Saint-Saëns at San Francisco

I

PRIOR TO REACHING San Francisco on the Overland Limited Friday morning May 21, 1915,[1] for a seven weeks' stay at the luxurious Palace Hotel, globe-trotting Camille Saint-Saëns (Paris, October 9, 1835–Algiers, December 16, 1921) had ventured as far afield as Colombo in 1890 and Saigon in 1895.[2] He visited equally distant Argentina in 1899, 1904, and 1916—the third time directing his *Samson et Dalila* May 13, 18, 21, 26, and June 2 and 27 at the Teatro Colón.[3] However, at none of these remote stopovers in his world travels had his visit been climaxed with the première of a work commissioned by an international exposition.

The Sub-Director of the Panama-Pacific International Exposition held at San Francisco February 20 to December 4, 1915, who was responsible for the commissioning of Saint-Saëns's symphonic episode for orchestra, brass band, and organ called *Hail! California*, was insurance magnate Jacob Bertha Levison.[4] His intermediary was George W. Stewart of Boston, who was appointed Director of Music for the Exposition March 4, 1913.[5] Levison picked Stewart after learning that he had enjoyed great success in 1904 as Director of Music at the Louisiana Purchase Exposition.[6] As told by F. M. Todd in *The Story of the Exposition*, II, 57–59:

[In February of 1913] Director Stewart had come to San Francisco and had outlined his policy. Instead of [nothing but] serious symphonic compositions to be rendered in a solemn temple, and of interest but to a limited cult, there should be great military bands playing in the

[1] Walter Anthony, "Famous Composer Exposition Visitor," *San Francisco Chronicle*, May 22, 1915, 8:2. In his interview with the *Chronicle* music critic, Saint-Saëns said that he had been in the United States only once before: in 1906, when the Boston Symphony Orchestra conducted by Karl Muck had programmed his *Symphony No. 3*—he himself on that occasion playing the organ part. *The New York Times* of October 8, 1906 (9:4) carried notice of his arrival at New York, of November 4 (9:3) a review of his first American appearance at Carnegie Hall, and of December 23 (2:3) a report on a farewell dinner at the Lotos Club.

[2] Redfern Mason, "Saint-Saëns Brings Muse to This City: Famous Master, Here, Is Active at 80," *San Francisco Examiner*, May 22, 1915, p. 5, col. 3. In his interview with the *Examiner* music critic, Saint-Saëns replied to Mason's suggestion that he visit San Francisco's Chinatown with the statement: "I have listened to Chinese music in Cochin China." Concerning his month at Saigon, where he arrived February 13, 1895, see Jean Bonnerot, *C. Saint-Saëns (1835–1921), sa vie et son oeuvre* (Paris: Durand et Fils, 1922), p. 159.

[3] Bonnerot, pp. 169, 181, 207; Roberto Caamaño, *La historia del Teatro Colón, 1908–1968* (Buenos Aires: Editorial Cinetea, 1969), II, 52. James Harding, *Saint-Saëns and his circle* (London: Chapman & Hall, 1965), pp. 218, 237, errs when saying that in 1916 "the Uruguayan government commissioned him to write a national anthem." See Bonnerot, p. 208. The Uruguayan national anthem was adopted in 1845.

[4] Born at Virginia City, Nevada, October 3, 1862, J. B. Levison died at San Francisco November 23, 1947. See *San Francisco Examiner* November 24, 1947, 1:4 and 9:2 for Levison's role in rebuilding San Francisco after the earthquake and fire on April 18, 1906, and his part in pushing the cultural growth of the city. His grandfather, Jacob Levison, "was for many years the presiding officer of the Jewish congregation in Nijmwegen, [Holland]."

[5] Frank Morton Todd, *The Story of the Exposition, Being the Official History of the International Celebration held at San Francisco in 1915 to commemorate the discovery of the Pacific Ocean and the Construction of the Panama Canal* (New York: G. P. Putnam's Sons, The Knickerbocker Press, 1921), II, 57.

[6] J. B. Levison, *Memories for My Family* (San Francisco: John Henry Nash, 1933), p. 186. St. Louis's Forest Park was the site of the 1904 exposition lasting 185 days.

open,[7] and playing music that would appeal to all classes—not "trash" for that purpose, but good, popular compositions, and especially things that were new. Even the professional artist visiting an exposition would not be in a frame of mind to enjoy the more technical exemplifications of his art, and the general public would not have any patience with efforts to educate it musically—nor would it derive any benefit from what it did not enjoy. The music plan should have as its core a complete orchestra of about eighty players, around which could be built a scheme that would include something for everybody.

[Early in 1914] there followed Stewart's journey to European capitals, in which the Director of Music negotiated with such famous organizations as the Grenadier Guards Band of England, *La Musique de la Garde Républicaine* of France, the *Banda Comunale* of Rome; saw the great master, Camille Saint-Saëns; went to Vienna and tried for the services of Oskar Nedbal [1874–1930, Dvořák's most successful pupil; conductor of the Vienna Tonkünstlerorchester, 1906–1918], considered by Germans and Austrians the greatest conductor of popular music in the world; started for Russia where there was another famous conductor he wanted, and got as far as Berlin, when war burst upon the world [August 1914]. Notwithstanding the war, however, the music of the Exposition was brilliant, abundant, and wonderful, probably the grandest ever presented by any exposition in America.

Four band stands were built for outdoor concerts and through an arrangement with the Union Pacific Railroad, a great restaurant, seating about 2,000, was built inside its concession, with a stage, a music library, lockers, and other accommodations for the Exposition Orchestra. This was known as Old Faithful Inn, and was a great place of resort for musicians, as the orchestra that played here was one of the finest ever brought together in the West.

About December 1, 1914, began the work of assembling the Exposition Orchestra. The best players in San Francisco were secured, and for the leaders of the several sections about fifteen of the most famous symphony performers in the country were engaged; so that, as an organization, it was built to approximate the standards of the great symphony orchestras of Europe and America. Victor de Gómez of San Francisco was made manager, and the famous Max Bendix[8] of New York became its regular conductor.[9]

Owing to the enterprise of the Department of Liberal Arts, Festival Hall[10] had a magnificent organ, one of the world's largest. A special committee, assembled by Levison, prescribed its main specifications. It was built by the Austin Organ Company of Hartford, Connecticut, took five box cars to transport, and, as set up in Festival Hall, occupied a specially constructed chamber 44 feet 6½ inches wide, 20 feet deep and 50 feet high. There were six distinct parts: great, swell, choir, solo, echo, and pedal organs, all operated from a movable four-manual console and pedal keyboard, electrically connected. It cost $40,231, which was not included in the expenditures of the Music Department. After the Exposition was over, it cost $11,930 more to move it to the Exposition Auditorium in San Francisco's Civic Center.[11]

[7] *Ibid.*, p. 189: "The Exposition was wonderfully rich in band music. We had ten bands, and frequently there were as many as twelve band concerts in a single day. Charles H. Cassasa conducted the Exposition Official Band, comprising forty players. The outstanding attraction, of course, was Sousa's 65-member Band which, beginning May 22, we had for [nine] weeks. Other bands were those of Emil Mollenhauer, Patrick Conway, and [Giuseppe] Creatore with his 55 Italians, Philip Pelz with his Russian Band, Gabriel Pares with 60 French players, 12 of whom were *premier prix* of the Paris Conservatoire, and the Philippine Constabulary. The striking feature of the last named was that it was composed entirely of Filipinos with an American Negro [Captain Walter Howard Loving (1872–1945)], an excellent musician by the way, as conductor." The Philippine Constabulary Band, organized in 1902 with 34 members, played at the 1904 St. Louis Exposition, at William Howard Taft's inauguration in 1908, and by 1915 had grown to 90 members. See Eileen Southern, *Biographical Dictionary of Afro-American and African Musicians* (Westport, Connecticut: Greenwood Press, 1982), pp. 249–250.

[8] According to the *Pacific Coast Musical Review*, XXVIII/2 (April 10, 1915), p. 1, "Max Bendix Opens Studio Upon Request," Bendix (*b* Detroit, March 28, 1866; *d* Chicago, December 6, 1945) was concertmaster of Van der Stucken's Orchestra in 1885, was a member of Theodore Thomas's orchestra that visited San Francisco in 1888, succeeded him as conductor of the World's Fair Orchestra at Chicago in 1893, and more recently had conducted performances at the Metropolitan Opera in New York City. His death notice is in *The New York Times* of December 7, 1945 (22:3).

Among important recent arrivals in San Francisco who joined the Exposition Orchestra and who played in all the Saint-Saëns concerts was Ulderico Marcelli (*b* Rome, October 3, 1887; arrived in California 1914).

[9] Others who conducted the Exposition Orchestra included Richard Hageman of New York, and Auguste Bosc and Georges George of Paris.

