

Conference 'Saint-Saëns Across Borders'

Royal Northern College of Music, 3–5 February 2022



C. Saint-Saëns

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Conference Zoom link for ALL Zoom sessions:

<https://rncm.zoom.us/j/5620326391?pwd=OUdsVWd4OFZJSFJTLzc0ZGN3M0NDQT09>

Thursday, 3 February 2022

8.50–10.50 Watch papers for Sessions 1 & 2 – or watch in own time if more convenient
[See list of session links]

10.50 Welcome: Barbara Kelly (RNCM), Denis Herlin (CNRS, RNCM) and Clair Rowden (Cardiff University)

11.00–11.45 Paper session 1, Lecture Theatre: *La Princesse jaune* Chair: Clair Rowden

DISCUSSION ON ZOOM

Mitsaya Nakanishi (Japan), Saint-Saëns et des Expositions Japonaise à Londres

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

Zélie Jouenne (Wissenschaftliche Mitarbeiterin Institut für Musik und Musikwissenschaft TU Dortmund), *La Princesse Jaune* de Camille Saint-Saëns : Reflet du Japonisme en France

12.00–12.30 Paper session 2, Lecture Theatre: Saint-Saëns Sources Chair: Denis Herlin

DISCUSSION ON ZOOM

Marie-Gabrielle Soret (BnF, Paris), Saint-Saëns Sources in Perspective

Pierre Ickowicz (Musée de Dieppe), The Musée CSS in Dieppe, a transnational life in memories

12.30–1.15pm Lunch

13.15–14.00 Lunchtime concert, Concert Hall, RNCM (Live streamed)

Livestream link: <https://youtu.be/Zh9MDYIH1ok> [Do not share this link.]

14.10–15.40 Lecture recitals 1&2, Carole Nash Recital Hall Chair: Adam Swayne

Livestream link: <https://youtu.be/p4f2MLcafAY>

Geoffrey Burleson (Princeton, Hunter College, CUNY), Camille Saint-Saëns in Egypt and Algeria: Distilling Colour & Theme in the *Africa Fantasy*

Roy Howat (RAM, RCS) and Peter Skærved Sheppard (RAM), Saint-Saëns in San Francisco

15.40 Afternoon tea/coffee

16.00–16.45 Watch papers for session 3 – or watch in own time if more convenient

[See list of session links]

16.45–17.15 Paper session 3, Lecture Theatre: Ethnology

Chair: Caroline Rae

DISCUSSION ON ZOOM

Damjan Rakonjac (UCLA), The Patron Saint of French Heritage Cinema, or Camille in Indochine

Jann Pasler (University of California, San Diego), Reading Against the Grain in Colonial Algeria: Camille Saint-Saëns and Mahieddine Bachtarzi in dialogue

17.30–18.30 Roundtable, Lecture Theatre: Saint-Saëns in Britain Chair: Barbara Kelly

JOIN ON ZOOM

Barbara Kelly (RNCM), Clair Rowden (University of Cardiff), Geoff Thomason (RNCM), David Horne (RNCM)

Evening Watch papers for sessions 4 – or watch in own time if more convenient

[See list of session links]

Friday, 4 February 2022

9.00–11.00 Watch papers for sessions 5 & 6 – or watch in own time if more convenient

[See list of session links]

11.00–11.15 Morning tea/coffee

11.15–12.00 Lecture recital 3, Lecture Theatre

Chair: Maria Stratigou

JOIN ON ZOOM

Kelsey K. Rogers and Brent Rogers, Saint-Saëns' Melodies

12.00–13.00 Lunch

13.00–13.45 Paper session 4, Lecture Theatre: Reception

Chair: Emma Kavanagh

DISCUSSION ON ZOOM

Nicholas Attfield (University of Birmingham), 'Sobriety – but in a good sense': Saint-Saëns, Jacques Handschin, and the New Music of the 1930s

Thomas Schmidt (University of Manchester), *Cosmopolitan Classicism in Camille Saint-Saëns' Chamber Music*

Megan Sarno (University of Texas at Arlington), *Saint-Saëns's 'L'art pour l'art' as 'Art for All'*

13.45–14.15 Paper session 5, Lecture Theatre: Texts and Genres Chair: Clair Rowden

DISCUSSION ON ZOOM

Brent Rogers (Dickinson State University), *Le Feu celeste*, Op. 115

Christina M. Stahl (Technische Universität Dortmund), *By the Rivers of Babylon*, Un Motet anglais inconnu de Saint-Saëns (Lecture Theatre)

14.15–15.00 Afternoon tea/coffee

15.00–16.00 Session 6, Lecture Theatre: The Americas Chair: Sylvia Kahan

DISCUSSION ON ZOOM

Fernanda Munoz-Salazar (University of Southampton), *Fighting Wagnerism: Melesio Morales's Translation of Saint-Saëns' Introduction of *Harmony et Mélodie**

Marcelo Campos Hazan (University of South Carolina), *Saint-Saëns in Rio de Janeiro, 1899*

David Cranmer (Universidade Nova de Lisboa), *Reception in Brazil*

Sabina Teller Ratner (Université de Montréal), *Saint-Saëns in America*

16.05 Introduction to the keynote lecture: Professor Linda Merrick (Principal, RNCM)

16.15–17.30 Live Keynote, Lecture Theatre

JOIN ON ZOOM or livestream: <https://youtu.be/IEfDuucipyE>

Michael Stegemann (Technische Universität Dortmund), *Looking for Saint-Saëns – In Search of a Lost Modernist*

18.00–18.50 Live Pre-concert Panel, Carole Nash Recital Room: *Saint-Saëns Today*

James Murphy (Royal Philharmonic Society), Anna Lapwood, David Horne (RNCM) and Leanne Langley (RPS)

Livestream link: <https://youtu.be/rWVlyOMApLA>

19.30–21.00 RNCM Concert, Concert Hall

<https://www.rncm.ac.uk/performance/rncm-symphony-orchestra-anu-tali/>

Livestream link: https://youtu.be/X0mEg9Gny_c [This is a private link and must not be shared for copyright reasons.]

