficiently. In a letter dated 4 December 1878 from Brussels he intimated to Durand: ‘Après tout, soyez profondément convaincu que j’aime cent fois mieux vous avoir pour éditeur et pour ami que tel ou tel qui peut-être m’aurait fait réussir’ (*F Pgm*). Later, on 22 May 1879 from Mainz, he again expressed his appreciation to Durand: ‘C’est quelque chose d’avoir pour éditeurs des gens dont l’honorabilité est au dessus de tout soupçon’ (*F Pgm*).

THE SAINT-SAËNS CORRESPONDENCE

The correspondence of Saint-Saëns remains largely unpublished. Its general inaccessibility made imperative the decision to include relevant letters in each entry of this catalogue. As the composer, at the height of his career, received and responded to more than twenty-five letters daily, his correspondence to publishers, friends, and colleagues illuminates and documents his creative process. The 20,000 letters received by Saint-Saëns and stored at the Château-Musée, Dieppe, the 3,000 letters written by Saint-Saëns to the Durands deposited at the Bibliothèque Gustav Mahler, Paris, together with the many thousands of letters in libraries and private collections throughout the world, provide some indication of the magnitude and importance of the task of consulting all available correspondence for the selection of appropriate quotations for this catalogue.

Saint-Saëns himself best summed up his personal contribution to the history of music. From Bône, on 23 February 1901, he wrote to Durand: 'J'ai réalisé le rêve insensé de ma jeunesse, j'ai atteint mon but; j'ai assez vécu pour laisser des œuvres qui ont la chance de vivre, on ne pourra pas écrire l'histoire de la musique de ce temps sans les mentionner au moins! Je m'endormirai avec la conscience d'avoir bien rempli ma journée. Il ne faut pas être ingrat envers la destinée' (*F Pgm*).

The Catalogue Entry

ENTRY The entries in Volume I are presented in eight parts, in chronological order within each genre. Each entry has been assigned an index number for purposes of identification and cross-reference. For ease of consultation, the number of abbreviations used throughout the catalogue has been kept to a minimum.

Saint-Saëns's earliest attempts at composition are included, even when copied by others. It is informative to recognize these early essays and to note the accrual of his technical skills. The pieces never contain his signature, and are generally not published. However, two of the earliest, composed at the age of six, have been published posthumously, and—exceptionally for this group—publication details are provided.

In Part Seven, 'Transcriptions by Saint-Saëns of Works by Other Composers', entries are first listed alphabetically by composer, and then chronologically within the individual composer's works.

All versions and arrangements by Saint-Saëns of each work generally appear in the same entry. Only arrangements (by Saint-Saëns) with different titles or different opus numbers are presented in a new entry within the appropriate genre.

GENRE The primary version (that by which the work is known today) determines the category to which a work is assigned. *Le Rouet d'Omphale* (no. **169**) was first composed and published as a two-piano work. However, since it is known today principally as a symphonic poem, it has been placed in Part Four, 'Orchestral Music'. Other versions are listed within that entry.

While both versions of *Prière*, op. 158 (no. **143**) and op. 158^{bis} (no. **144**), appear in Part Three, 'Chamber Music', other related works, e.g. Duos op. 8 (no. **110**) and op. 8^{bis} (no. **70**), Suite op. 16 (no. **112**) and op. 16^{bis} (no. **211**), and *Trois Rhapsodies sur des cantiques bretons* op. 7 (no. **87**) and *Rapsodie [sic] bretonne* op. 7^{bis} (no. **177**), have been separated because the original and subsequent versions have distinct opus numbers and fall within different genres.

Cross-references are provided when a work has two equally recognized versions. For three military marches Saint-Saëns wrote short scores and two-piano arrangements. The original military-band versions of the works, though conceived by Saint-Saëns, were supplied by other arrangers. Therefore, although two of these compositions have been placed in the military-band category, cross-references appear in the piano section. For *Marche dédiée aux étudiants d'Alger* op. 163 (no. **65**), the military-band version has been described in the publication as a transcription; accordingly the duet version has been placed with the piano works. Three *Romances* opp. 36 (no. **195**), 37 (no. **192**), and 48 (no. **196**) have been considered concerted music, since orchestral accompaniment has been designated in the title, with 'or piano' placed in parenthesis. Each of the two Allegros (appassionato) opp. 43 (nos. **119**, **194**) and 70 (nos. **37**, **200**) is entered in two categories: works for solo instrument and orchestra (both), and—respectively—chamber music (op. 43) and piano solo (op. 70).

