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THE CHEVALIER DE SAINT-GEORGES: AN EXPONENT OF THE PARISIAN SYMPHONIE CONCERTANTE

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

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August, 1982

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1982

Braun, Melanie, The Chevalier de Saint-Georges: An Exponent of the Parisian Symphonie Concertante. Master of Music (Musicology), August, 1982, 125 pages, 3 figures, 1 table, bibliography, 2 scores.

The symphonie concertante, a product of the late eighteenth-century Parisian concert societies, provided a vehicle for display of the virtuoso style sought by contemporary audiences. The works of the Chevalier Joseph Boulogne de Saint-Georges, one of its chief exponents, served as strong influences on the development of the form and its diffusion throughout Europe. The symphonies concertantes of Opus VI, No. 1 and Opus X, No. 2 (according to thematic numbering of Barry S. Brook) date from ca. 1775 and 1779 respectively. A complete set of parts for each is to be found in the private collection of M. André Meyer in Paris (Opus VI) and in the Universitetsbiblioteket at Lund (Opus X).

The thesis contains background material on contemporary Parisian musical society and the life of Saint-Georges, and a modern scoring of the above symphonies concertantes with analysis and conclusions.

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Chapter I

PARIS AND THE SYMPHONIE CONCERTANTE IN THE LATTER PART OF THE EIGHTEENTH CENTURY

> /La musique ancienne/ . . . est très beau sans doute; mais c'est le langage des adeptes, que le vulgaire n'entend pas."[1]

In recent years, knowledge of the developmental period which arose in the latter part of the eighteenth century as a reaction to the intricate counterpoint of the Baroque era has become more complete. It is now widely recognized that this period was essential to the formulation of the high classic style of Mozart and Haydn. Contributing to the gradual shaping of the sonata-allegro and other forms which came to be the basis of structured tonal music were hundreds of unknown composers of all nationalities, some working from their own countries, others, travelling to another country, seeking to meet the needs, interests and customs of that people. Some of these many musicians have been singled out, but there remains a body of artisan composers without whom the styles and forms of

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1. "The older music is undoubtedly very beautiful; but it is the language of the initiated, which the common people do not hear." Jean-François Marmontel, Essai sur les révolutions de la musique en France (Paris, 1777), 2. (All translations from the French are my own.)

the music might never have adequately developed.

The large music centers important in this development were Mannheim, Vienna, Berlin, London, and Paris, among others. The German influence, especially that of the Mannheim "school," has been adequately discussed, but the French contribution is often ignored as unimportant or unprogressive. Paris was unquestionably the publishing capital of Europe at this time, and a great many musicians, including Mozart and Haydn, travelled there to perform and to have their music published; but it can be shown that there also existed a native musical life which was active in other areas. The question can be raised as to the existence of a "musical language" in France (that is, Paris): did it have its own styles and forms in addition to serving as a concert hall for the rest of the world? The answer is affirmative, according to Barry S. Brook, the first scholar to research this question thoroughly since the early part of the century;[2] in fact, he goes so far as to say that

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2. Especially in his dissertation from the Sorbonne, La symphonie française dans la seconde moitié du XVIIIe siècle, 3 vols. (Paris, 1962); he preceded its publication with an interim report, "The Symphonie Concertante: An Interim Report," Musical Quarterly XLVII (1961), 493-516.

> from 1760 to the Revolution, in the French capital, more composers were writing music, more musicians performing it and more editors publishing it than in any other city in the world.[3]

In other words, Paris was "uncontestably" the musical capital of Europe during most of the second half of the century.

A composer in the eighteenth century usually worked as a court musician or supported himself on the commissions that he received from his patrons.[4] Outside of the courts, the theaters, the solemn feasts of the Church, and the circles surrounding certain wealthy amateurs, there was no musical public. Following this trend, the court at Versailles under Louis XIV in the first part of the century enjoyed its own music, with resident composers, teachers, and performers taking part in the elaborate daily schedule of activities. The music was composed to the tastes of the king and the aristocracy, and the performances were stylized and ornate. The king enjoyed a daily round of concerts; an entire act of an opera would

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3. Brook, La symphonie, I, 20.