Saturday 5 February 2022

LIVE SESSION IN RNCM CONCERT HALL

10.30–12.30 Piano Masterclass with Geoffrey Burlison (Princeton, Hunter College, CUNY)
and students of the RNCM and JRNCM (RNCM Concert Hall)

Ellie Tang (JRNCM)	<i>Les Cloches du Soir</i> op. 85
Kee Kiam Soh (JRNCM)	Bagatelle no 1 op.3
Nicole Jessop (JRNCM)	Mazurka in G minor Op 21
Michael Shiu (RNCM)	<i>Valse nonchalante</i> Op.110
Dr Maria Stratigou (RNCM)	<i>Étude en forme de Valse</i> Op.52 No. 6
Geoffrey Burlison	<i>Album</i> , Op. 72: 1 Prelude, 2 Carillon, 5 Finale

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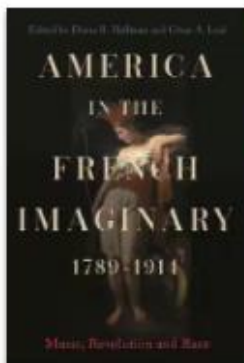
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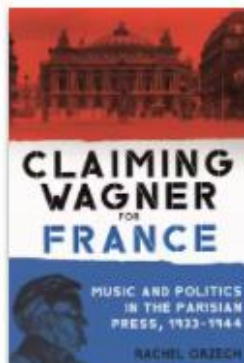
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Michael Middeke, our Boydell Press editorial director for music, looks forward to discussing new proposals from prospective authors. If you would like to meet with Michael, please email him at mmiddeke@boydell.co.uk to schedule a time.

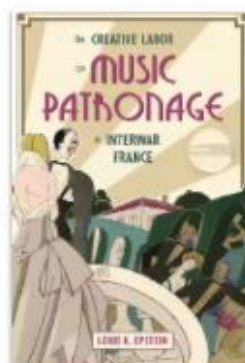
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Edited by Diana R. Hallman and César A. Leal



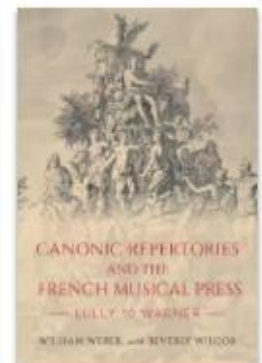
Claiming Wagner for France
by Rachel Orzech



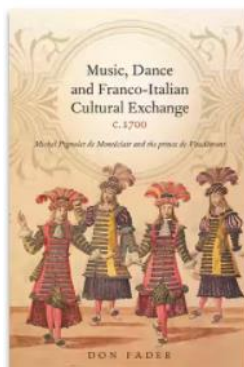
The Creative Labor of Music Patronage in Interwar France
by Louis K. Epstein



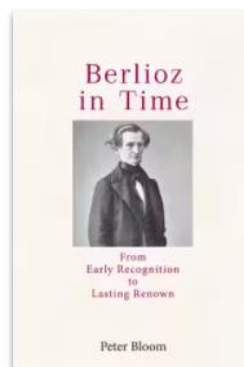
Emma and Claude Debussy
by Gillian Opstad



Canon Repertoires and the French Musical Press
by William Weber



Music, Dance and Franco-Italian Cultural Exchange, c.1700
by Don Fader



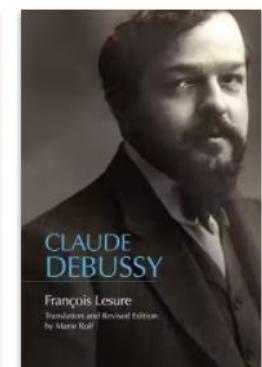
Berlioz in Time
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Music, Pantomime and Freedom in Enlightenment France
by Hedy Law



Coquettes, Wives, and Widows
by Marcie Ray



Claude Debussy
by François Lesure
Translated by Marie Rolf

<https://boydellandbrewer.com/rncm-saint-saens-across-borders-2022/>

ABSTRACTS

Mitsaya Nakanishi (Japan), Saint-Saëns et des Expositions Japonaise à Londres

Saint-Saëns a visité Londres fréquemment au cours de sa vie, et son séjour à Londres a une étroite relation avec le japonisme de Saint-Saëns. Les exemples représentatifs sont « Japanese Village » et l'Exposition anglo-japonaise.

En 1886, la composition de la Symphonie no. 3 « avec l'orgue » et sa création à Londres constituent des événements importants dans la vie créatrice de Saint-Saëns, mais la rencontre avec le Japon lors de ce voyage a aussi une signification très importante pour évoquer son intérêt pour le Japon. Pendant son séjour à Londres, une exposition intitulée « Japanese Village » a été organisée par Frederik Blekman, dit Tannaker Buhicrosan. Lors de celle-ci, les Japonais ont construit un village et vécu dans des maisons japonaises, en recréant le mode de vie et en montrant le savoir-faire artisanal. Rappelons par ailleurs que l'opérette *The Mikado* de William S. Gilbert et Arthur Sullivan faisait fureur au même moment. C'est Sullivan qui a dirigé la Symphonie no 3 de Saint-Saëns lors de sa création. Selon toute vraisemblance, il est très probable que Saint-Saëns a visité « Japanese Village » et le Théâtre Savoy où *The Mikado* était représenté.