[10] On December 13, 1915, after installation in the Civic Auditorium, San Francisco Mayor James Ralph spoke at the dedication ceremony: "This great organ is destined to bring sympathy and inspiration to many, and to soothe many a tired heart in the days to come."

[11] The organ, with its 117 ranks and 7,500 pipes, then rated as the world's seventh largest. Concerning the history of this organ after 1915, see Robert Commanday, "S.F.'s 'Other' Organ, In Civic Auditorium," *San Francisco Chronicle*, April 26, 1984. Commanday gathered details from Robert Rhoades, manager of Schoenstein and Company, who in turn quoted from Louis Schoenstein's *Memoirs of a San Francisco Organ Builder*.

The roster of fifty organists who played a total of 368 recitals during the Exposition (at an admittance fee of ten cents) included Warren D. Allen (1885–1964), Samuel Baldwin (1862–1949), Richard Keyes Biggs (1886–1962), Palmer Christian (1885–1947), Archibald T. Davison (1883–1961), Clarence Eddy (1851–1937), Lynwood Farnam (1885–1930), H. B. Jepson (1870–1952), and T. Tertius Noble (1867–1953)—to go no further with guests.[12] Wallace Arthur Sabin[13] was the Exposition official organist. His only bad publicity resulted from a ruling that women organists should not be allowed to play the Exposition organ—a ruling whereby he hoped to escape a horde of one-foot pedallers.[14])

Among internationally famous soloists heard during the Exposition, Ignace Jan Paderewski raised the most money.[15] The receipts of his all-Chopin recital at Festival Hall August 21 "for the benefit of the war sufferers in Poland" amounted to almost $10,000. Violinists performing in San Francisco during the summer included Fritz Kreisler, Mischa Elman, and Albert Spalding. Ossip Gabrilowitsch, Johanna Gadski, Victor Herbert, Margaret Matzenauer, and Leo Ornstein illustrated the variety of other touring attractions. Anna Pavlova (1885–1931), the world's *première danseuse*, began a short season at the Cort Theater the last week of May—her performances including Saint-Saëns's *Le Cygne*, during which she "came nearer being melody personified than any other woman," according to the *Examiner* critic.[16]

American composers came into their own with a concert at Festival Hall Sunday afternoon, August 1, beginning at 2:30. On that occasion Richard Hageman (*b* Leeuwarden, Netherlands, July 9, 1882; *d* Beverly Hills, March 6, 1966) conducted the Exposition orchestra that accompanied Amy Marcy Cheney [Mrs. H.H.A.] Beach's playing of her C sharp minor piano *Concerto* (premiered by her at Boston, April 6, 1900). However, the composers themselves conducted the remaining works on the program: Carl Busch's *Minnehaha's Vision*, George Whitefield Chadwick's *Melpomene* and *Euterpe* overtures, Mabel Wheeler Daniels's *The Desolate City* ("a musical poem with orchestral accompani-

[12] After playing 100 recitals at the Exposition, Edwin Henry Lemare (*b* Isle of Wight, September 9, 1865; *d* Hollywood, California, September 24, 1934) remained in San Francisco as municipal organist 1915 to 1921, giving concerts "every Sunday afternoon in the great building the Exposition left the city as a bequest." See the Arts Commission of San Francisco, *Program Booklet 1985 Pops*, [p. 24].

Seven years of neglect elapsed before the organ was again played the night of July 18, 1985, when Keith Brion (former director of Yale University Band) conducted a concert closing with Saint-Saëns's long-shelved *Hail! California*.

He had conducted the first Southern California performance of *Hail! California* Friday and Saturday nights, May 11 and 12, 1984, at the Terrace Theater in Long Beach. On those occasions the California State Long Beach Band joined the Long Beach Symphony Orchestra but the cued sections for organ were omitted. The orchestra parts used at the Long Beach concerts came from Presser Rental Library.

I am most grateful to Keith Brion (57 Mill Rock Road, Hamden, CT 06517, telephone 203-865-8128) for the information in the preceding paragraph, for a photograph of Sousa and Saint-Saëns taken at the Fair, for the original program announcement of Saint-Saëns's three concerts, and for a cassette recording of *Hail! California*.

[13] Born at Culworth, Northamptonshire, England, December 15, 1869, Wallace Sabin died at his home in Berkeley, California, December 8, 1937. See his obituary in the *San Francisco Examiner*, December 10, 1937.

Following graduation from the Royal College of Organists, London, as an associate in 1888, he became a Fellow in 1890. From 1889 to 1893 he was organist at the Saints Mary and John Church in Oxford, and from 1886 to 1893 assistant organist at Queen's College, Oxford. He came to San Francisco in 1894 as organist and choirmaster of St. Luke's Episcopal Church, continuing as such to 1906, in which year he became organist of the First Church of Christ, Scientist, in San Francisco. In 1896 he also became organist of the Reform Jewish Temple Emanu-El (founded July 1850)—to which congregation J. B. Levison belonged.

He married socially prominent Kathryn Wells Bader at San Francisco April 1, 1913, and became a thirty-second degree Mason. He composed the music of the Bohemian Club's Forest Plays "Saint Patrick at Tara" (1909) and "Twilight of the Kings" (1918). Conductor of the leading choral organizations in San Francisco, he served not only as organist in the June 19, 1915, performance of Saint-Saëns's *Symphony No. 3*, conducted by the composer, but also trained the chorus that participated in the first American performance of Saint-Saëns's oratorio, *The Promised Land*, given under the composer's direction at Festival Hall Sunday afternoon June 27, 1915. Charles Seeger and he were the two members of the three-member jury who secured for Horatio Parker's *Fairyland* its $10,000 prize.

Further details concerning his career, with picture, in *Pacific Coast Musical Review*, XXV/26 (September 25, 1915), 72.

[14] *San Francisco Chronicle*, June 20, 1915, 55:3, "Women Protest Music Rule of Exposition." O. Gordon Erickson, conductor of the Chicago Evening Club Choir, left Mrs. Katherine Howard Ward behind in Chicago, because "no women were to be permitted to play the organ at the exposition."

[15] After his patriotic address, he played a program beginning with Chopin's *Ballade*, Op. 47, continuing with the *Sonata*, Op. 35, and concluding with the *Polonaise*, Op. 53.

[16] *San Francisco Examiner*, June 1, 1915, 10:4. Michel Fokine (1880–1942) choreographed *Le Cygne* for Pavlova; first performance Maryinsky Theatre, St. Petersburg, December 22, 1907.

ment," Cecil Fanning, soloist),[17] Ernest Richard Kroeger's *Lalla Rookh Suite*, William Johnston McCoy's[18] Prelude to Act III of *Egypt*, and Horatio Parker's *A Northern Legend*.

On November 4 a similar concert of San Francisco composers was arranged, and given by the Exposition Orchestra. The composers included Domenico Brescia,[19] Albert Israel Elkus, Herman S. Heller, Ulderico Marcelli, Mary Carr Moore, Wallace Sabin, Earl Sharpe, Theodore Vogt, Axel Raoul Wachtmeister, and Fr. W. Warnke-Mueller.

As if all this swirl of activity were insufficient, the $665,000 music budget (the "largest amount ever appropriated for music at an exposition"[20]) also permitted an outlay of $65,000 for thirteen concerts by the Boston Symphony Orchestra[21] conducted by Karl Muck[22] in Festival Hall between May 14 and May 26.[23] Muck's first five programs contained already consecrated masterpieces. But with an eye to variety, his May 21 concert paid homage to Italian symphonists. Opening with Giovanni Sgambati's D Major *Symphony, No. 1*, Op. 16 (premiered at Rome, March 28, 1881), the program included next Luigi Cherubini's *Anacréon* overture (1803), Marco Erico Bossi's *Intermezzi Goldoniani* for strings, Op. 127 (1905), and Leone Sinigaglia's overture to Goldoni's *Le Baruffe Chiozzote* ("The Chioggian Brawls"), Op. 32 (1908). (Ironically, Italy was that very day on the eve of declaring war against Germany; headlines in the Sunday, May 23, *Examiner* read: "Italy Declares State of War.")

Muck's impartial programming of friend and foe alike contrasted sharply with Saint-Saëns's bitter anti-German remarks, uttered during his four-day stopover in New York, en route to San Francisco.[24] In view of Saint-Saëns's $8,000 compensation for composing *Hail! California* and conducting it at three concerts during the month of June,[25] Levison,

[17] Text adapted by her from William Scawen Blunt's like-named poem.

[18] W. J. McCoy, the sole San Francisco-based composer represented in the August 1, 1915, program, was born at Bucyrus, Ohio, March 15, 1854, and died at Alameda, California, October 16, 1926. He composed the music for two Bohemian Grove plays, *The Hamadryads* (1904) and *The Cave Man* (1910). When emigrating to California he first located in about 1880 at San Luis Obispo.