TITLE The standardized title is based on the title of the manuscript and publication (generally identical) together with its opus number. If the work is unpublished, the title of the manuscript or, lacking that, the tempo indication is used. In addition, for the purpose of

identification, every generic title is followed by its key. Where title and tempo indication are non-existent, the author of this catalogue has supplied the title (in square brackets) and also the key (in parentheses).

INCIPIT The musical text is taken from the manuscript and first edition of the work (no discrepancy between the two). Where the music has remained unpublished, the autograph has been used. Sufficient bars are presented to give the basic idea of the composition. Instrumentation is indicated for chamber and orchestral works. In concerted works, an attempt has been made to cite the solo instrument in the incipit. Saint-Saëns's tempo indications are included. The incipits are written on double, triple, or quadruple staves, sometimes in short score, as required to express the music.

The total number of bars in each composition (or movement) is given beneath the incipit. Repetitions indicated by symbols or *prima volta* are not counted in the total number of bars.

COMPOSITION The place of composition (if known) and the date of completion are stated. Where possible, the period during which the composition was created has also been included. The following have been used to establish the date: the autograph manuscript, Saint-Saëns's correspondence, the biography of Saint-Saëns by Jean Bonnerot (the composer's secretary), Bonnerot's Notes, and the Durand Catalogue (1907). Where these sources provide no date, the dates of publication, copyright, and the *dépôt légal* have been considered. The occasion for which the work was written or special circumstances concerning its composition are revealed.

DEDICATION A diplomatic transcription of the dedication as it appears on the publication is presented. Where the composition remains unpublished, the dedication has been copied from the autograph or manuscript. In most cases the dedicatee's birth and death dates are provided, and his or her achievements and relationship to Saint-Saëns briefly explored. If no dedication exists, the category is omitted.

INSTRUMENTATION The principal version, i.e. the version for which the composition is known today, determines the list of instruments.

OTHER VERSION(S) Where such versions exist, they normally constitute a sub-category within Autograph(s) (see next). They precede Autograph(s) as a separate category only when they are equally significant or predate the principal version.

AUTOGRAPH(S) Unless stated otherwise, the autograph is written in ink. The order of presentation of autographs ranges from the most complete manuscript—generally the printer's copy—to preliminary draft, to the most tentative copy—generally incomplete sketches. For example, the autographs of a concerto are listed in the following order: orchestral version, piano version, and sketches. The location—country / city, library / archives / collection (generally expressed as a library siglum; see *Abbreviations*), and call number—and the version of the work are supplied for each autograph. Included in the description are the following: diplomatic reproduction of the title page, heading, signature, date, and dedication. 'No signature', 'no dedication', 'no date' are generally stated as such, except for compositions before 1850 where signatures and dedications are rare. If the autograph has been written before 1850 it is designated 'complete' or 'incomplete', as required.

The function or purpose of the manuscript is indicated: performance or printer's copy, fair copy, working draft (corrections, alterations, refinements). Information provided by the publisher, such as the plate number, copyright, or special instructions to the engraver, are noted. The number of pages of music is indicated.

A description of the paper follows in the subsequent paragraph: number of folios, format, measurements (average length and width) in cm, number of staves, the collation (number of pages with notation, empty pages), pagination or foliation, the watermark, and the manufacturer's or dealer's embossment or imprint on the paper. The name 'Lard-Esnault', embossed in various forms with and sometimes without a hyphen, has been standardized to include the hyphen. When the vertical measurement is longer than the horizontal, the format is designated 'upright'; when the horizontal is longer than the vertical, it is 'oblong'.

Autographs of Saint-Saëns's own arrangements and transcriptions of his works are treated within the main entries where both the title and opus number of the arrangement or transcription in question remain unchanged. Arranged compositions with new titles, e.g. *Méditation* (from Six Bagatelles op. 3 no. 6), or new opus numbers, e.g. Duos op. 8^{bis}, are assigned separate entries.

A sub-category 'Other versions' may also appear where appropriate (see above).

MANUSCRIPT Copies of the music which are written in a hand other than that of Saint-Saëns and which predate the work's publication are described. The information includes location, shelf number, version, movement, function or purpose, title page, heading, name of copyist, dedication, number of pages, signature (if any), and date. The number and format of the folios, their measurements in cm, number of staves, collation, pagination, embossment, and watermark are also given.