Ensuite, en 1910, pendant ses séjours londoniens pour jouer tous les concertos pour piano de Mozart comme soliste, Saint-Saëns visita plusieurs fois l'Exposition anglo-japonaise et déclara dans plusieurs lettres à Charles Lecocq qu'il était passionné par l'art japonais. Ce japonisant a été particulièrement impressionné par l'effet de simplicité d'un paysage réduit à quelques lignes. Il est possible que cette sympathie pour la culture japonaise résonne avec son état d'âme sobre de vieil homme, conduisant à l'écriture simple et linéaire de ses dernières années de la vie, représentée par *Six études pour la main gauche* op. 135 (1912) écrites parallèlement avec un conte en vers sur le Japon, intitulé « Miroir », qui sera publié dans *Le Livre d'or des légendes françaises et étrangères* (1912-1913). En raison du nombre limité des notes interprétées par la seule main gauche, ces études pourraient être un témoignage de l'influence de la culture japonaise incorporée dans l'écriture musicale de Saint-Saëns.

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

À la fin de la guerre franco-prussienne et de l'expérience de la Commune, l'Opéra-Comique est confié à la gestion du librettiste Leuven et du plus jeune impresario Camille Du Locle. Or ce dernier souhaitait « trouver une nouvelle voie, afin de rediriger un genre vieilli [celui de l'opéra-comique] vers un idéal dans lequel rêverie, poésie extatique et éléments symphoniques auraient une large part. »

C'est donc grâce à lui que des compositeurs, tels Bizet, Paladilhe, Saint-Saëns ou Massenet, sont engagés à l'Opéra-Comique. Une première tentative, dans la voie de ce renouvellement, fut accomplie en 1872, lors de la réouverture officielle du théâtre, occasion dans laquelle quatre créations virent le jour, *Fantasio* d'Offenbach, *Le Passant* d'Émile Paladilhe, *Djamileh* de Georges Bizet et *La Princesse jaune* de Camille Saint-Saëns, toutes – à l'exception du premier – dans la forme courte du spectacle en un acte.

Présentée pour la première fois sur la scène de l'Opéra-Comique le 12 juin 1872, *La Princesse jaune* ouvre le catalogue lyrique de Saint-Saëns, sur un livret de Louis Gallet. Le sujet pour la nouvelle création marque les débuts du japonisme dans l'opéra français : l'action se déroule, en effet, aux Pays-Bas, mais relate la passion du jeune peintre Kornelis pour le Japon et sa culture. Le japonisme semble influencer la musique de Saint-Saëns, à partir de la première ariette, « Outsou Semi si Kamini », sur un texte entièrement inventé. La question semble toutefois plus difficile à cerner : la preuve en est peut-être fournie par le fait que les débuts de *La Princesse* coïncident, au cours de la même soirée, avec ceux de *Djamileh* de Georges Bizet, d'après un « conte oriental » de Paul de Musset daté de 1833. L'orientalisme de ces deux ouvrages passe par conséquent par la dimension du rêve, par l'exaltation de la dimension onirique – suscitée par l'opium – que l'on retrouvera aussi, dans le répertoire de la danse, dans le dernier acte de *La Bayadère* de Marius Petipa et Ludwig Minkus. Bien avant la publication du « Japon Artistique » et l'inauguration de la galerie « Art Nouveau », sous les auspices du marchand d'art et mécène Siegfried Bing, le rôle et l'importance de la première vague de l'orientalisme en France sera étudié – plus que sur le plan des découvertes géographiques et culturelles – à la lumière des écrits poétiques et des créations des arts plastiques consacrés à la recherche d'un « ailleurs » tout simplement imaginé, inventé, rêvé, parfois grâce à la consommation de drogues. Les fantaisies de Kornelis s'associent ainsi à un courant qui remonte aux *Orientales* de Victor Hugo ou aux voyages – et aux dessins – des frères Goncourt : l'air de Léna de *La Princesse Jaune*, « Je faisais un rêve insensé », apparaît ainsi comme une filiation du « laisse-moi rêver » proclamé par Musset et mis en musique par Bizet, première annonce d'une fin de siècle qui préfère s'éloigner de la réalité vers d'autres dimensions.

Zélie Jouenne (Wissenschaftliche Mitarbeiterin Institut für Musik und Musikwissenschaft TU Dortmund), *La Princesse Jaune* de Camille Saint-Saëns : Reflet du Japonisme en France

Né en 1835 et mort en 1921, Camille Saint-Saëns est autant spectateur qu'acteur des changements musicaux qui interviennent en France et en Europe pendant la seconde moitié du XIXe siècle ainsi que durant le début du XXe siècle. Durant le Second Empire se développe le régime colonialiste, ce qui ravive l'intérêt déjà prononcé du peuple français pour l'exotisme. Celui-ci se concentre en premier lieu sur les pays d'Afrique du Nord colonisés et sur l'Orient. C'est dans les années 1850 qu'un nouveau tournant est observé suite à l'ouverture économique du Japon en 1853.

L'intérêt pour le pays et ses habitants gagne la population française à tel point qu'un terme sera inventé par le collectionneur Philippe Burty en 1872 : le Japonisme est né.