[19] Born at Pirano, Italy, April 28, 1866, Domenico Brescia died at Oakland, California, March 25, 1939. He was the son of Pietro and Maddalena (Fonda). He studied at Pirano with Vincenzo Ventrelli, next at Milan, then at Bologna Liceo Musicale with Giuseppe Martucci (1856–1909), graduating in 1889. After teaching in Santiago de Chile and heading the national conservatory at Quito, he located at San Francisco in 1914. In later years he resided at 478 Vernon Street in Oakland. His obituary is in the *San Francisco Examiner*, March 27, 1939, 11:7. He was survived by his widow, Bianca, and three children (Mrs. Emma Penn, Warren and Peter Brescia).

His list of compositions includes three operas, two symphonies, five cantatas for special events, sextet for woodwinds and piano, three quintets for woodwinds and horn, a piano sonata, an *Andean Quintet* that won honorable mention in the 1921 Coolidge Contest, an *American Quintet* that won $500 in William Andrews Clark, Jr.'s 1924 contest, and incidental music for two Bohemian Grove plays, *Life* (1919) and *Truth* (1926).

[20] Levison, *Memories for My Family*, p. 187. Bands accounted for $435,000, the Exposition Orchestra for $180,000.

[21] In the *San Francisco Examiner* of May 2, 1915, 39:1, Redfern Mason hailed the Boston Orchestra in an article headed "Finest Music in the World to Be Here Soon; Boston Symphony Orchestra Recitals at Exposition Will Begin at Festival Hall May 14 [Friday]; Organization Is Known to Music Lovers as Absolutely the Best One in Existence." He cited the orchestra's personnel as then including 45 Germans, 15 Americans, 7 Austrians, 6 Netherlanders, 5 Frenchmen, 4 Belgians, 3 Russians, 3 Bohemians (Czechs), 3 Italians, 2 English, 1 Pole, and 1 Croatian.

[22] Conductor of the Boston Symphony 1906–1908 and 1912–1918, Muck (1859–1940) made headlines when arrested March 25, 1918, and interned until the Armistice. Steven Ledbetter, *The New Grove Dictionary of American Music*, III, 284, called him the Boston Symphony's "finest conductor," and particularly commended him as a program builder.

In San Francisco he lodged at the Fairmont Hotel. While there he was conned into contributing $300 to support a magazine called "The Fatherland." Frederick M. Greisheimer, scapegoat son of a Chicago millionaire clothing manufacturer, jumped bail after being apprehended for bilking Muck. See *San Francisco Examiner*, June 26, 1915, 1:4, "Rich Man's Son Jumps Bail; Dr. Karl Muck had been conned into giving him $300 for a periodical."

[23] Over 3,700 attended the May 14 concert that opened with Beethoven's *Eroica*—followed by the Brahms *Haydn Variations*, Strauss's *Don Juan*, and Weber's *Euryanthe* overture. The May 15 concert, beginning with Mendelssohn's *Calm Sea and Prosperous Voyage*, Op. 27, contained Haydn's *Surprise*, MacDowell's *Indian Suite*, and Liszt's symphonic poem *Hungaria*. The May 16 all-French program opened with the Franck Symphony, continued with Dukas's *L'Apprenti sorcier*, Bizet's *L'Arlésienne Suite, No. 1*, and ended with Chabrier's *España*. On May 18 Muck conducted an all-Wagner program. The May 20 program ranged from Brahms's *Symphony, No. 2* through Liszt's *Les Préludes* and Strauss's *Tod und Verklärung* to Wagner's *Die Meistersinger* overture.

[24] *The New York Times*, May 13, 15:3 reported his spurning of Mme. Elise Kutscherra. Three days later the *Times* (May 16, II, 10:4) published what she called his apology.

[25] Levison, *Memories*, p. 189. Wagner had received $5000 for his *Inauguration March* conducted by Theodore Thomas May

who was responsible for the payment, became at once immensely disturbed. As told in Levison's *Memories*, pages 190–191:

> We had a trying and what might have been a serious repercussion of the War in connection with the engagement of Saint-Saëns. When he arrived in New York in May, 1915, en route to San Francisco, he was met by a number of newspaper men to whom he talked very freely and not too discreetly. He was most bitter against Germany and the Germans, including German musicians. The story was given to the Associated Press and was widely quoted. German musicians in America were very resentful. Dr. Muck was particularly exasperated by Saint-Saëns's remarks, for, notwithstanding the World War, he had shown no discrimination against French composers in the make-up of programs for the Boston Symphony Orchestra. Charles A. Ellis, the manager of the Orchestra [from 1885 to 1918], said that it would never do to have Saint-Saëns and Muck meet—that there would certainly be trouble. On the ferry from Oakland to San Francisco[26] [the morning of Friday, May 21] Stewart told Saint-Saëns that the Boston Symphony Orchestra was at the Exposition which did not seem to meet with any response, whereupon Stewart told him that there was to be a concert [of French music Sunday] and showed him the program, the particular feature of which was "Symphony for Orchestra and Organ, Saint-Saëns." Later Stewart asked him if he would like to go to the concert, to which he replied in the affirmative. He went, and occupied a box where he could be seen by the orchestra and conductor. The orchestra played the symphony splendidly.[27]

Not only did Saint-Saëns attend the Sunday afternoon May 23 French concert beginning with his *Symphony, No. 3*, Op. 78, and every Boston Symphony concert in San Francisco thereafter, but also he was present at the Italian concert May 21, the night of his arrival. An informative column in the May 22 *Examiner*, 5:1, headed "Bostonians Give Italian Music Feast," included this paragraph:

> Camille Saint-Saëns was present, and the grand old musician applauded with all his might. I know he agrees with what I have said about music's bearing the stamp of its place of origin; for his own words bear witness to the fact; besides he made me a confession of faith on the subject. Incidentally he lauded the Boston Symphony and Dr. Muck with enthusiasm that was sincere and hearty. In music, as in other relations of life, "les fins esprits se comprennent."

On May 22, in a program beginning with Mozart's G minor Symphony, K. 550, Muck for the first time included a concerto—Bach's for two violins, played not by outsiders but by members of his own orchestra, Sylvain Noack and Anton Witek. Goldmark's *Sakuntala* overture, Wagner's *Siegfried Idyll* and Dvořák's *Carnival* overture completed the program. Describing the May 23 French concert in an *Examiner* column (May 24, 5:1) headed "Saint-Saëns Played by Bostonians; Venerable Composer Listens to Wonderful Interpretation that Is Given His Symphony; Given Plaudits by Crowd; Rest of Program Made Up of Works That Take on New Meaning Under Muck's Baton," Redfern Mason (*b* Manchester, England, May 12, 1867; *d* Yuba City, California, April 16, 1941) wrote:

> Dr. Muck has certainly been just to his friends the enemy. The French progammes given by the Boston Symphony have been admirable, alike in their contents and in the way of enthusiasm and mastery with which they have been interpreted. . . . Looking for all the world like Edward the Seventh, the great composer sat in a box on the right of the hall, looking toward the platform. At the conclusion of the noble Symphony in C minor for orchestra and organ, the audience went wild with enthusiasm; he bowed his acknowledgments again and again. It was a splendid tribute to the man who had travelled many thousands of miles to be with us, who has written a composition to honor the event which the Exposition is held to celebrate, and who is taking a young man's pleasure in being in a part of the world he never explored before.

Levison's *Memories*, page 191, confirm Mason's comments on the May 23 concert:

> [Saint-Saëns] went, and occupied a box where he could be seen by the orchestra and conductor. The orchestra played the symphony splendidly and the audience was most enthusiastic. After Dr. Muck had bowed his acknowledgments, he pointed to the box where Saint-Saëns

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10, 1876, at the Centennial celebration in Philadelphia. See Cosima Wagner, *Die Tagebücher*, Band I [1869–1877] (Munich-Zürich: R. Piper & Co., 1976), p. 969. Wagner received the $5000 March 17, 1876, finishing the march that day.

[26] The Friday *Bulletin*, May 21, 4:2–3, published a picture of Saint-Saëns on the ferry from Oakland to San Francisco. On the boat he was also accompanied by L. G. Lambert, assistant commissioner-general of France.

[27] The only hitch in preparing the Saint-Saëns symphony occurred when Sabin, official Exposition organist, discovered that he could not play with a non-union organization. As late as May 22, Sabin expected to play. See *San Francisco Chronicle*, May 22, 1915, 8:2. But the next day James T. Quarles of Cornell University played the organ part and James C. Manning, a non-union San Francisco teacher, the piano part.

THE SAN FRANCISCO EXAMINER

Saint Saens Brings Muse to This City

Famous Master, Here, Is Active at 80

Admits Chinese Music May Influence Occidental Tones Through America.

Composer Talks of Work Describes His 'California'

THIS is what Camille Saint Saens, the great French musician, now in San Francisco, says of the orchestral work, "Hail California," which he has written for the Panama-Pacific Exposition:

I have sought to give the idea of a land of flowers, such as I imagined California to be, and as I now knew it. The picturesque bustle of the Fair is indicated. I have used characteristic melodies to suggest the Spaniards, who were the first dwellers here; the "Marseillaise" tells of the pioneer labors of France in digging the Panama Canal, and the "Star-Spangled Banner" reflects the genius of the great people whose genius has completed the great work.

