



Camille
SAINT-SAËNS

Cavatine

Opus 144

arranged for

Trombone solo & Wind Ensemble

orchestrated by

Benjamin Coy
orchestration dedicated to Joe Duchi

preface by

Ronald Barron
Principal Trombonist (retired) Boston Symphony Orchestra



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PREFACE

by Ronald Barron

The “Cavatine for Tenor Trombone and Piano, Opus 144” by Camille Saint-Saëns is essentially a thank-you note from Saint-Saëns to George W. Stewart. To fully understand why, when and for what requires some historical context.

Camille Saint-Saëns (1835-1921) is well known to the musical world, having performed and composed extensively for most of his 86 years. But, who is George W. Stewart?

Stewart was born near Cambridge, NY in 1851. He played baritone in the town band, conducted by his father, a Civil War surgeon. He moved to the Boston area in 1872 to free lance and attend the Boston Conservatory of Music. Establishing himself well in the musical circles of the day, he was in a position to assist Henry Higginson to select the best musicians in Boston to work in the new Boston Symphony Orchestra which Major Higginson founded in 1881. Stewart continued to expand his activities in addition to being a member of the BSO trombone section, and in 1891, decided to leave the orchestra to handle all of his now extensive managerial demands. These included the Germania Society, Stewart’s Military Band, and the Boston Festival Orchestra, which toured each spring over much of the US, mostly accompanying local choral societies in their spring concerts. This combination of high musical standards and keen business acumen put Stewart in the position to know anyone who was anyone in the musical life of the United States and beyond. Orchestras like Higginson’s were just beginning and not yet secure, and Stewart built a musical business visibility much broader; though maintaining respect for what Higginson was doing and the high musical standards the BSO subsequently achieved.

All of this led to Stewart being employed in 1903 to be one of the musical directors for the St. Louis World’s Fair. In this capacity, he toured Europe to engage the best organizations of the day to perform at the Fair. Also, he employed all the most famous bands of the US to come and perform. There was a conscience effort to have popular music (ragtime appeared at the Fair) and avoid the mistakes of the 1893 Chicago Fair, where serious concert music had failed to attract audiences and had to be cancelled prematurely. His success in St. Louis led to his employment for the 1915 Panama-Pacific International Exposition in San Francisco. This was an unparalleled event! The music was overwhelming with over 2000 performances at the various venues during the February 20th to December 4th run of the Fair.

As a major part of his responsibilities, Stewart once again travelled to Europe in the spring of 1914, to engage the best musicians he could find to perform at the Fair. He visited Saint-Saëns at his Paris apartment, and proposed that he compose a grand work; come to San Francisco to conduct it, as well as other compositions of his, and be celebrated as the grand musical master that in fact he was. Saint-Saëns agreed, composed a piece titled “Hail California” and conducted it among other works with the Festival Orchestra and Chorus for three concerts the last week of June, 1915. He had arrived in San Francisco in late May, in time to hear the Boston Symphony Orchestra perform his Third Symphony under the direction of Karl Muck. This was a grand occasion attended by 4000! Fortunately, all anxieties Stewart had about the two musical giants meeting were not realized, despite the then raging European war. Musical peace and harmony reigned in San Francisco.

Saint-Saëns returned to Paris in July, having composed Opus 143, a violin elegy, as a gift for Sir Henry Heyman, who had hosted him often in San Francisco. Likewise, he felt the need to thank Stewart. His first order of business upon his return was the “Cavatine”. Documentation of this is as follows: “In New York, on the ship, in Bordeaux it was not possible for me to write the piece I promised you. But right after I returned home it was the first thing I worked on. It now has to make the long journey to you. It is at the copyist’s, and I hope that you will receive it before the end of the month.” This letter was sent on August 7, 1915. Stewart, after receiving the copy in San Francisco, replied at the end of August by telegram: “Delighted beyond measure with Cavatina. It is unquestionably the most beautiful composition ever written for trombone.” Early in his life, Saint-Saëns had little respect for brass instruments, but later did use them wisely, and regularly in his compositions. After receiving the telegram from Stewart, Saint-Saëns wrote in a September 15, 1915 letter to his publisher Durand: “...It would be desirable that all trombone players agree with him. It is true that not much has been written for this dazzling instrument

and one can see that it is easy to be king in the kingdom of the blind, even though one has only one eye.” This Erasmus quote in reference to his little 5’ composition seems to reinforce Saint-Saëns less than total respect for the trombone. However, his 1887 Septet featured trumpet, and his more sympathetic attitude toward brass instruments was dramatically reinforced by his unbridled adulation for Herbert Clarke when hearing Clarke perform with the Sousa Band at the Fair in San Francisco. (All quotations above are sourced from the work of Sabina Teller Ratner, “Camille Saint-Saëns: A Thematic Catalogue of his Complete Works, vol.1: The instrumental works”, Oxford 2002.)