C'est cette même année qu'est créé l'opéra en un acte *La Princesse Jaune* de Saint-Saëns à l'Opéra-Comique, une œuvre tout sauf anodine pour le compositeur qui rêve d'écrire pour la scène. Rien n'est laissé au hasard dans cette composition dans laquelle Saint-Saëns décide de mettre toutes les chances de son côté pour parvenir au succès tant attendu. Autant le choix du sujet que sa mise en exécution sont révélateurs de l'ambiance parisienne de l'époque ainsi que du regard que porte Saint-Saëns sur ses contemporains : Kornélis et Léna, les deux seuls personnages de l'opéra, sont les caricatures d'une société qui se contente de collectionner l'exotisme de manière superficielle. Bien que l'opéra n'ait connu qu'un accueil mitigé lors de sa création, Saint-Saëns se présente avec *La Princesse Jaune* en précurseur du mouvement musical japoniste qui atteindra son apogée en 1904 avec la création de *Madame Butterfly* de Giacomo Puccini. Mais c'est surtout la critique intelligente et pertinente du compositeur qui rend cette œuvre si particulière et si intéressante et qui sera l'objet de ma communication.

Marie-Gabrielle Soret (BnF, Paris), Saint-Saëns sources in perspective

Cette année du centenaire est l'occasion de faire le point sur les sources et gisements documentaires permettant d'étudier en détail la vie et l'œuvre de Camille Saint-Saëns.

Où les sources sont-elles localisées? Quels sont leurs contours, leur état de traitement et leur accessibilité? Quels sont les noyaux d'origine constitués par Saint-Saëns lui-même; et les fonds et collections «satellites» qui sont venus s'y ajouter? Comment ces sources sont-elles complémentaires ou s'imbriquent-elles les unes dans les autres? Voici quelques-unes des questions auxquelles nous souhaitons apporter des éléments de recherche.

C'est aussi l'occasion de faire un point d'étapes sur plusieurs projets de valorisation (numérisation, publication, expositions) qui ont été mis en œuvre depuis longtemps déjà, à la fois pour anticiper les manifestations de cette année du centenaire et pour «nourrir» les recherches en cours dont certains programmes sont envisagés sur le long terme.

De nombreuses pistes restent encore à explorer, notamment pour tout ce qui concerne la réception de l'œuvre de Saint-Saëns à l'étranger. Ce colloque contribuera très certainement à mettre en lumière d'autres sources encore inconnues à ce jour.

Pierre Ickowicz (Musée de Dieppe), The Musée Camille Saint-Saëns in Dieppe, a transnational life in memories

Open in 1890, when the composer was alive, the Musée Saint-Saëns houses more than 3000 items, illustrating the rich life of the composer. His personal belongings, family furniture, souvenirs from his trips around the world, gifts from his friends and colleagues, were eventually sent to enrich the existing museum. Together with his personal library, which is kept in Dieppe public library, it includes the archives and a correspondence of 13,000 letters, and precious files about his works and trips and diplomas.

Geoffrey Burleson (Princeton, Hunter College, CUNY), 'Camille Saint-Saëns in Egypt and Algeria: Distilling Colour & Theme in the *Africa Fantasy*'

Camille Saint-Saëns is often perceived as initially quite innovative, but ultimately conservative, as his style did not evolve towards approaches that would be deemed representative of new currents in *fin-de-siècle* and early 20th-century music. However, Saint-Saëns employed a cutting-edge harmonic and textural palette as late as the 1890s, particularly in works catalysed by frequent trips to Egypt and Algeria. One of the most emblematic works in this category is *Africa, Fantasie pour piano et orchestra*, written in Cadiz and Cairo between 1889 and 1891.

Saint-Saëns's *Africa* teems with thematic material emanating from Algeria and Egypt, with an apotheosis built from *Salam al-Bey*, then the Tunisian national anthem. Use of the 'Algerian scale' abounds, in ingenious and intricate ways, in conjunction with late Romantic/chromatic harmony. Cadenzas include melismatic gestures meant to evoke specific instruments and idioms.

Other works that centrally incorporate influences from North African sources include the solo piano piece *Souvenir d'Ismailia*, and the Fifth Piano Concerto. The latter was composed in Luxor and includes Javanese as well as Egyptian influences. The 2nd movement exploits many ingenious colouristic effects, including cadenza passages featuring 'ghost overtones' (my label), wherein a principal melodic line marked mezzo-forte is accompanied by parallel perfect 5ths and major 10ths played at an almost imperceptible dynamic, and telescoped an additional octave above the principal line.

This lecture-recital will advance a case for a very distinctive approach that Saint-Saëns took with incorporating non-European elements in his North African-themed compositions, even within the fairly copious genre of 'exoticism' in 19th-century music. After examining passages, sources of, and influences for material in *Africa*, the Fifth Piano Concerto, and *Souvenir d'Ismailia*, the presentation would conclude with a complete performance of the solo piano version of *Africa*.

Peter Skærved Sheppard (RAM, RNCM) and Roy Howat (RAM, RCS) and, Saint-Saëns in San Francisco

In May 1915, Saint-Saëns arrived in San Francisco, as the French representative at the 'Panama-Pacific International Exposition', where his *Hail California!* would be premiered. Thoroughly entranced by the city and its people, he stayed seven weeks. He was most grateful to the violinist Sir Henry Heyman (1855-1924), who, he wrote, 'bestowed innumerable kindnesses upon me during my time in San Francisco'. Heyman, a student of Ferdinand David in Leipzig, was the founder of the city's Philharmonic Society Orchestra and director of the Arts Association and School of Design. He had been knighted with the order of the Star of Oceania by King Kakalaka of Hawaii. His friends and collaborators over a long career included Max Bruch, the Flonzaley Quartet, Sergei Rachmaninov, Mischa Elman and Martin Marsick, and a number of works were dedicated to him by violinist-composers including Ovide Musin and Hans Sitt.