CAMILLE SAINT SAENS, the French composer, who arrived here yesterday.

Hope Is Expressed That He May Fire Local Lovers of Art With His Genius.

By REDFERN MASON.

Camille Saint Saens does not seem to have aged an hour since I saw him in London ten years ago. This splendid old man of music, one of the most distinguished figures of our generation, is active beneath the burden of four score. His glance is keen, his mind alert, his interest in all kinds and conditions of men and things as lively as that of most men of brains and character only half his age.

Musician, man of letters, Orientalist, indefatigable world-wanderer, his visit to San Francisco seems no more to him than a pleasant variation in habits of globe-trotting which may land him a few months hence in Las Palmas or Seville, a little later in Cairo, with the possibility of wintering among the islands of the Aegean. He has been in America before, but never so far west as San Francisco.

"Do you recognize, master," I asked him, as we sat together in his apartment at the Palace, "that this is the gate of the Orient?"

"True," he answered, "but there is still a long journey to be made when you get through the gate."

MUSIC OF CHINATOWN.

And then I told him how, if one were a persevering frequenter of cafes and a noctambulist of Chinatown he might hear the music of China, songs of the Kanakas, snatches of melodies played on the samisen, Arab flutings and xylophonic rhythms weird as those of his own "Danse Macabre." Especially was he interested when I told him how Paderewski wandered off into Chinatown and fell so completely under the spell of gong and pipe and plectral shimmerings unclassified in the musical terminology of the West that he could hardly be dragged away. If Mr. Saint Saens' friends take him to a genuine Chinese concert I think they will pleasure him vastly.

In touching on the exotic element in our San Francisco I was curious to learn whether he thought the Orient might affect our American mode of musical thought. It has already done so in individual instances as, for example, in the "Aladdin" Suite of Edgar Stillman Kelley, which was directly inspired by the melodies of Chinatown. For this is a subject on which his own use of tonalities outside the bounds of our Occidental major and minor enables him to speak with the authority of a successful innovator.

COMPOSER IS NO PROPHET.

"I have listened to Chinese music in Cochin China," he said, "but the exotic idiom of which I have made most use is that of the Arabs. As for American music, I should be chary of expressing an opinion, for I am entirely unfamiliar with it."

"And its future?" I asked.

"I am no prophet."

To that denial I take exception, for the creative musician who sees as clearly into the present as does Mr. Saint Saens is doing what the poet Heine did; he is looking into "the pots in which God brews the future." I recalled his memory to an article which he wrote twenty years ago, in which he declared that "tonality is in trouble." He then foresaw the functioning in the music of our Caucasian civilization of scales borrowed from the Orient. Would not that influence make itself felt in our American music also? The venerable maestro saw my point and nodded assent; but he must see the documents before admitting that the Oriental idiom has actually exercised any effect.

TRACES OF EASTERN ORIGIN.

But Greece is on the fringe of the Orient and the Gregorian plaint-chant, in its Jubilus and Alleluias, shows many a trace of Eastern origin.

"I myself was a pioneer in the use of the Hellenic idiom," he said, and, going to the piano, he played a few bars of his "Noces de Promethee," written as long ago as 1867, melody as Grecian as some cherished fragment of Sappho. "My 'Phryne,' too, is Greek and so is 'Antigone'."

The mention of these works brought to my mind how the master's "Dejanira" was performed out of doors in the arena at Beziers, and I told him of the Hearst Greek Theatre at Berkeley, of the Forest Theatre at Carmel and many another al fresco auditorium besides. Mr. Saint Saens was manifestly interested, and, in imagination, I already saw him directing a performance of "Dejanira" in the classic shades of Berkeley, when he dashed my hopes with the terrible question:

"Have you an opera company here?"

HAVE VOICES, ANYWAY.

Then, for the first time, I felt a little ashamed of musical conditions in California. I could only say that we have the voices, that there are good artists to be found, capable instrumentalists in plenty, everything is fine save the creative enthusiasm which transforms the dream of art into a living reality. I thought of the Court of Abundance at the Exposition, and wondered whether any man of ideals could be found to make the operatic "Dejanira" a golden accomplishment of this, our Exposition year.

Perhaps this "old man eloquent" of music will pour Promethean fire into the dry bones of our self-satisfied uncreativeness. Perhaps the French colony will take the matter up and, if "Dejanira" is beyond us, this singer of "The Youth of Hercules" will help us to produce one of the operas of Jean Philippe Rameau or the "Orfeo" of Gluck.

STANDS FOR THE BEST.

For here is a man who stands for the noblest artistic ideals of our generation, a leader in the domain of aesthetics, the composer of masterpieces which even his country's enemies revere. It would be a sin to have him in our midst and not prove by some dignified constructive achievement that we have been fired by the flame of his genius.

One opinion in particular expressed by Mr. Saint Saens filled me with joy. I knew the classic leanings of the man, leanings, however, which have not stood in the way of his assimilation of musical idioms not employed by the great masters of yesterday, and I wondered whether he shared his old-time notion that a classic composer must write in a sort of universal musical language, or whether such universality need not preclude the use of national or racial modes of expression.

"When Bach and Beethoven wrote," said he, "they were still Germans, in spite of their universality. Today Richard Strauss writes unmistakably as a German. I, myself, notwithstanding my devotion to the great Teutonic masters and the great composers indeed of every race, compose as a Frenchman. That does not imply that I am a modernist, far from it. It simply means that in music, as in verbal speech, I use my mother tongue."

I carried away from my chat with the French master the feeling of contact with one of the choice spirits of our generation. The distinction which I had found in his music and in his flexible and nervous prose was not a garb put on for the occasion; it was an emantion of his inmost self.

sat. Then ensued a most enthusiastic scene and at the close of the concert Saint-Saëns went to Muck's room where they greeted each other with the utmost cordiality.

Immediately after Saint-Saëns's organ symphony, Muck's May 23 second all-French program contrasted it with Debussy's *Prélude a l'après-midi d'un faune,*[28] followed by three excerpts from Berlioz's *La Damnation de Faust* (Will o' the Wisp, Sylphs' Dance, Rakoczy March), and the overture to Chabrier's *Gwendoline*. His all-Russian program May 24, highlighted by Tchaikovsky's *Pathétique*, stirred Anna Cora Winchell to ecstasies of enthusiasm in her May 25 *Chronicle* review, second section, 1:3. On May 25 Muck gave Sibelius's *Symphony, No. 1*, Strauss's *Also sprach Zarathustra*, and Beethoven's *Leonore, No. 3*.

After the farewell gala Wagnerian concert, Wednesday, May 26, Muck on the eve of departure for Yosemite gave a diplomatic final interview reported by Helen Dare in the *Chronicle* of June 1, 1:6–7: "Dr. Karl Muck Likes Our Manners and Musical Taste; And Has Highest Praise for Artistic Aspect of the Exposition." Since it was Levison who had persuaded Charles C. Moore, president of the Exposition, that so many as thirteen consecutive concerts by the Boston Symphony would not only generate phenomenal publicity but would also pay for themselves, his summation of the financial results bears repetition (*Memories*, page 188):

> The sum of $65,000 for thirteen concerts consecutively seemed to the officials of the Exposition an expenditure which results would not justify. We were able finally to convince the finance committee of the advertising value of so extraordinary an announcement as the Boston Symphony Orchestra crossing the continent and returning to Boston, without stopping en route, and the engagement was authorized. The results exceeded the highest expectations. The box office receipts from the thirteen concerts were approximately $75,000. The concerts were heard by more than 50,000 people, forty per cent of whom it is estimated paid cash admittance to the grounds simply to hear the concerts, and in addition the charge for admission to Festival Hall.[29]

[28] Well aware that Debussy was "the very antithesis of the art for which Saint-Saëns stands," Redfern Mason nonetheless extolled Debussy's exegesis of Mallarmé's poem for its "pastoral beauty in which no one not blinded by academic prejudice can fail to take pleasure" (*Examiner*, May 24, 5:1).

The advance program published in *The Bulletin*, May 21, 13:6, had announced Chausson's symphonic poem, *Viviane*, Op. 5, instead of Debussy's *L'après-midi d'un faune*.

[29] According to Ernest J. Hopkins, *The Bulletin*, May 27, 1915, 10:4, total attendance at the Boston Symphony concerts was 46,037 (3591 average per concert). By Monday night May 24, seat sales alone had permitted Exposition authorities to recoup the entire $65,000 guarantee, according to *The Bulletin*.