4. Court life, including musical activities, is described vividly in the contemporary accounts of the Duke of Luynes in La musique à la cour de Louis XIV et Louis XV, d'après les mémoires de Sourches et Luynes (1698-1757) (Paris, 1970); see also Adam Carse, The Orchestra in the Eighteenth Century (New York, 1969), 7-8.

be presented in his apartments, a vocal recital given in his chamber, or a "symphony" or instrumental concert performed during his supper. The walks and gardens of Versailles also provided an outdoor milieu for musical enjoyment. Under Louis XIV, who held an iron rein over the arts, the number and popularity of these musical performances could increase only in proportion to his desires.

The musicians who could not penetrate the king's circle resorted to the presentation of private concerts, inviting certain music-lovers of influence; the privacy of the gathering varied with the patron and the place, which was often a private home.[5] These concerts served to extend some culture to the people but even then reached only the upper classes. A musical public began to be formed from those who attended, although for some the reason was a fashionable, rather than a musical, one. Gradually the private concerts began to seek a more varied audience in order to meet expenses; at the same time, the number of amateurs taking part began to increase.

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5. One of the most famous patrons was the financier Alexandre-Jean-Joseph-le Riche de la Pouplinière; at his private hôtel were given many famous performances, and he influenced the careers of a number of contemporary artists.

The time was ripe to introduce a new form of concert which would extend the opportunity for musical culture to the bourgeois.

One result was the formation of the Concert Spirituel in 1725 by Anne Danican-Philidor, the son of André Danican-Philidor, who had been a musician in the court of Louis XIV.[6] Upon payment of a small entrance fee, any citizen could attend the presentations. In order to avoid competition with the Opéra and other spectacles, the director of the Academy of Music, M. de Francine, stipulated that the repertoire performed was to be only religious and non-theatrical music. However, such music could be heard on a regular basis at churches and convents; the founders realized that the usefulness of the Concert Spirituel would be limited and so established it as an entertainment for the days on which the public spectacles were closed. The monetary compensation demanded by the director of the Academy for his sponsorship

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6. The work of Michel Brenet (Marie Bobillier) on the background of the court, public, and private concerts at this time in Paris is extensive; the chief source is her book, Les concerts en France sous l'ancien régime (Paris, 1900). Brook updates her work and carries it further. Another valuable source is Constant Pierre, Histoire du Concert Spirituel, 1725-1790 (Paris, 1970). For a detailed discussion of initial contracts, see François-Joseph Fétis, "Concert Spirituel: nouveaux détails sur l'origine de cette institution," Revue musicale XIII (1833), 189-191.

served to lower the level of the concerts to a commercial one, but lack of capital made this a necessity. These concerts marked a turning point in the history of musical performances and were eventually imitated all over Europe.

After the death of Louis XIV, sovereign power over the arts was less directly felt. During the regency (1715-1723), Phillipe d'Orléans moved the court from Versailles to Paris.[7] Many of the nobles had already built elegant hôtels in the city and were bored with court life. Phillipe actively supported music and continued the private concerts, which now reached more people. Louis XV, who reigned for 51 years, moved back to Versailles and had very little interest in musical presentations; he usually sent his wife to represent him at court concerts, thus giving them the name, "Concerts de la Reine." These were well attended, although they did not significantly affect the Concert Spirituel or its audience. Through the agency of these two types of concerts, the move of musical culture from court to city was becoming stabilized.[8]

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7. For elaboration, see Alfred Cobban, A History of Modern France (New York, 1965), Chapter 2.