Composed for Heyman, Saint-Saëns's *Élégie* is a simple work, but characteristically, the composer took great care with its publication upon his return to Paris that summer. This thoroughly French salon violin/piano duo offers an opportunity to explore the expectations and contradictions attendant upon the performance of work by a veteran composer in the midst of a thoroughly modern world. Sandwiched neatly, date wise, between several ground-breaking works for the combination, from Erik Satie's *Choses vues à droite et à gauche* (1914) to the 1917 piano/violin sonatas by Debussy, Elgar and Fauré, it raises thought-provoking questions about the choices and obligations which face performers today.

Works to be performed

Camille Saint-Saëns - *Élégie* op. 143

Erik Satie - *Choses vues à droite et à gauche* – *sans lunettes* (1914)

Julius Röntgen - *Ciaconne* from op. 68 (1921)

Gabriel Fauré - *13th Nocturne* op. 119 (1921)

Damjan Rakonjac (UCLA), The Patron Saint of French Heritage Cinema, or Camille in Indochine

Régis Wargnier's *Indochine* (1992) romanticises French colonialism in Vietnam by deploying an allegory of adoption: Catherine Deneuve stars as a Vietnamese-born colon who raises Camille, an orphaned 'Princes of Annam', on her rubber plantation near Saigon. The *jeune princesse* is eventually sent to the infamous Poulo-Condore (Côn Đảo) island prison colony, but not before a Sino-Vietnamese hát tuồng performing troupe, aiding her flight from French authorities, incorporates her legend into their traditional repertoire as 'la princesse rouge'. The sumptuous, lavishly budgeted

score by Patrick Doyle, who splits his time between the UK and France, frames this classic example of Heritage Film, or *film de patrimoine*, with an orchestral style redolent of late 19th-century French symphonism. In 1895, a real-life Camille spent time in Poulo-Condore (working on an opera) and also made a trip to Saigon's legendary Chinatown, Chợ Lớn, to see a traditional hát tuồng performance, which made a distinct impression on him. Indeed, Saint-Saëns' legacy is emploted in *Indochine* through a complex mélange of musical and biographical allusions. The film adopts the French composer's belated Romanticism, as well as globe-trotting Orientalism, in order to create a universalizing framework that colours its overarching thematization of transcultural exchange during the colonial period. Particularly salient in this regard is the film's knowing nod to Saint-Saëns' early, japoniste orphan's tale, *La Princesse jaune* (1872), within the context of Camille's adoption (as 'la princesse rouge') into the traditional Sino-Vietnamese genre of hát tuồng, a genre translated as 'opera' in French. By bringing into conversation the French reception of hát tuồng and of Saint-Saëns' symphonic nationalism in the late 19th century, my paper will demonstrate the (surprising) ways in which these twinned colonial-era genres become emploted in the musical universalism of Indochine.

Jann Pasler (University of California, San Diego), Reading against the grain in colonial Algeria: Camille Saint-Saëns and Mahieddine Bachtarzi in dialogue

The famous Arab tenor *Mahieddine Bachtarzi* knew Saint-Saëns and his music. Years after taking inspiration from an Algerian 'Touchiat zidane' in *Samson et Dalila's* 'Bacchanale', Saint-Saëns asked the tenor to perform for him Arabic songs, which he transcribed. Mahieddine's collaborator, Edmond Yafil, later reputedly approached Saint-Saëns to write lyrical adaptations of his multi-volume *Répertoire de musique arabe et maure*, co-edited with Jules Rouanet.

Although these encounters did not lead to musical collaborations, local audiences—not only French and other European settlers, but also Muslims and Jews—were often presented their works as if in dialogue, especially after the composer's death in 1921. Significantly, they appeared in the same spaces, including at the Opéra d'Alger sometimes only days apart, occasionally on the same programmes. Weekly concerts in Algiers' Square de la République featured both the Municipal Orchestra and Mahieddine's ensemble, El Moutribia. Excerpts from *Samson et Dalila* could be heard alongside Mahieddine's performances, sometimes accompanied by this orchestra and sung in French, and El Moutribia's repertoire spanning from humorous scenes to 'antique' Arabic music from the 9th century, 'collected', transcribed, and conducted by Yafil. These musicians' overlapping interests and local ensembles' shared embrace of hybridity should give us pause when we assume strict divisions between colonisers and colonised, especially in Algeria where power was rarely shared. Such concerts suggest bilateral cooperation, whether attempting to bridge differences through music or merely reflect shared tastes. To understand this, we must interrogate the category of the 'oriental' and its role in the possibility of dialogue.

Roundtable: Saint-Saëns in Britain

Barbara Kelly (RNCM), Clair Rowden (University of Cardiff), Geoff Thomason (RNCM), David Horne (RNCM)

This session explores Saint-Saëns's career, impact and legacy in Britain. The composer came to Britain in 1871 to escape the Paris Commune. It was the start of a successful career across the Channel. Kelly considers the composer's network by tracing a sample of the contacts in his British address book. It reveals his interaction with performers, conductors, composers, critics, politicians and royalty, giving an unique insight into his British circle. Thomason focuses on Saint-Saëns' Manchester connections and reputation in a city that was closely connected musically to Europe. Rowden considers the obituaries in the British press in the immediate wake of the composer's death in December 1921. This overview is a means to begin a conversation about his reputation and (potential) legacy in Britain. Fast forwarding a hundred years, Horne discusses the legacy of Saint-Saëns' music from a composer's perspective today.

Kelsey K. Rogers and Brent Rogers, Saint-Saëns' Melodies

Much has been written on the exoticism found in Saint-Saëns's opera *Samson et Dalila*. Very little has been written on the *mélodies* of the composer—with the exception of Annegret Fauser's 'What's in a Song?' (2012)—and with reference to the exotic elements found in Saint-Saëns's *mélodies*, again Fauser's work is the only touch point. In Flynn's (2003) *Guide to Research*, he points out that essentially zero scholarship has been done on the *mélodies* of Camille Saint-Saëns. The time is ripe for further scholarship on Saint-Saëns's *mélodies*.