It is not known if Stewart himself ever performed “Cavatine”, but there were several accomplished trombonists around the Fair who could have easily done it for him. Equally unknown is when “Cavatine” might have been first performed in Paris, but it was used at the Paris Conservatory in June 1922 as the concours work for that year in honor of Saint-Saëns, who had died the previous December. Stewart returned to Boston after the Fair and lived there until his death in 1940. He was an honored presence in the musical life of Boston. Among others, he nurtured the career of Walter M. Smith the famous cornetist, who led the Band of Boston (previously Stewart’s Military Band) for a lengthy residence at the 1915 Fair, and continued to lead it through subsequent evolutions over the next twenty years. Stewart’s extensive band library was sold to Leonard B. Smith of the Detroit Concert Band. However, a few personal items, including the first copy of the “Cavatine” score, remained in his home, and upon the death of his sister Rosa, were sold at auction in 1947. It is the honor of this writer to be the current owner of the copy which Saint-Saëns sent to Stewart in 1915. It was a gift from Herb Philpott, trombonist, long time friend and music administrator, who bought it from a cut-out bin on the street for \$1.00 or less in 1952. He owned the copy until giving it to me in 2005, being unaware of its historical importance. This has provided the motivation for what is hoped will be a forthcoming book titled “Saint-Saëns, Stewart, and the BSO”, which will present in much greater detail the people and events mentioned in this preface.

Ronald Barron
Principal Trombonist (retired), Boston Symphony Orchestra
July 8, 2013

à Monsieur George W. Stewart

CAVATINE

Opus 144 for Trombone solo and Wind Ensemble

Camille Saint-Saëns
Orchestrated by Benjamin Coy

Allegro $\text{♩} = 66$

Flute 1 *f*

Flute 2 *f*

Oboe *f* *mf*

Bassoon *f* *mf*

Clarinet in B \flat 1 *f* *mf*

Clarinet in B \flat 2 *f* *mf*

Clarinet in B \flat 3 *f* *mf*

Bass Clarinet in B \flat *f* *mf*

Alto Saxophone *mf*

Tenor Saxophone *mf*

Baritone Saxophone *mf*

Solo Trombone *mf*

Allegro $\text{♩} = 66$

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F 1 *f* *mf*

Horn in F 2 *f* *mf*

Trombone 1 *f* *mf*

Trombone 2 *f*

Euphonium *f*

Tuba *f*

Timpani *f*

Suspended Cymbal
Bass Drum

21

Fl. 1 *mf* *f* *mp*

Fl. 2 *mf* *f* *mp*

Ob. *f* *mp*

Bsn. *f* *mp*

Cl. 1 *mf* *f* *mp*

Cl. 2 *mf* *f* *mp*

Cl. 3 *mf* *f* *mp*

B. Cl. *mf* *f* *mp*

A. Sax. *f*

T. Sax. *f*

Bari. Sax. *mf* *f*

Tbn. *f*³ ₃

Tpt. 1

Tpt. 2

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

Timp. *mf*

Perc. *mp*

41

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Tbn.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc.

61

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Tbn.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc.

p

pp

pp

pp

pp

77

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax.

T. Sax.

Bari. Sax.

Tbn.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Perc.