8. Changing audiences and trends during this move are discussed by Peter Gradenwitz, "Mid-Eighteenth-Century

Despite the popularity of the Concert Spirituel, the upper classes still had the need to be segregated; consequently, private concerts were continued in the homes of the nobility until the Revolution. This exclusivity again evoked a response in those who formed semi-private societies which admitted a cross-section of the population. One such society was the Concert des amateurs, founded in 1770 by François-Joseph Gossec; its purpose was to raise the standard of performance as well as to provide a place for amateurs to play.[9] This society proved to be an influential factor in the careers of many artists, although rivalry caused its cessation after a short time. It was replaced by the Concert de la loge Olympique, a more exclusive society with masonic affiliations whose concerts were attended even by the queen. According to Frederick Niecks, the primary value of all these concerts was that

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Transformations of Style," Music and Letters XVIII (1937), 267, and by Anne Chastel, "Étude sur la vie musicale à Paris," Recherches sur la musique française classique XVI (1976), 48. There is in addition a discussion of problems caused by this move in Brook, "The Symphonie Concertante: Its Musical and Sociological Bases," International Review of the Aesthetics and Sociology of Music VI (1975), esp. 21-22.

9. Fétis, in Biographie universelle des musiciens (Paris, 1874), 61, holds that this society was an impulse towards the perfecting of instrumental music in France.

they "made the performers and hearers acquainted not only with the best home products, but also with the best foreign ones."[10]

Although the opening of the Concert Spirituel in 1725 caused a sensation, the religious music soon bored the audiences, who evidently needed entertainment in the form of a constantly changing secular repertoire. This attitude led to the commission of pieces by many composers, eventually including Stamitz, Viotti, Mozart, and Haydn among them.[11] However, despite the fine music offered at the concerts, the new audience, now a mixture of the aristocratic and the bourgeois, manifested a growing desire for more virtuosity, in fact, virtuosity for its own sake. When Joseph Legros took over the directorship in 1777, he heightened the public's interest by centering it on a virtuoso competition among performers, many of whom came from other parts of the world. In striving for novelty, the artists tended to compete with each other to the point of distortion of instrumental function.

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10. "The Orchestral Symphony in France About the Middle of the Eighteenth Century," The Monthly Musical Record XLIX (1919), 5.

11. For example, Pierre quotes in a table of composers performed at the Concert Spirituel, that over a period of fourteen years, there were 256 performances of Haydn symphonies, concertos, and choral works (op. cit., 175).

Development of Forms

As late as the reign of Louis XIV, all instrumental music was termed "symphonic," regardless of the size of the ensemble; the ears of the public failed to distinguish among the pieces often labelled sonata, overture, concerto, or symphony, which were, to a great extent, synonymous.[12] The French also used the term concert de symphonie[13] to apply to a composition without soloists in which one of the parts gradually took on more importance. This was akin to the early classic concerto for one or more solo instruments. One development of this concerto form distinguished itself to a great degree, although some have chosen to ignore it as a separate entity. This was the Parisian symphonie concertante, an expression which arose specifically out of the public's desire for lightness, gaiety, and virtuosity.[14] Basically a concerted orchestral work for two

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12. Lionel de la Laurencie and Georges de Saint-Foix, "La symphonie française vers 1750," L'Année musicale I (1911), 8-10; and Eugène Borrel, L'interprétation de la musique française (Paris, 1934), 215.

13. La Laurencie, "La symphonie française," 10. See also further discussion of the need for new forms in Bobillier, Histoire de la symphonie à orchestre (Paris, 1882), 24.

14. One of the few specific writings on this form is by

or more soloists and accompaniment, the symphonie concertante provided an early classic genre to fill these needs. It has been described as a fusion of the solo concerto, the concerto grosso, the divertimento, and the symphony;[15] the orchestra, in this case, was often lighter in texture so that the soloists could be featured in cadenzas and scale passages.

The earlier versions were two- or three-movement ones (Paris preferred the two-movement variety) for two solo violins and orchestra, with each of the two instruments holding a full-fledged solo part. The first movement was in the new sonata-allegro form; the second was usually a bright rondo. The slow movement was often omitted in order to shorten the length and perhaps to avoid any introduction of the melancholy into the work. Later on, winds or other strings were substituted for the violins. At times there were as many as nine solo instruments, and Brook has counted 40 different combinations of

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Franz Waldkirch (Die konzertanten Symphonien der Mannheimer, Ludwigshafen, 1931), who claims it is of German origin, but Brook has successfully disputed him ("Interim Report," 498). Also see the lively discussion among the respondents to Dr. Brook's paper in Zagreb (1974) which includes references to the need for a shallow kind of piece for these audiences; see International Review of the Aesthetics...VI, 114-125.