I propose a study of the exotic elements found in Saint-Saëns's *mélodies*. Specifically, his 'Désir de l'orient' (1871) and his *Mélodies persanes* (1870), written prior to his personal visits to North Africa. I will compare these *mélodies* to 'Lever de soleil sur le Nil' (1898), which was written during a stay in Egypt (Leteuré, 2012). I will identify another *mélodie* which shows influence from his time in North Africa or was composed during his stay there. Using these songs, I will determine whether and how the exotic elements in his *mélodies* change from before and after his personal experience with the locations and cultures in question. From my preliminary research, it appears that little changed in Saint-Saëns's style between the two time periods. It will therefore be my endeavour to determine if the exotic elements found in the composer's *mélodies* are more a reflection of authentic North African musical cultures, or a reflection of Western colonialist views of those cultures.

To begin the presentation, I propose performing 'Désir de l'orient', and one movement of *Mélodies persanes*. After the presentation, I will perform 'Lever de soleil sur le Nil', and the other *mélodie*

written during his time in North Africa, to illustrate my findings regarding the exoticism of Saint-Saëns before and after his travels.

Nicholas Attfield (University of Birmingham), 'Sobriety – but in a good sense': Saint-Saëns, Jacques Handschin, and the New Music of the 1930s

The Cologne music critic Otto Neitzel's biography of Saint-Saëns (1899) is one of the earliest extended accounts of the composer. Building on an interpretation familiar in Saint-Saëns's reception, Neitzel presents his subject as a terse and economical musical craftsman – a composer whom he likens to a maker of porcelain figurines, someone focused on tradition and technique rather than the limitless expression of his own passions, and thus a staunch 'conservative' co-existing alongside the musically 'progressive' likes of Georges Bizet.

This paper considers the subsequent German-language reception of Saint-Saëns, particularly as centred on the biography of the composer by the Swiss musicologist Jacques Handschin (1930). It demonstrates that Handschin, though drawing directly on Neitzel's biographical tropes, also revises them to make Saint-Saëns into a model composer for the new music of the 1930s. For Handschin, Saint-Saëns is a consummate master of 'form': of sobriety, focus, objectivity, and what he calls 'anti-monumentality'. Thus he becomes embedded in an intellectual tradition that encompasses Nietzsche, Busoni, Reger, and the modern Russians on whom Handschin, as a *Russlandschweizer* living in St. Petersburg, was one of the first European commentators. In his 'visual' approach to musical creation, indeed, Saint-Saëns is even likened by Handschin to Stravinsky, elsewhere a most improbable counterpart.

In Handschin's interpretation, Saint-Saëns had turned the German stereotypes of French music on their heads and made them into internationalist virtues: a new and welcome sobriety tailored to the mood of the 1930s. Yet this deliberate intellectual distance from a German aesthetics of feeling, and implicitly from Wagner, also had consequences for Handschin's musicological career. In addition to local polemics with fellow academics in Switzerland (for example, Ernst Kurth), Handschin's advocacy of Saint-Saëns saw his overtures to German scholarly circles fall flat – most of all in Munich after the change of regime in 1933.

Thomas Schmidt (University of Manchester), Cosmopolitan Classicism in Camille Saint-Saëns' Chamber Music

Of all parts of his output, Camille Saint Saëns' chamber music is possibly the one most obviously indebted to historical models; in it, the composer's purported 'classicism' comes to the fore in matters of genre, sequence and form of movements, texture, etc., all the way to more or less explicit

references to composers or works of previous generations. This classicism has triggered further debates around Saint-Saëns' allegiance to national traditions, in terms of an alleged over-indebtedness to Austro-German models which are at odds with his advocacy for French music.

Using the piano chamber music as a point of departure, this paper will argue instead that attempts to locate Saint-Saëns' indebtedness to historical models in specific national traditions misses the point; by the middle of the nineteenth century, the relevant stylistic vocabulary - imitative counterpoint, chorale-like textures, *brilliant* pianism, sonata form, motivic cyclicity - had blended into an eclectic historicity which transcended specific precursors, whether Bach or Rameau, Beethoven or Chopin, and which through its very cosmopolitanism might be termed modern. It is perhaps not by accident that Saint-Saëns appears closest in spirit and stylistic approach to Felix Mendelssohn, to whose works he makes frequent implicit and sometimes explicit reference, and with whom he shares this eclectic approach to musical history.

Megan Sarno (University of Texas at Arlington), Saint-Saëns's 'L'art pour l'art' as 'Art for All'

L'art pour l'art is often taken as the most extreme sign of the elitism associated with French high arts in the early modernist period (ca. 1885-1925). Saint-Saëns's 1912 essay of the same name has been uncritically viewed as an indication of the composer's aloofness and reactionary aesthetics. Yet, although Saint-Saëns did hold some elitist views, he was far from a gate-keeper when it came to artistic ambition and creation. In this paper, I perform a close reading of Saint-Saëns's essay 'L'art pour l'art', alongside other essays he wrote for his longtime column in *L'Écho de Paris*. I argue that Saint-Saëns considered art not as useless but rather as something everyone needs. In the essay, he identifies 'mystery' as the reason for music's special place in relation to the moral autonomy of art and the human need for art. 'Few people understand music', Saint-Saëns claims, because it 'is the most mysterious' of the fine arts. Music 'possesses line, shape, instrumental colour, all within an ideal sphere that some of us inhabit from earliest childhood, like the author of these lines, some reach through education, but many others never know at all.'