In the *Pacific Coast Musical Review*, XXVIII/14 (July 3, 1915), its editor, in an article headed "The Three Saint-Saëns Concerts Attended by Large Audiences," claimed an even higher attendance (52,000) at the 13 Boston Symphony Concerts, and a total of approximately 10,000 at the three Saint-Saëns concerts June 19, 24, and 27. Out-of-towners predominated in an estimated ratio of 4 to 1 at the Boston concerts, but made up less than half of the attendees at the Saint-Saëns concerts, according to the July 3 article.

ON THE EXECUTION OF MUSIC, AND PRINCIPALLY OF ANCIENT MUSIC

A Lecture

BY

M. CAMILLE SAINT-SAËNS

Delivered at the
"Salon de la Pensée Française"
Panama-Pacific International Exposition
San Francisco, June First
Nineteen Hundred
& Fifteen

DONE INTO ENGLISH
WITH EXPLANATORY NOTES BY
HENRY P. BOWIE

SAN FRANCISCO:
THE BLAIR-MURDOCK COMPANY
1915

II

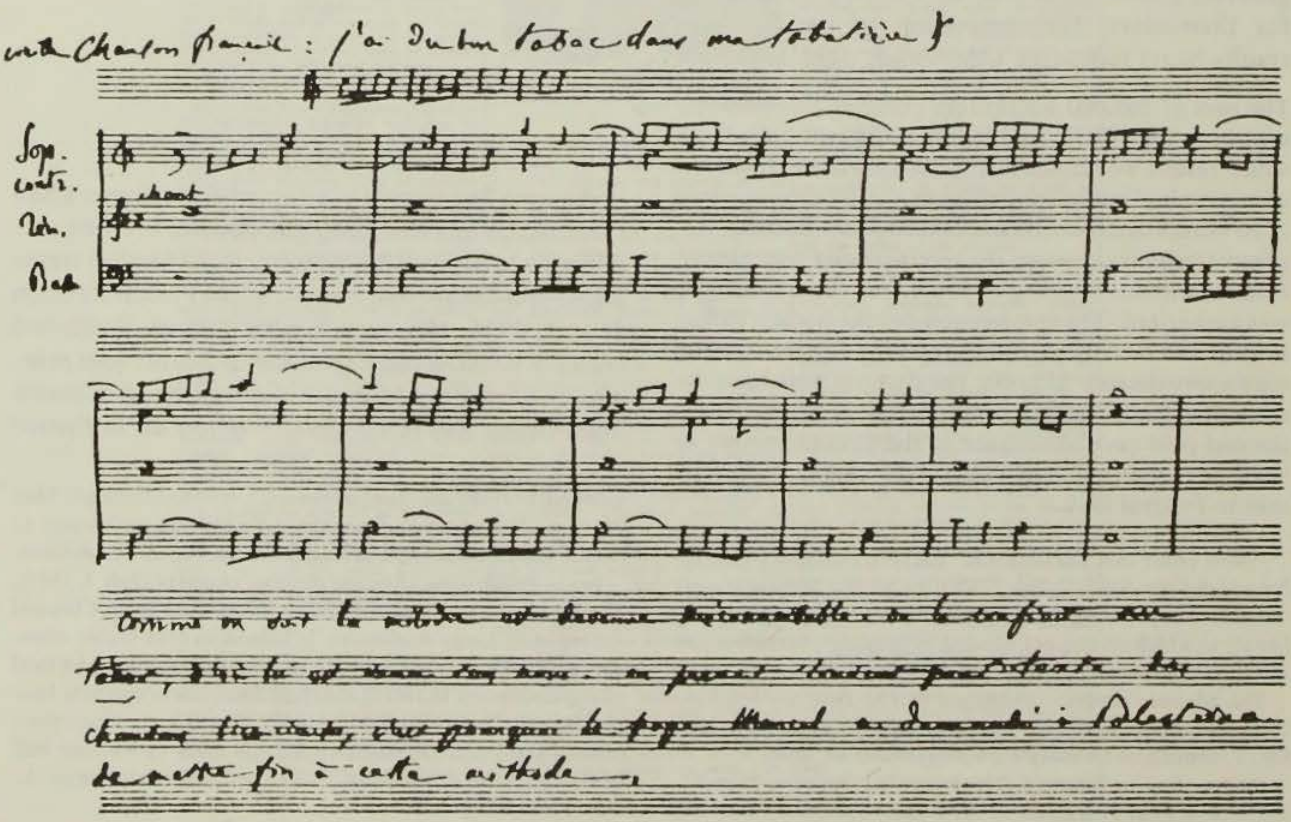
An even less known product of Saint-Saëns's San Francisco stay than *Hail! California*, but one certainly no less worth discovering, is the English translation of a lecture that he gave at the French Pavilion June 1, 1915, eleven days after arrival. Published with the title *On the Execution of Music, and principally of ancient Music. A Lecture by M. Camille Saint-Saëns Delivered at the "Salon de la Pensée*

Française" Panama-Pacific International Exposition, San Francisco, June First, Nineteen Hundred & Fifteen, Done into English with explanatory notes by Henry P. Bowie (San Francisco: The Blair-Murdock Company, 1915; 21 pp.), the lecture escapes listing in the catalogues of even such large music collections as those in the New York Public and the Boston Public Libraries. Not only because it is a bibliographic rarity, but because of the acuity of some of his observations, the lecture deserves attention that it has not hitherto received.

Despite his admiration of avant-garde Liszt, Saint-Saëns comes closer to conservative, backward-looking Brahms—so far as his zeal for the music from earlier centuries and its historically correct interpretation are concerned. His remarks on how the works of such composers as Palestrina, Rameau, J. S. Bach, and Mozart should be performed merit especially close attention. According to him:

> At Paris the first attempts to execute the music of Palestrina were made in the time of Louis Philippe, by the Prince of Moscow [Joseph-Napoléon Ney (1803–1857)]. He had founded a choral society of amateurs, all titled, but gifted with good voices and a certain musical talent [Société de musique vocale, religieuse et classique, founded in 1843]. The society executed many of the works of Palestrina and particularly the famous *Missa Papae Marcelli*. They adopted at that time the method of singing most of these pieces very softly and with extreme slowness, so that in the long-sustained notes the singers were forced to divide their task by some taking up the sound when others were out of breath. Consonant chords thus presented evidently produced music which was very agreeable to the ear, but unquestionably the author could not recognize his work in such rendering. Quite different was the method of the singers of the Sistine Chapel, which I heard for the first time in Rome in 1855, when they sang the *Sicut Cervus* of Palestrina. They roared in a head-splitting way without the least regard for the pleasure of the listener, or for the meaning of the words they sang. It is difficult to believe that this music was ever composed to be executed in such a barbarous manner.

Remarking on the Tridentine ban against incorporating melodies of secular origin in sacred works, Saint-Saëns illustrated how the notes of such a popular French ditty as "I have some good tobacco in my snuffbox" (*J'ai du bon tabac dans ma tabatière*) could be disguised by lengthening them to semibreves in the tenor part— meanwhile the other three voice parts pursuing their independent course with smaller-value notes.



Concerning the interpretation of Rameau's works (which he began editing for Durand in 1895), Saint-Saëns had this to say:

In Rameau's music, certain signs defy intelligibility. Musical treatises of that time say that it is impossible to describe them, and that to understand them it was necessary to have heard them interpreted by a professor of singing.

With the clavecinists, the multiplicity of grace notes is extreme. As a rule they give the explanation of these at the head of their works, just as Rameau did. I note a curious sign which indicates that the right hand should arrive upon the keys a little after the left. This shows that there was not then that frightful habit of playing one hand after the other as is often done nowadays.

This prolixity of grace notes indulged by players upon the clavecin is rather terrifying at first, but one need not be detained by them, for they are not indispensable. The published methods of those times inform us in fact that pupils were first taught to play the piece without these grace notes, and that they were added by degrees. Besides, Rameau in transcribing for the clavecin fragments of his operas, has indicated those grace notes which the original did not contain.