15. Brook, La symphonie, I, 244.

solo instruments in his records.

The symphonie concertante enjoyed immense popularity. The emotional shallowness of the piece, its opportunities for virtuoso display and the singing French melodies were attractive qualities.[16] The ones with two or three solo instruments became quite fashionable, because they allowed the public more exposure to its favorite artists. The public's passion became so inflamed that three concertos per evening performance was the norm.[17] Before 1775, only an occasional symphonie concertante was programmed, but over the next five years about sixty were heard.[18] Even the performance of the aristocratic symphony began to take a less important place. By the turn of the century, most of Europe had assimilated the symphonie concertante style.

This form, a "unique development of pre-Revolutionary Paris /and/ a symbol of its turbulent musical life, changing audiences, and flourishing publication and concert activities,"[19] seems to have been

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16. See Brook, La symphonie, I, 247-248.

17. Bobillier, Les concerts, 311.

18. Brook, "Interim Report," 502-503.

19. Ibid., 504-505.

chiefly an early classic one. Its primary function was manifested during the period of the developing sonata form and symphony, and it was composed for the specific audiences of these times and places, as well as being imitated profusely by foreign composers, even Mozart.[20] The most prolific composer of the form at this time was the Italian Giovanni Giuseppe Cambini, a Parisian resident of long-standing, who wrote eighty of them.[21] Others well-known to the audiences included Jean-Baptiste Davaux (13), the Chevalier de Saint-Georges (11), and Jean-Baptiste Bréval (10). Of these the last two are judged to be the best representatives of the genre.

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20. Ibid., 501. During his stay in Paris and afterwards, Mozart worked at six symphonie concertantes--four were completed. The most famous is the one for violin and viola in E^b.

21. Ibid., 500.

Chapter II

THE CHEVALIER DE SAINT-GEORGES

Currently in fashion among minority groups as one of the first successful black composers of distinction, Le Chevalier Joseph Boulogne de Saint-Georges was actually a mulatto, born on Guadeloupe of a French *contrôleur général* and a reputedly beautiful Negress in what has now been determined to be 1739.[1] La Laurencie calls him a "singular and romantic character"[2] and contemporary references to him always contain high praises, evidently deserved, since Saint-Georges was a chevalier with superb fencing, shooting, and equestrian skills; he also excelled in dancing and possibly music at an early age.

There is some controversy about the life of this composer, as much contemporary gossip was passed down as fact. Roger de Beauvoir, a nineteenth-century

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1. This determination was made after some controversy; La Laurencie first placed the date at 1745 in "The Chevalier de Saint-George /sic/," *Musical Quarterly* V (1919), 74-85; he later corrected himself in *L'école française de violon, de Lully à Viotti* (Paris, 1922), II, 449ff. Brook, *La symphonie*, I, 375-386, has updated biographical information.

2. *L'école*, II, 449.

French writer, romanticized at length on the life of Saint-Georges and it is impossible to separate fact from fiction when reading his four-volume novel on the composer.[3] More current research, however, has corrected certain dates and locales. As far as can be determined, he spent his first ten years in Saint-Dominique (now Haiti), where he probably studied violin; when his father took him to Paris, he was said to be already a prodigy with strength and flexibility.[4] After a serious study of fencing, he was able to challenge the best swordsmen, even at the age of fifteen. These skills brought him fame in Paris and led him to join the gendârmes of the king, as is evidenced by the title indicated on some of his compositions.

It has been recorded that Saint-Georges was a violin student of Leclair in Paris,[5] but there is no concrete evidence to support this. More definite is the fact that he studied composition with Gossec who made him his protégé and dedicated his Opus 9 trios to him.

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3. Le Chevalier de Saint-Georges (Paris, 1840), 4 vols. La Laurencie attempts to sort fact from fiction when referring to this work.