I contextualise this idea alongside the contemporaneous philosophical writing of Lionel Dauriac (1847-1923), whose pragmatist theory of 'l'esprit musical' challenged idealist aesthetic notions while simultaneously locating musicality in a realm of the intellect inaccessible to empirical science. By linking Dauriac, who was interested in anglophone philosophy, particularly that of William James and C.S. Peirce, with Saint-Saëns's belief in musical mystery, I aim to show that the composer's musical reach was broad. Rather than a snob interested in speaking only to those trained in the classical tradition, he wanted to connect with all people, in all places, who make art because they must.

Brent Rogers (Dickinson State University), *Le Feu celeste*, Op. 115

It is well-known that Camille Saint-Saëns was a polymath, and that his interests, accomplishments, and professional relationships extended well beyond the sphere of music. The breadth of his interests led at times to an unusual blend of music, poetry, and technology, one example of which is his cantata for orchestra, choir, soprano solo, and narrator, *Le Feu céleste* Op. 115. Written in early 1900, it extols the virtues of electricity, which had become widely available in the United States and Europe beginning in the late 1880s. It was premiered on 31 May 1900 at the opening concert of the Paris Exhibition, and gives us a glimpse into the composer's perception of the innovations associated with the Second Industrial Revolution. Along with 'Aux aviateurs' (1911) for tenor/bass chorus and 'Aux conquérants de l'air' (1921) for two equal voices, we begin to see a picture of the revered composer responding to technological innovations in the way that had become second nature to him: through composition.

This paper presentation will focus on *Le Feu céleste* as an example of Saint-Saëns's response to new technologies. His willingness to embrace modernization in technology stands in fascinating contrast to his well-known intransigence regarding musical modernization and innovation. The text of *Le Feu céleste*, written by Parnassian poet Armand Silvestre, amounts to a pronouncement of a new age in which 'Space and Time seem to flee on victorious threads'; the presentation will discuss the composer's musical response to this text as a reflection of his psychological response to technological innovation, his relationship with the poet, and the ideals of the Parnassian movement.

Christina M. Stahl (Technische Universität Dortmund), 'By the Rivers of Babylon', Un motet anglais inconnu de Saint-Saëns (Lecture Theatre)

La redécouverte spectaculaire du motet « *Super flumina Babylonis* » de Camille Saint-Saëns dans les archives à Dieppe – la première œuvre connue de l'histoire de la musique avec un quatuor de saxophones, composée en 1854 pour l'Église Saint-Merry à Paris¹ – n'était que le premier chapitre d'un véritable « roman policier ». En fait, l'œuvre existe dans trois autres versions dont les manuscrits sont conservés à la Bibliothèque nationale de France ; et la (vraisemblablement) dernière de ces versions alternatives (F-Pn, Ms. 882⁴) – écrite uniquement pour soliste, chœur et piano – est basée sur le texte du psaume en anglais : « *By the Rivers of Babylon* » !

Les passages solistes et choraux sont identiques à l'exception de quelques rares modifications rythmiques liées à l'accentuation anglaise. Saint-Saëns a tout d'abord inséré les versets du texte anglais sur le manuscrit dieppois de la version avec saxophones avant de faire réaliser la copie de

¹ Cf. Christina M. Stahl, « Chasse au trésor à Dieppe. Le motet *Super flumina Babylonis* », in : *Cahiers Saint-Saëns* n°1/2020, Paris / Dortmund 2020, p. 71-80.

cette quatrième version à partir de la version originale. Les paroles semblent avoir été copiées par Saint-Saëns, mais la musique n'est ni de la main du compositeur ni de celle de sa mère. Les paroles anglaises sont ajoutées au-dessus des parties chorales au crayon, le piano étant noté sur les deux dernières portées de chaque page.

On ne sait ni quand, ni pourquoi et ni pour qui cette version anglaise du motet a été composée. Mais elle est une autre preuve pour l'anglophilie notoire du compositeur.

(La conférence sera illustrée par des extraits musicaux de l'œuvre, enregistrés lors de sa création le 17 Février 2020 à Dortmund.)

Fernanda Munoz-Salazar (University of Southampton), Fighting Wagnerism: Melesio Morales's translation of Saint-Saëns' Introduction of *Harmony et Mélodie*

In April 1889, Mexican composer-critic Melesio Morales (1830-1908) translated Saint-Saëns' Introduction of *Harmonie et Mélodie* (1885) in the journal *El Nacional* in Mexico City. His pupil Gustavo E. Campa (1863-1934) had promoted Wagnerism and criticised the indifference of Mexican composers for Wagner's theories on modern music since 1883. Consequently, Morales—who considered himself the champion of the Italian school, based on the beauty of melody and expression—expressed his discontent towards the growing presence of the German school in his writings; particularly, towards the idea that Wagner's music was the unique possibility for *the music of the future*. This paper seeks to locate the translation of Melesio Morales in the discussion about cultural transfer between France and Mexico, while explaining how the translator adapted Saint-Saëns' Introduction to support his two main motives: firstly, to defend his status as the main composer of Mexico that he had held since 1867. Secondly, to correct publicly Campa's usual mistake to present the French musician as one of the prophets of Wagner. This paper analyses the translation and literary devices that Morales used to fight back the growing fashion for Wagnerism in Mexico City, in order to understand the influence of Saint-Saëns abroad in Europe. [Note: This is part of my larger thesis project in progress entitled '*Italianistas contra Francesistas*'; *Music Criticism and Mexican Modernity c. 1900*.]