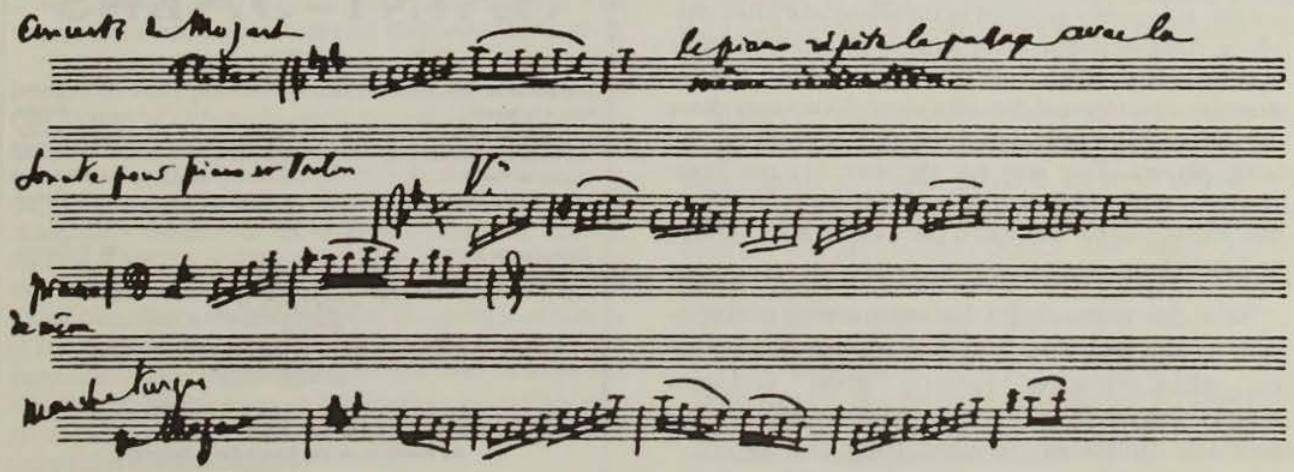
Ornaments are much less numerous in the writings of Sebastian Bach. I will cite in connection with the subject of the "appoggiatura"—which should always be long, the different ways in which it may be written having no influence upon its length—the beautiful duo with chorus of the *Passion According to St. Matthew*. At the same time, I would point out the error committed in making of this passion a most grandiose performance with grand choral and instrumental masses. One is deceived by its noble character, by its two choruses, by its two orchestras, and one forgets that it was destined for the Church of St. Thomas in Leipzig, where Sebastian Bach was cantor. While in certain cantatas that composer employed horns, trumpets, and trombones, for the *Passion According to St. Matthew* he only used in each of the orchestras two flutes, and two oboes, changing from the ordinary oboes to the *oboi d'amore* and the *oboi da caccia*. These two orchestras and two choruses were certainly reduced to a very small number of performers.

In the time of Bach and Handel the bow truly merited its Italian name of *arco*. It was curved like an arc—the hairs of the bow allowing the strings of the instrument to be enveloped and to be played simultaneously. Nowadays the form of the bow is completely changed. The execution of the music is based upon the detached bow, and although it is easy to keep the bow upon the strings just as they did at the commencement of the nineteenth century, performers have lost the habit of it. The result is that they give to early music a character of perpetually jumping, which completely destroys its nature.

The very opposite movement has been produced in instruments of the key or piano type. The precise indications of Mozart show that "non-legato," which doesn't mean at all "staccato," was the ordinary way of playing the instrument, and that the veritable "legato" was played only where the author especially indicated it.

As an illustration drawn from Mozart's most familiar piano sonata, K. 331, Saint-Saëns then drew attention to measures 40–43 in the Rondo alla turca, and to passages in a Mozart piano concerto and a Beethoven violin and piano sonata during which the piano should articulate non-legato and legato in exact imitation of what the composers prescribed for flute and violin in parallel preceding passages. He blamed Frédéric Kalkbrenner [1785–1849] for the tyranny of the perpetual legato in performing piano works of the Viennese classicists.

The house of Breitkopf, which until lately had the best editions of the German classics, has substituted in their places new editions where professors have eagerly striven to perfect in their own manner the music of the masters.



When this great house wished to make a complete edition of the works of Mozart, which are so prodigiously numerous, it appealed to all who possessed manuscripts of Mozart, and then having gathered these most precious documents, instead of reproducing them faithfully, that house believed it was doing well to leave the professors full liberty of treatment and change. Thus, that admirable series of concertos for piano has been ornamented by Carl Reinecke with a series of joined notes, tied notes, legato, molto legato, and sempre legato, which are the very opposite of what the composer intended. Worse still, in a piece which Mozart had the genial idea of terminating suddenly with a delicately shaded phrase, they have taken out such nuances and terminated the piece with a *forte* passage of the most commonplace character.

One other plague in modern editions is the abuse of the pedal. Mozart never indicated the pedal. As purity of taste is one of his great qualities, it is probable that he made no abuse of the pedal. When Beethoven wanted the pedal, he wrote "senza sordini," which means without dampers; his "con sordini," means with dampers. The soft pedal he indicated "una corda." Telling the player to take it off he wrote "tre corde."

Concerning the use of the damper pedal in Chopin's works, Saint-Saëns maintained that "Chopin detested the abuse of the pedal." Because editors of Saint-Saëns's day wished to improve on Chopin, late nineteenth-century editions often prescribed pedal through a change of chord, such as the shift from tonic to dominant-seventh in each measure of the *Berceuse*—thus mixing the chords "which the composer was so careful to avoid." Chopin's *tempo rubato* also has come in the minds of many to indicate "that the time is to be dislocated."

When to this disorder is joined the abuse of the pedal, there results that vicious execution, which, passing muster, is generally accepted in the salons and often elsewhere. Another plague in the modern execution of music is the abuse of the tremolo by both singers and instrumental performers. Not all singers, fortunately, have this defect, but it has taken possession of violinists and 'cello players. That was not the way Auguste Franchomme [1808–1884], the 'cello player and collaborator of Chopin, played, nor was it the way Sarasate, Sivori, or Joachim played.

Saint-Saëns concludes his lecture with a discussion of *reprises*, that is to say, repeats. Kalkbrenner, when executing Mozart's "great" C Major piano concerto [K. 503], rewrote all its repeats in a radically "different manner from the author." Saint-Saëns disallows such trampling on Mozart's intentions. But when Saint-Saëns himself "played at the Conservatoire in Paris Mozart's magnificent Concerto in C minor [K. 491], I would have thought I was committing a crime in executing literally the piano part of the Adagio."

There as elsewhere the letter kills, the spirit vivifies. But in a case like that, one must know Mozart and assimilate his style, which demands a long study.

III

According to misinformed James Harding, author of the Saint-Saëns article in *The New Grove Dictionary*, Saint-Saëns conducted *Hail! California*, "a twenty-minute monster work for large orchestra which includes four saxophones, organ and full brass band with a chorus of three hundred" in the "Exhibition's French Pavilion." This summation contains several errors: (1) the work lasted fifteen

PANAMA-PACIFIC INTERNATIONAL EXPOSITION
FESTIVAL HALL, JUNE 19-24-27

THREE CONCERTS OF THE WORKS OF THE
ILLUSTROUS COMPOSER

CAMILLE SAINT-SAËNS

UNDER HIS OWN DIRECTION

PROGRAMME
THURSDAY, JUNE 24, 1915, 8:30 P. M.

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SECOND CONCERT OF THE WORKS AND UNDER THE DIRECTION OF CAMILLE SAINT-SAËNS

EXPOSITION ORCHESTRA—RICHARD HAGEMAN, CONDUCTOR
AUGMENTED BY SOUSA'S BAND
—Soloist—
MISS KATHERINE RUTH HEYMAN

PROGRAMME

THURSDAY EVENING, JUNE 24, 1915

SYMPHONY NO. 3 IN C MINOR—For Orchestra and Organ, Op. 78
I—Adagio, Allegro Moderato, Poco Adagio
II—Allegro Moderato, Maestoso, Allegro
Mr. Guyla Ormay and Mr. Uda Waldrop at the Piano
(Mr. Wallace Sabin at the Organ)
Conducted by M. SAINT-SAENS

SYMPHONIC POEM—"Danse Macabre"
Conducted by M. SAINT-SAENS

CONCERTO IN G MINOR NO. 3—For Pianoforte, Op. 22
Conducted by MR. HAGEMAN

SYMPHONIC POEM—"Phaeton," Op. 39
Conducted by M. SAINT-SAENS

SYMPHONIC EPISODE—"Hail, California!"
EXPOSITION ORCHESTRA, SOUSA'S BAND AND ORGAN
(Mr. Wallace A. Sabin at the Organ)
Conducted by MR. HAGEMAN

THERE WILL BE AN INTERMISSION OF TEN MINUTES AFTER THE SYMPHONY

minutes, not twenty; (2) Saint-Saëns conducted *Hail! California*[30] never at the French Pavilion, but on all three occasions (June 19, 24, and 27) at Festival Hall;[31] (3) it contains no part whatsoever for chorus. Nor should "Sousa's Band of sixty-five" advertised in all the San Franciscan newspapers (*Chronicle*, June 19, 3:5) have been dismissed by Harding as an anonymous "brass band."

Harding also erred when claiming (page 216) that "Saint-Saëns accepted an invitation from the French government to visit America as its country's official representative at the San Francisco Exhibition." Levison, whose authority cannot be impeached, wrote thus (*Memories*, page 189):

> Mention should be made of an incorrect statement that was given out at the time to the effect that Saint-Saëns came to San Francisco as the representative of the French government. Actually, he was engaged directly by the Department of Music to conduct three concerts during the month of June and compose a special work, the compensation being $8,000.

Since everything performed at all three concerts, June 19, 24, and 27, comprised his own works, Saint-Saëns was well advised to send ahead, six weeks before his own arrival, the manuscript score of *Hail! California*. Nor does it seem likely that he spent the further four weeks between May 21 and June 19 in much socializing.[32]

[30] Harding, *Saint-Saëns and his Circle*, p. 217.