4. La Laurencie, L'école, II, 453.

5. By La Laurencie, "The Chevalier," 74; Fétis, Biographie, 368; and by Norbert Dufourcq, La musique française (Paris, 1949/1970), 248.

Saint-Georges also played under Gossec and followed him in the directorship of the Concert des Amateurs in 1773 when Gossec took over the Concert Spirituel.

The popularity of Saint-Georges permeated Parisian society. He was a man of fashion, often wearing red to set off his color, and a lover of women and adventure. His temperament, though judged eccentric, was evidently sensitive and gracious. His reputation as a musician equalled that of his sports activities; he attained a virtuosity equal to or better than many professional violinists but was known as the most important "amateur" in Paris.

About 1770, Saint-Georges began to cultivate his musical talents seriously. During the winter of 1772-73, he performed two of his concertos at the Concert des Amateurs.[6] In a review of the concert, the Mercure de France added the music of Saint-Georges to his popular traits and demand increased for his appearances.[7]

The two concertos, though his first popular pieces, were not his first compositions. He had expanded to this three-movement form after having composed a series

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6. Opus 2.

7. See La Laurencie, L'école, II, 457, for quote.

of six string quartets (Opus 1),[8] a genre which only recently had been introduced to Paris, perhaps as a reaction to the growing orchestra and the emphasis on virtuosity and spectacle. Due to the efforts and compositions of Saint-Georges and of Gossec, the string quartet was firmly established in France and enjoyed a continuing vogue. The quartets are notable for clarity of melodic material, though the themes are developed in a primitive fashion.

Saint-Georges' appointment to the Concert des Amateurs in 1773 served as a catalyst to bring about his most productive period (1775-1782). During this time he also founded and conducted the Loge Olympique. Dramatic music and most of his symphonies concertantes and symphonies were products of this period.[9] He brought out a set of two symphonies concertantes (they were usually published in pairs) near the end of 1775, and one of these was performed at the Concert Spirituel around Christmas Day by MM. Schenker and Leduc. The Mercure reviewed:

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8. For two violins, viola and "basse."

9. Brook, La symphonie I, 378, lists two known symphonies and eleven symphonies concertantes. La Laurencie did not seem to be aware of the symphonies. See Appendix A for an expanded listing of the works of Saint-Georges.

> . . . a new symphonie concertante of M. de Saint-Georges /was performed/; . . . the chevalier, already appreciated at the Concert des Amateurs, faced the public at large, from which he received /an even/ warmer reception.[10]

Saint-Georges' musical reputation was so well-established at this point that it was thought to make him co-director of the Opéra, but due to protests among the female singers because of his color, this did not develop. Evidently, they "forgot the Don Juan to see only the mulatto."[11] However, his talents and his tender and sentimental nature prevailed in the long run and such an incident was rare. One popular story reveals these traits. He was conducting a symphony at the Concert des Amateurs. The Adagio section, in some way, reminded him so much of a recently-lost friend that he put down the baton and wept. The Mercure expressed public opinion when it called him an "amateur very much distinguished by more than talent,"[12] and audiences and reviewers noticed that he brought out much sensitivity in the orchestras that he led.

During this period, Saint-Georges was appointed

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10. January 1, 1776, 158. Reported by La Laurencie, L'école, II, 459, n.3.

11. La Laurencie, L'école, II, 460.

12. Quoted in Ibid., II, 463.

to the post of Lieutenant of the Hunts by the Duke of Orléans. He was also noticed by Madame de Montésson, the Duke's wife, who sponsored a popular theater. For some time she evidently served as his patroness, thereby assuring the continuation of his place in the most influential circles--artistic, political, and social--in Paris. He continued to write prolifically, at the same time maintaining his romantic activities, passing "from boudoir to boudoir, from salon to salon";[13] his reviewers and his public also continued to praise him, although his dramatic works did not receive such grand reviews as did his instrumental ones. Nevertheless, he was inspired to attempt further comedy and ballet music, but ultimately it is his string and orchestral output for which he is remembered.