92

3

Fl. 1

mp

mf

f

ff

Fl. 2

mp

mf

f

ff

Ob.

mp

mf

f

ff

Bsn.

mp

f

ff

Cl. 1

mp

mf

f

ff

Cl. 2

f

ff

Cl. 3

f

ff

B. Cl.

f

ff

A. Sax.

ff

T. Sax.

ff

Bari. Sax.

ff

Tbn.

f

largamente

3

Tpt. 1

mp

f

ff

Tpt. 2

mp

f

ff

Hn. 1

mp

f

ff

Hn. 2

mp

f

ff

Tbn. 1

mp

f

ff

Tbn. 2

mp

f

ff

Euph.

mp

f

ff

Tba.

mp

f

ff

Timp.

f

Perc.

p

f

105

This musical score page, numbered 105, features the following instruments and parts:

- Fl. 1 & 2:** Flutes. Fl. 1 begins with a melodic line at measure 105, marked *mf*, which then transitions to a sustained note marked *p*. Fl. 2 enters at measure 105 with a sustained note marked *mf*, also transitioning to *p*.
- Ob.:** Oboe, playing a melodic line with accents, marked *p*.
- Bsn.:** Bassoon, playing a melodic line with accents, marked *p*.
- Cl. 1, 2, 3:** Clarinets (1, 2, and 3), playing sustained notes marked *p*.
- B. Cl.:** Bass Clarinet, playing a melodic line with accents, marked *p*.
- A. Sax. & T. Sax.:** Alto and Tenor Saxophones, marked with rests.
- Bari. Sax.:** Baritone Saxophone, marked with rests.
- Tbn.:** Trombone, playing a melodic line with accents, marked *p*.
- Tpt. 1 & 2:** Trumpets (1 and 2), marked with rests.
- Hn. 1 & 2:** Horns (1 and 2), marked with rests.
- Tbn. 1 & 2:** Trombones (1 and 2), playing melodic lines with accents, marked *p*.
- Euph.:** Euphonium, playing a melodic line with accents, marked *p*.
- Tba.:** Tuba, playing a melodic line with accents, marked *p*.
- Timp. & Perc.:** Timpani and Percussion, marked with rests.

The score includes various musical notations such as dynamics (*mf*, *p*, *pp*), accents, and phrasing slurs. The key signature consists of three sharps (F#, C#, G#).

4 Allegro $\text{♩} = 66$

123

Fl. 1 *sf*

Fl. 2 *sf*

Ob. *sf* *mf*

Bsn. *sf* *mf*

Cl. 1 *sf* *mf*

Cl. 2 *sf* *mf*

Cl. 3 *sf* *mf*

B. Cl. *sf* *mf*

A. Sax. *mf*

T. Sax. *mf*

Bari. Sax. *sf* *mf*

Tbn. *mf*

4 Allegro $\text{♩} = 66$

Tpt. 1 *sf*

Tpt. 2 *sf*

Hn. 1 *sf* *mf*

Hn. 2 *sf* *mf*

Tbn. 1 *sf*

Tbn. 2 *sf*

Euph. *sf*

Tba. *sf*

Timp. *sf*

Perc.

163 5

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax.
T. Sax.
Bari. Sax.
Tbn.
Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tba.
Timp.
Perc.

mf

183 **poco rubato**

Fl. 1

Fl. 2

Ob. *espressivo*
mf

Bsn. *mp* *p*

Cl. 1 *mp* *p*

Cl. 2 *p*

Cl. 3 *pp* *p*

B. Cl. *mp*

A. Sax. *p*

T. Sax. *p*

Bari. Sax.

Tbn. *p*

poco rubato

Tpt. 1

Tpt. 2

Hn. 1 *pp*

Hn. 2 *pp*

Tbn. 1

Tbn. 2

Euph.

Tba. *pp*

Timp.

Perc.

201 **Stringendo.** **Piu Allegro**

Fl. 1 *f* *sf* *ff*

Fl. 2 *f* *sf* *ff*

Ob. *f* *sf* *ff*

Bsn. *f* *sf* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *f* *sf* *ff*

A. Sax. *f* *sf* *ff*

T. Sax. *f* *sf* *ff*

Bari. Sax. *f* *sf* *ff*

Tbn. *ff*

Tpt. 1 *f* *sf* *ff*

Tpt. 2 *f* *sf* *ff*

Hn. 1 *f* *sf* *ff*

Hn. 2 *f* *sf* *ff*

Tbn. 1 *f* *sf* *ff*

Tbn. 2 *f* *sf* *ff*

Euph. *f* *sf* *ff*

Tba. *f* *sf* *ff*

Timp. *p* *sf*

Perc. *sf* *mf*

211

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax.
T. Sax.
Bari. Sax.
Tbn.
Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Euph.
Tba.
Timp.
Perc.

f