The autograph score is now in possession of Luck's Music Library, P.O. Box 71397, Madison Heights, Michigan 48071 (telephone, 313-583-1820). According to Sabina T. Ratner, "A Cache of Saint-Saëns Autographs," *Notes of the Music Library Association*, 40/3 (March 1984), 499, MS 617 in the recently found set of his manuscripts at the Paris Bibliothèque Nationale is his 51-page two-piano reduction of *Hail California* (dated 1915).

[31] Concerning Festival Hall, seating 4000, see Todd, II, 23-24 and 309. For a photo of its exterior, see *The Blue Book, A Comprehensive Official Souvenir View Book Illustrating the Panama Pacific International Exposition at San Francisco 1915*, second edition (San Francisco: Robert A. Reid, n.d.), p. 23. Designed by architect Robert D. Farquhar of Los Angeles, it closed South Gardens—a view of which is included in Todd, II, opposite p. 306. For a photo of the interior (Lemare entertaining 4000 during a noon organ recital), see Todd, II, opposite p. 406. At the dedication April 9, 1915, of the French Pavilion (photos of the Pavilion in Todd, III, opposite p. 222), Gabriel Parès's Band of 60 players played the *Marseillaise*. Parès brought with him from Paris the score of Saint-Saëns's *Hail! California* (Todd, II, 406), so that rehearsals might start well in advance of Saint-Saëns's arrival May 21.

[32] On June 1 he gave the lecture at the Salon de la Pensée Française translated into English by Henry P. Bowie, *On the execution of music, principally of ancient music*. Six days

EXPOSITION ORCHESTRA

PERSONNEL

Richard Hageman —Conductors— Georges Georgi

FIRST VIOLINS
P. Henrotte, Concert-Master
S. Meriz, L. Corridi, R. E. Fournier, R. Huxley
H. Silberman, P. Mazza, E. Rossett, J. Josephs
W. Laraia, A. Stechele, G. Peralta, A. Laraia
Max Amsterdam

SECOND VIOLINS
I. Bancroft, Principal
G. Kalthoff, U. Marcelli, M. Bracaglonte, G. Callinan
J. Gold, W. Manchester, J. Mulleri, F. Grattan
E. Thelll, H. Hoffman, E. Carlmuller

VIOLAS
N. Firestone, Principal
F. Baker, C. Schraidt, C. Heinsen, L. Venturini
P. Whiteman, F. Knell, E. E. Perrigo

'CELLOS
H. Britt, Principal
V. de Gomez, W. Villalpando, S. Lavatelli, A. Tobias
R. Kirs, F. Houseley, F. Bocela

BASSES
A. Torrello, Principal
H. Lahann, O. Geoffrion, A. Annuriuni, R. N. Davis
A. W. Larnia, E. Arriola Jr., B. Spiller

FLUTES
B. Parker, L. Newbauer, M. Tsouteau

OBOES
A. Apel

CLARINETS
H. Randall, J. Kunzelman, R. Kruger

BASSOONS
E. Kubitschek

PICCOLO
A. Bianconi

ENGLISH HORN
A. Bertram

BASS CLARINET
J. Slanis

CONTRA BASSOON
H. Lahann

HORNS
A. Horner, W. Hornig, P. Roth, R. Calletti
G. M. Holmes

TRUMPETS
H. Glantz, O. Kegel, C. Kreuter

TROMBONES
F. Tait, O. E. Clark, F. M. Fassett

TUBA
A. Thomae

HARP
K. Att

TYMPANI
G. P. Wagner

PERCUSSION
E. Nolting, R. Wagner

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THIRD CONCERT

SUNDAY AFTERNOON, JUNE 27, AT 2:30

SYMPHONIC EPISODE—"Hail, California!"—Exposition Orchestra, Sousa's Band—Mr. Wallace A. Sabin at the Organ

MARCH HEROIQUE

SYMPHONIC POEM—"The Youth of Hercules," Op. 30

Two Movements from Suite Algerienne
(a) A Night in Blidah
(b) March Militaire

BARCAROLLE—"A Night in Lisbon"

ORATORIO - - - "The Promised Land"
FIRST PERFORMANCE IN AMERICA
—SOLOISTS—

Mrs. Marie Partridge Price ..... Soprano
Miss Fernanda Pratt ..... Contralto
Mr. Charles F. Bulotti ..... Tenor
Mr. John Francis Jones ..... Baritone

Exposition Chorus of Three Hundred Voices and Orchestra

The Exposition Chorus was Organized by Mr. Robert Husband and Trained by Mr. Wallace A. Sabin

In Redfern Mason's Program Notes for *Hail! California* repeated at all three Festival Hall concerts, he explained its structure.

Organized in sections, the first (*Entrée à l'Exposition*) opens with ascending strings and reeds picturing joyous promenading. Notes of the *Marseillaise* sounded by trumpets and trombones recall Ferdinand de Lesseps's labors, 1881–1889. In the idyllic and pastoral second section, the composer takes to heart Junípero Serra's epistolary description of upper California as a Land of Fruits and Flowers. Next comes a third section bristling with Spanish rhythms that include a jota, sevillana, and a 5/4 zortzico interlude. This Spanish section serves the double purpose of giving some idea of the music of the diggers who built the canal and of the music of the dons who settled in pastoral California. In the fourth section, *Tempo di marcia*, introduced by the band playing alone, Saint-Saëns juxtaposes the *Star-Spangled Banner* with the *Marseillaise*, thus calling to the hearer's mind the successes of the American builders and the friendship that has existed between America and France since 1776.

For this programme, Saint-Saëns acknowledged his indebtedness to Levison's emissary, George W. Stewart. That Stewart correctly anticipated what kind of programmatic "episode" would please Exposition visitors was proved at all three renditions June 19, 24, and 27. Although wrong about the rest, Harding was right when he wrote that "an audience of four thousand rose to their feet [at the première] with enthusiastic applause . . . when the composer laid down his baton after an energetic first performance."

Ernest J. Hopkins headed his review in *The Bulletin* of June 21, 3:3: "Saint-Saëns Concert Is Rare Triumph; Big Event Is Marked by Outburst of Festival Spirit; 'Hail! California' Is Feature of Program." Referring to *Hail! California*, Hopkins wrote that the 3500 persons in the audience were "drawn involuntarily to their feet, clapping, and waving handkerchiefs."

The musical feature, "Hail! California," carried out the festival idea. It is "occasional" music, and the wonderful thing is that Saint-Saëns succeeded in making it musically valuable. . . . The characterization of the Spanish and California episodes compels admiration, while the braiding of the "Marseillaise" and the "Star-Spangled Banner," is very ingenious.

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later, June 7, he did attend a luncheon in his honor hosted at "The Family" by the dean of native-born California musicians, Sir Henry Heyman (*b* Oakland, January 13, 1856; *d* San Francisco, March 28, 1924). See "Saint-Saëns Guest of Sir Henry Heyman," *Pacific Coast Musical Review*, XXVIII/11 (June 12, 1915), 3:2. In token of friendship Saint-Saëns dedicated an *Elégie pour violon et piano* to Heyman (Bonnerot, p. 205; photo of Saint-Saëns and Sir Henry Heyman opp. p. 204).

Redfern Mason's review appearing in the Sunday *Examiner*, June 20, 74:1, contained these comments:

Like Ulysses of old, he travelled far to the West. . . . I still see him, in my mind's eye bowing with dignified gratification at the mighty outburst of applause, many times repeated, which followed the performance of his symphonic episode, "Hail! California." The work is an occasional piece, and as such it must be considered. . . . Is it well nigh a miracle that in his eightieth year, he would have so charming a vision of the atmosphere, the historic past, and the achievements of the western world?

Referring to the tableau from *La Foi* programmed June 19, Mason continued thus:

Saint-Saëns is one of the pioneers of orientalism in music. His works are veined with reminiscences of Egypt and Arabia, of Morocco and the Holy Land. In "La Foi" we heard him as the musical apologist for Egypt.[13] The man's musical personality is as many sided as a finely cut diamond.

Walter Anthony headed his review in the *San Francisco Chronicle* of June 20, 73:8: "Hail! California Is History in Music; Symphonic Poem by Saint-Saëns for Exposition Has First Hearing; Composer Directs Work; Sousa's Band[14] Is Heard with Orchestra in Patriotic Climax." For him Saint-Saëns's "artistic restraint and delicate discriminations" had prevented "the final development of the two themes" from going on as long as some in the audience addicted to Sousa's Band would have preferred. So far as Anthony was concerned,

Sousa and Saint-Säens together at the Panama-Pacific Exposition in San Francisco.

The movement of the "Symphonic Episode"—which is what Saint-Saëns has called "Hail! California," in his dedication of the work to the Exposition—the movement which seemed finest last night was that devoted to the tonal description of California as the land of fruits and flowers. He conjured up an ideal, no doubt, in which smiling green orchards, vineyards and flute-throated birds were seen and heard, for they are all in this bit of pictorial description, just as Siegfried's forest is seen in Wagner's luminous measures.