At the death of the Duke of Orléans in 1785, Saint-Georges lost his place as lieutenant of the hunts; he then travelled to London, where he distinguished himself once again in a sensational duel with another chevalier. Returning to Paris in the summer of 1787, he composed music for a number of comedies and quickly regained his place as an attraction in elegant society. There followed

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13. Ibid., II, 467.

another trip to London, during which he evidently led an extravagant life and was forced to return to Paris to replenish his monetary supply. Further travels led to a move to Lille, where he lived for two years as captain of the city's national guard. He conducted a concert there in 1791, on which he performed a sonata, accompanied by an unknown child prodigy at the piano; its reception and the fame of Saint-Georges' name inspired the management to invite him to conduct further concerts.

Saint-Georges' patriotic sentiments, especially during the ongoing Revolution, led him to form, in 1792, a body of troops which took the name Légion National du Midi, or Légion Saint-Georges; the members, all black, were recognized by the national assembly and remained together for several years.

The remainder of the life of the chevalier was spent in misery. He travelled to his native Saint-Dominique from Paris and back, in poor financial straits; he died in Paris on the 12th of June, 1799, possibly of cancer of the bladder.

Chapter III

TWO SYMPHONIES CONCERTANTES OF SAINT-GEORGES

Paris was par excellence the city of violinists and it was primarily the violin that reflected the growth of the concerto and the symphonie concertante forms. Amateurs of the instrument were to be found in all classes of society, including the nobility. The Concert des Amateurs was in fact formed to accommodate these music-lovers. As the violin began to replace the viol in the last years of the seventeenth century, its adaptability to virtuosity began to appeal to audiences in France, and even before the end of the Baroque numerous violin "schools" and methods had become well-established.

The orchestra at mid-century was composed of a continuo foundation (keyboard), strings (a few, or later, 40 or 50), woodwinds and brass on occasion,[1] but by the turn of the nineteenth century, the continuo had been discarded and the strings became the foundation of the orchestra; the winds, aside from their coloristic function, supplied the harmonic filler that was once the

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1. See Adam Carse, op. cit., 10.

province of the keyboard. As a result, orchestral sound became more interesting and timbres of instruments became more frequently distinguishable as conductors freely experimented with orchestration.

Saint-Georges had at his disposal harmonic and stylistic resources gleaned from his proficiency on the violin and his probable study of composition with Gossec, whose style and form were very much of the era; other formal inspiration surely must have been gained from the influence of Stamitz' visit to Paris in 1754, which is known to have affected Gossec and, in fact, the whole of the musical element there. Much of the Baroque legacy was erased by the newly-found obsession for simplicity of form and harmony, which was really an echoing of the German ideas currently developing at Mannheim. By the 1770's, a definite French style was emerging, one which established a clearly classic language that would serve in turn as part of the foundation for the mature styles of Haydn and Mozart. It is doubtful that the modern conception of classic "sonata form," complete with differing themes, transitions, developments, and bridge passages, would have been understood even in the high classic period; rather, it was the obviousness of the strongly melodic themes and definite contrasts of mood

and key that defined the form. In comparison with the more sophisticated works which preceded them in the Baroque style, some of Gossec's early symphonies sound like the work of the beginner; harmonies are extremely awkward and the form consists of juxtaposed sections with little or no development.

Saint-Georges was able to adapt the lessons of these early Gossec works to his own creative purpose. His style is clear and forward-looking, even daring, and was highly influenced by the new trends that arose as a result of the public's desire for virtuosity and melody. Examination of his symphonies and symphonies concertantes reveals a constantly maturing trend of understanding of the new sonata form and an ability to combine ingredients of harmony, timbre, and melody tastefully, in spite of an occasional slip in the voice leading or modulation. He consciously seemed to keep the texture simple, as though he was determined to avoid any polyphonic meanderings that would cloud the straightforward harmonic effect and the virtuoso display.

The general methods by which he accomplished this should be the aim of any analysis. Both of the symphonies concertantes discussed in this paper are in the major mode--a characteristic common to the form.