PUBLICATION The publications listed are those that occurred during Saint-Saëns's lifetime, thus presumably bearing the composer's imprimatur. Rarely is a later publication included, except in the case of works of special interest (e.g. arrangements for unusual instruments) and posthumous first editions. Issues of single works from composite editions and collections of works are not described.

The description includes place of publication, name of publisher, version, plate number, and date. For works published by Durand, the plate numbers (which exclude the initials of the Durand corporate name) and dates were obtained from printing records in the Durand Archives. For works issued by other publishers, such details were gained through communication with the company concerned, from their archives, from the copyright date or the date of the dépôt légal, or, finally, from Durand's 1908 Saint-Saëns catalogue. The date of the dépôt légal was obtained from the actual publication deposited at the Bibliothèque nationale de France and from the Durand Archives. Lastly, dates were verified in Anik Devriès and François Lesure's *Dictionnaire des éditeurs de musique français*, vol. II: *De 1820 à 1914* (Genève: Minkoff, 1988). The order followed is chronological.

The title pages of the first editions, in diplomatic transcription (prominent words are capitalized), with their format (*folio* measures c.35 cm or more; *quarto*, c.27 cm), and collation, follow this chronological order. The author has attempted to reproduce title pages as faithfully as possible, despite the inconsistent use of accents in the originals ('Éditeur', however, will always appear with an initial accent).

TRANSCRIPTION(S) The list of transcriptions includes works transcribed by Saint-Saëns and others. Unless a specific movement is named, the complete work is intended. The instrumentation determines the order of presentation: piano solo, piano duet, two pianos, organ; then solo strings, solo woodwinds, solo brass, duos, trios, other ensembles (in order of number of instruments), band, and orchestra. Piano reductions of the orchestral part of works for solo instrument and orchestra have not been included under transcriptions.

The name of the publisher is provided only where it differs from the work's original publisher. As Saint-Saëns was under contract to Durand from 1875 to the end of his life, most of his works were published by Durand. The instrumentation, name of the transcriber (if other than Saint-Saëns), the plate number, and the date of publication are stated for each arrangement.

PREMIÈRE The date of the first performance, concert hall, name of concert society, city (if other than Paris), performer(s), and the source of this information are given.

PERFORMANCE(S) Public performances only are listed, in chronological order. Dates of significant performances during Saint-Saëns's lifetime (the list is selective and inevitably incomplete), place (society, concert hall) and city (if other than Paris), performer(s) and/or conductor (with full names where known), and source of the information are provided. Priority has been given to performances by Saint-Saëns and prominent artists of the era, playing the principal version of the work. Performances outside Paris are included generally when Saint-Saëns himself performed or when the concert proved especially significant.

'P' (listed as a source) refers to the programme of the event found in the performing organization's archives located at the Bibliothèque nationale de France, e.g. Concerts-Colonne, Concerts Lamoureux, Concerts Padeloup, Société des concerts du Conservatoire, Société nationale de musique, La Trompette (the name of the organization is cited as it appears in the original programme or journal). Some programmes are also found in the Durand collection at the Bibliothèque Gustav Mahler, while others have been provided by various libraries and archives throughout the world. In many instances reference is made to the contemporary press and journals, to monographs, letters, Jean Bonnerot's biography of Saint-Saëns, and to other publications. All such information is designed to reflect the dissemination and reception of the individual work.

CORRESPONDENCE Relevant passages, presented in chronological order, are quoted from letters written by or occasionally to Saint-Saëns concerning the composition in question. The date, place, writer (if other than Saint-Saëns), recipient, the quotation/description of contents, and the location of this source (libraries, archives, sales catalogues etc.) are included.

Few corrections have been incorporated; where they occur, they are generally indicated. Underlining in the original correspondence is here represented by italics. Some unusual spellings and variable capitalization persistently used by Saint-Saëns have been retained. Music notation or diagrams by Saint-Saëns within the text are denoted by the words 'music' or 'diagram' in square brackets.

LITERATURE References to significant bibliography dealing with the specific work in question are presented in this category. Citations include author, title of book, monograph, or article, and page numbers (where applicable).

NOTE Self-borrowing and other facts of special importance outside the subject of the other categories are treated here.