Marcelo Campos Hazan (University of South Carolina), Saint-Saëns in Rio de Janeiro, 1899

Writing in 2012, Carol A. Hess asserted that the facts of Camille Saint-Saëns's travels to Latin America were not well known, especially regarding his 1899 sojourn. As far as Brazil is concerned, this deficiency still has not been addressed. Drawing on fresh evidence from Brazilian periodicals, I shall focus on his first visit to then-capital of Rio de Janeiro, in that year. The city had long established a luminous theater and concert life but *Samson and Delilah* had just been premiered and

locals were especially eager to welcome its composer when he arrived on June 07. And the enthusiasm seemed to be reciprocal, based on a letter where Saint-Saëns expressed a particular interest in performing there. I shall examine the three concert-recitals he presented on June 18, 25, and July 02, their programs, venues, performers, and audiences, before he proceeded to São Paulo on a private railway-coach reserved by no one less than the Brazilian president.

Yet Hess also encouraged musicologists to examine his sojourn from the viewpoint of how Latin-Americans struggled to find their sense of self and their place in the world. And here the hard data overlaps with the anxieties of critics such as Oscar Guanabara, who claimed that Saint-Saëns's promotion of French music 'lent a bit of pride to Latin art, not to be supplanted by the Northern masters' and Artur Azevedo, who hoped that Saint-Saëns 'who loves travels and is passionate about nature would take with him the most pleasant impression of our land and costumes'. Not to mention the anonymous columnist who assured his readers that 'the wise master would recognise who is more musically advanced, Rio de Janeiro or Buenos Aires'. Conflicted by their local reality, nationalist aspirations, and cosmopolitan complexes these intellectuals approached Saint-Saëns and his music in manners I shall also address.

David Cranmer (Universidade Nova de Lisboa), Reception in Brazil

The reception and presence of Saint-Saëns in South America have never been documented systematically. Symptomatic is confusion as to the destination of his first visit – which was to Brazil, not Buenos Aires (Argentina), as stated in Bonnerot's biography (1922), and others following his lead. Saint-Saëns made two visits to Brazil, in 1899 and 1904, and, while already in South America, in 1916, he had to cancel a visit to Rio de Janeiro owing to what was probably a mild stroke. These visits can be followed in some detail (both his performances and certain off-stage activities) principally through correspondence, the press and surviving programmes. Unsurprisingly, he was received amid great acclaim during both visits, the first being to both Rio and São Paulo, the second just to Rio.

However, we can go considerably further than merely documenting his visits, by contextualising them within the broader reception of his music, through an analysis of the Brazilian press, particularly, though not exclusively, in Rio de Janeiro and São Paulo. This reveals many interesting features and some perhaps unexpected ones. In particular, we learn of the importance of works and arrangements for two pianos. One of his mostly widely performed pieces was the *Variations sur un thème de Beethoven*, an original work for two pianos, while it was often in two-piano arrangements that his orchestral music was first heard – including, *Danse Macabre*, in 1879, the first work to be given in Brazil. *Samson et Dalila* was premiered in Rio in 1898. The film *L'assassinat du duc de Guise* was screened with his music in 1909 in Rio and São Paulo. Though 'The Swan' was well-known throughout the country beforehand, *Le Carnaval des Animaux* was first heard complete in 1929 in São Paulo. A few piano pieces and opera excerpts were also published in Brazil.

Sabina Teller Ratner (Université de Montréal), Saint-Saëns in America

Like Tchaikovsky, Dvorak, and Richard Strauss before him, Saint-Saëns set his sights on America. Already elected to the Institut de France and named officer of the Légion d'honneur, the illustrious Saint-Saëns embarked from Le Havre for North America on 20 October 1906, at the age of seventy-one. He was engaged to appear as piano and organ soloist, and to conduct some of his orchestral works in major cities such as Boston, New York, Chicago, Philadelphia, Washington and Cincinnati. He made his debut with the New York Symphony Orchestra under Walter Damrosch on 3 November 1906. He proceeded to give fifteen days of concerts in various cities, including one in Washington attended by President Roosevelt. After his farewell concert Christmas night at the Metropolitan Opera House, he returned home from New York on 27 December.

At the age of eighty Saint-Saëns consented to represent the Franco-American Commission for Development of political, economic, literary, and artistic relations at the Panama-Pacific Exposition in San Francisco. The Exposition (February 20 to December 4, 1915) was established to celebrate the discovery of the Pacific Ocean and the completion of the Panama Canal. Saint-Saëns embarked at Bordeaux 30 April 1915 on the Rochambeau for six weeks in the United States. He was commissioned to compose *Hail California* for orchestra, organ, and military band. The Exposition ultimately inspired Saint-Saëns to write two more compositions: *Élégie pour violon et piano* (op. 143) and *Cavatine pour trombone ténor* (op. 144). Later in April 1917 Saint-Saëns consummated his American inspiration with *Honneur à l'Amérique*, a hymn based on poetry by Paul Fournier.

Keynote speaker: Michael Stegemann (Technische Universität Dortmund), Looking for Saint-Saëns – In Search of a Lost Modernist

It might seem strange to look for Camille Saint-Saëns as a 'Lost Modernist'. Isn't he in the history of music still mostly considered as an eclectic (if not reactionary) 'classicist'? But our understanding of 'modernity' in music is so deeply based on the parameters of (a-)tonality that we don't appreciate enough the pioneering importance of form - and here, Saint-Saëns was certainly more 'modern' than most of his contemporaries! And if we go one step further and think about the aesthetic dimensions and conventions of 'modern' music, his quasi objective, anti-emotional search for formal perfection stands beside the positions of composers such as Igor Stravinsky or Arnold Schoenberg: 'In art, there should be no excitement. Real art is cold'.