The tuttis are harmonically clear and periodically simple; the basic period structure is a four-bar phrase, expanded at times to include transitional or modulatory activity. Key changes in principal sections are those known to us in the sonata form in its strict sense. The textures in the tutti are widely spaced, with strongly melodic outside parts and internal accompanimental figures. The viola and "bass" lines are, more often than not, identical at the octave, except where figuration does not lend itself easily to the lower line, or where the harmony requires another voice. According to custom, the bass line was often doubled by a bassoon, especially when the other winds were playing. Further use of the winds will be discussed in the breakdown of each work.

Solo passages give full rein to the principals. When accompanied by full ripieno strings and winds, the dynamic level and figuration are reduced. When only violins constitute the ripieno, they play in sparse harmony or in unison. The soloists are given many opportunities to show their virtuosity in quick scale passages that are usually cast in dialogue form.

The themes used by Saint-Georges (see Appendix B) are bright and quick, lacking in any real tension but interesting enough to be lightly developed. The solo

subjects tend not to echo or repeat the tutti themes; rather, they present much new material, even embodying their own closing motives on occasion (cf. Op. X, m.111). Virtuoso devices include wide skips, scale passages, upper and lower grace notes and appoggiaturas, trills, repetition of themes at the octave, and repetition of notes within the theme itself. Solo instruments, especially in the case of two violins, often play in thirds in scale or triplet passages.

Tempi are usually allegro or allegro moderato, although the rondos are not marked. Here the indications are often given by the use of alla breve or $\frac{2}{4}$. The rhythm of the pieces tends to parallel the meter, and a strong beat is felt throughout with little syncopation or suspension.

The rondo movements contain fewer tutti passages; the full orchestra plays only the rondo theme. This tutti is written out in only some of the parts, and at times no indication for a da capo is given. The alternating sections feature either the solo instruments alone, or accompanied very sparsely. The complete opening section is repeated each time literally and also closes the piece.

Turning to the two works individually, one discovers that, although they are very similar in style and form,

differences do exist, most of which indicate a maturing composer. The piece from Opus VI (No. 1, in C) was the first symphonie concertante composed by Saint-Georges (1775). Examination of the piece suggests that the traits in the work that look forward to the high classical style derive from both a skillful organization of thematic material and an exuberance springing from a compositional naïveté.

The first movement contains six themes (see Appendix B, page 1). The orchestra presents its tonic principal subject (A) and a second subject in the dominant (B); the latter has two parts. A third, but lesser, subject in the tonic leads to the closing measures of the orchestral exposition.

The entrance of the principal violins, with two new subjects, appears as a solo exposition. The second of these (E) actually functions as a transition to a quasi-development section employing material from B^1 and C, and, at measure 137, yet another transition subject (F) is introduced. Further material from the orchestral exposition (C and Closing Motive) is followed by a solo passage suggesting the new subject just presented (F^1). The recapitulation is preceded by a sixteen-bar transition that uses new material in a key

not previously employed (a minor). The recapitulation uses the first subject (A) with a slight change in orchestration but then presents the first solo subject (D), already in C major, as its second theme. Material from B^2 and C harbingers the return of the third thematic area (C), but this time it is played by the solo violins. A short cadenza (approached with the traditional $\frac{6}{4}$ chord) is followed by a literal repeat of the exposition's closing subject.

Harmonically, the movement is extremely simple. The only key centers employed are those of the tonic and dominant, with the exception of the short minor passage mentioned above. The modulations are workable, but sometimes are extended beyond the regular period structure in order to establish the new key. The lack of harmonic ambiguity is probably the result of a purposeful simplicity as well as an emphasis on the melodic aspects of the new form. As a result the "development" that does appear is a harmonically static restating and combining of previous and new thematic material rather than a modulatory reworking of the themes.

The use of the strings is constant and idiomatic; the winds (two oboes and two horns) serve primarily as reinforcement in the tutti sections, but the oboes

actually present the second theme ($\underline{B}^1$), as well as other melodic material which is transferred to other instruments later on. They do not usually accompany the instruments during solo passages.