Alfred Metzger (*b* Landau, Germany, May 5, 1875; *d* San Francisco June 29, 1943), outspoken editor of the *Pacific Coast Musical Review*, headed his report "Camille Saint-Saëns Given Enthusiastic Reception in San Francisco; Festival Hall Presents

[13] *La foi*, Op. 130, consisting of three orchestral tableaux, was conceived as incidental music for a five-act play by Eugène Brieux (première Monte Carlo April 10, 1909). The play, set in upper Egypt during the Middle Kingdom, deals with the Egyptians' loss of faith in their old gods. See Bonnerot, p. 185. The tableau conducted by Saint-Saëns at San Francisco evoked "The Appearance of Isis" and "Popular and religious scenes in the temple of Karnak."

[14] Sousa had composed his march, *The Pathfinder of Panama* (© John Church, April 19, 1915), at Walter Anthony's request. See Paul E. Bierley, *The Works of John Philip Sousa* (Columbus, Ohio: Integrity Press, 1984), pp. 76–77.

According to Bierley, *John Philip Sousa American Phenomenon* (New York: Appleton-Century-Crofts [Meredith Corporation], 1973), p. 76, Sousa and Saint-Saëns had already become fast friends before June 19 "and were seen together frequently during the Exposition." During one Sousa band concert, Saint-Saëns had come to the stage and had proclaimed Herbert L. Clarke the "most magnificent performer on either trumpet or cornet" that he had heard throughout his entire life.

In *Marching Along Recollections of Men, Women, and Music* (Boston: Hale, Cushman, & Flint, 1941), p. 304, Sousa had himself recalled hours spent wandering about the Exposition grounds in Saint-Saëns's company. We "became the best of friends," wrote Sousa. In the March 1897 issue of W. S. B. Mathews's journal, *Music*, Sousa had in his article "A Word on Orchestration" called Saint-Saëns "a master of delicate scoring" and had at an uncertain date transcribed Saint-Saëns's *Introduction and Rondo Capriccioso* for band.

Brilliant Scene During First Concert When the Distinguished Guest Conducts His Latest Work 'Hail! California' For the First Time; The Venerable Composer-Conductor Given an Ovation."[35] Metzger differentiated *Hail! California* from other works incorporating national anthems thus: "While on previous occasions this idea of national hymns has been used in only fragmentary fashion—that is to say, at brief intervals—Saint-Saëns uses both hymns in their complete forms."[36] After deprecating *Hail! California* for being too much of a crowd-pleaser, Metzger reserved pleasanter comments for the *La Foi* tableau and the ballet-divertissement from Saint-Saëns's opera *Henry VIII*:[37]

Both of these works revealed the most delightful characteristics of this great master's creative force, namely, pure melodic conception and exceedingly skillful orchestral treatment. We cannot but repeat what we have stated so frequently, that among all the composers living today Saint-Saëns appeals to us more than any other.

The two soloists at the June 19 concert were Horace Britt, playing the cello *Concerto*, Op. 33 (1872), and Ada Sassoli performing the harp *Fantaisie*, Op. 95 (1893).[38] On June 24 Katherine Ruth Heyman (1872–1944), "a former Sacramento girl,"[39] soloed in the piano *Concerto*, Op. 22 (1868), and Wallice Sabin played the organ part in the *Symphony*, Op. 78. The rest of the program consisted of the *Danse macabre*, Op. 40 (1874), and *Phaëton*, Op. 39 (1873).

The third concert, Sunday afternoon, June 27, contained the war-inspired *Marche Heroïque*, Op. 34 (1871),[40] the symphonic poem *La Jeunesse d'Hercule*, Op. 50 (1877), the barcarolle *Une Nuit à Lisbonne*, Op. 63 (1880), two movements from the *Suite Algérienne*, Op. 60 (1880), and as a culminating work, the oratorio commissioned by Novello for première September 13, 1913, at Gloucester, *The Promised Land*, Op. 140.[41]

Redford Mason headed his review in the *Examiner* of Monday, June 28, 5:1, "Last Concert Is Given by Saint-Saëns; Venerable Musician Charms Four Thousand People by His Final Recital in Festival Hall; 'Promised Land' Is Given; Good Part Singing and Solo Work Distinguished Efforts of Those Singing." The body of the review contained these remarks:

Perhaps the music that most delighted me were the two night sketches, the "Night in Bildah" from the *Suite Algérienne*, and "A Night in Lisbon"—the first an Oriental idyll as exquisite as Pierre Loti's *Trois Dames de la Kasbah*, the second an enchanting barcarolle. The first of the symphonic poems, *La Jeunesse d'Hercule* (we have heard all four of them now) charmed by its pagan beauty. It is luminous as a page of Theocritus.

Although by general agreement of all the San Francisco critics *The Promised Land*[42] suffered from insufficient rehearsal, Mason insisted that

There were moments of unaccompanied part-singing in the performance of *The Promised Land* which surpassed anything in that phase of vocal art which I have hitherto heard in California. The solo work was almost exclusively recitative. Some of it was very beautiful, notably the passage for tenor, finely sung by Charles F. Bulotti, describing the death of Moses.

IV

Thoroughly captivated by San Francisco, Saint-Saëns lingered there until July 9. On July 1 he gave a two-hour piano recital at the large hall in Fairmont Hotel. During it, he played works by Rameau,

[35] *Pacific Coast Musical Review*, XXVIII/3 (Saturday, June 26, 1915), p. 1.

[36] When reviewing *Hail! California*—revived at a San Francisco Pops concert July 18, 1985—Marilyn Tucker in the *Chronicle* of July 19, 74:4–5, referred to it as "the 1812 Overture of the early 20th century."

[37] For performance June 19, Saint-Saëns extracted four items from the *Ballet-Divertissement* at pages 190–224 in the piano-vocal score (Paris: A. Durand, 1883): *Entrée des clans, Danse de la gipsy, Idylle ecossaise,* and *Gigne et final*.

[38] Richard Hageman conducted these numbers with soloist and *Le Rouet d'Omphale*, Op. 36 (1871).

[39] *Pacific Coast Musical Review*, XXVIII/14 (July 3, 1915), p. 1.

[40] Premiered during the siege of Paris as a two-piano piece by the composer (with Albert Lavignac at the second piano), this work was first heard in its orchestral guise December 10, 1871. See Bonnerot, pp. 59 and 66.

[41] Concerning this, the third of Saint-Saëns's oratorios, see Harding, p. 210: "I have done nothing better," said Saint-Saëns, who wished for a performance at Albert Hall with 300 singers. But in London he had to rest content with a rendition at Queen's Hall. *The Promised Land*, with Biblical text, was the first new work by a foreigner given in "the 160 years" of the Three Choirs Festivals.

[42] *Pacific Coast Musical Review*, XXVIII/26 (September 25, 1915), p. 75, contains a picture of "The Illustrious French Composer Camille Saint-Saëns Directing his Oratorio 'The Promised Land' at Festival Hall, P.P.I.E. [Panama-Pacific International Exposition], Sunday Afternoon, June 27, 1915."

Haydn, Chopin, and Liszt in the first half. In the second half he gave his own *Valse mignonne*, Op. 104 (1896), *Valse canariote*, Op. 88 (1890), *Caprice sur les airs de ballet d'Alceste* (1866), and *Paraphrase sur le Quatuor final d'Henry VIII*.[43]

Proceeding directly to New York, he there July 17 boarded the same *Rochambeau* vessel that had brought him to New York in May. After eight months of almost constant appearances in France, he embarked anew for the New World April 22, 1916 (travelling aboard the *Tomaso di Savoia*).[44] Disembarking at Buenos Aires May 15, 1916, he remained in South America until July 23, taking ship that day for Europe aboard the *Dario* (arriving at Lisbon August 12).

His third visit to South America took him not only to Buenos Aires, but also to Rosario, Córdoba, Tucumán, and Montevideo. At the Teatro Solís in Montevideo he played, "never better before in his life,"[45] Mozart's A Major *Concerto*, K. 488; his own *Concerto, No. 5*, Op. 103 (1896); and his *Rapsodie d'Auvergne*, Op. 73 (1884, piano and orchestra).

Just as Saint-Saëns's 1915 visit to San Francisco now makes a fascinating tale of what feats a composer-pianist and conductor could accomplish at age 80, so equally newsworthy will be a detailed account of Saint-Saëns's victories in his last five years in the other far corners of the world. No other leading creator in music history equals Saint-Saëns's octogenarian exploits.

[43] Bonnerot, pp. 204–205.
[44] *Ibid.*, p. 207.
[45] *Ibid.*, p. 208: "il joue . . . avec une telle netteté, une si parfaite maîtrise qu'il assure n'avoir jamais mieux joué de sa vie."