The movement as a whole is successful, especially when one considers that the seemingly trite subjects were purposefully composed to appeal to the emotional shallowness of the audience and its desire for gaiety and virtuosity. The result is a pure classical sound with a noticeable lack of the harmonic tension and complexity that later characterized the concerto form.

The first movement of the second work (Opus X, No. 2, in A, 1779) presents a more mature Saint-Georges. Written for two violins and viola, it is cast in the same basic form as its predecessor, although the harmonic and thematic areas are slightly more sophisticated. In referring to the diagram in Appendix B, it can be seen that Saint-Georges again used a number of new themes in the solo exposition. It is even clearer in this concerto that this plurality arose because of his lack of ability to develop the themes already introduced.

The orchestral exposition has two subjects; the secondary theme is presented in both the dominant and the tonic. This second theme is not lyrical but is

related rhythmically and intervalically to the principal subject. The eleven-bar closing (Closing[1]) is repeated at the end of the movement as in the C major work.

In the first solo section, the lyric theme (C) that would normally have been in the orchestral exposition is presented by the first solo violin. New material is constantly introduced and each new subject is approached by a short orchestral transition that closes with the rhythm . The third solo subject (E) is the first to be extended into a passagework section. The two violins are featured in triplets until measure 89, where a fermata may imply the inclusion of an improvised cadenza from one of the principals. At this point, the B theme in its dominant clothing leads into more passagework and another "closing motive" (Motive[2]); the orchestra then enters with the A theme still in the dominant. At measure 140, the viola introduces yet another new theme (F), and the harmony progresses for the first time away from the tonic and dominant, into f# minor. One more theme (G), stated by the principal second violin, is echoed by the solo first violin and further passagework follows. A short transition modulates to the tonic and the C theme and Closing[2] lead into the recapitulation at measure 222.

The recapitulation includes only the A theme, extended to feature the virtuosity of the principals, and the Closing[1] motive.

The winds are not used as much here as in the C major piece. They serve only to reinforce the harmony and dynamics and do not present any thematic material.

The Opus VI concertante is thought to have had an andante section of 17 bars, also in C major.[2] The parts used for this scoring do show an andante indication at the six-measure cadenza (bar 284) in the ripieno parts. It is obvious, however, that the tutti which follows the cadenza is to be played a tempo, even though there is no such indication. The section from the cadenza to the end of the movement totals 17 bars. Thus it can be stated that this section is still part of the Allegro and cannot be considered a separate movement. The two horn parts, on the other hand, are labelled "Andante tacit" between the movements; this is the only clue to a possible improvised middle movement. By the time the second work was composed, the slower movement was regarded as superfluous and none was indicated.

As with the first movements, the rondos of each work can be more easily compared if they are discussed

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2. Brook, La symphonie, II, 649.

together. The two rondeaux are identical in format, although the second is almost twice as long as the first. The C major rondo has an A section which consists of two thematic areas (both in the tonic), while the A major has only one theme; but here the section is two bars longer (see Appendix B, page 2). In both pieces, the episodes (sections B, C) are written to feature the soloists, and in both the C section is a ternary form in a minor key. The first episode of Opus VI presents a melodic solo theme (B) that quickly modulates to the dominant. It is accompanied primarily by the ripieno violins and is separated from the return of the A theme by a pause. The minor section (C) has a delightful rhythmic interplay between the solo and the orchestral violins but the key lends a darker mood to this lyrical section. The A theme returns literally.

The second rondo again shows a maturing composer. In addition to the greater length of this movement of Opus X, the solo instruments are featured more freely as material is exchanged among them. The B section here consists of a number of smaller motives tossed back and forth from violins to viola, again accompanied by ripieno violins.

The tripartite minor section (C) opens with canonic entry of the three soloists in a minor; its central section is in C major. This episode features much overlapping of

motives and is not accompanied by the orchestra. Winds are used in both rondos only in the tutti passages.

The general differences between the two pieces, outlined in the table below, serve to illustrate the maturing composer:

Table 1. Comparison of Opus VI and Opus X

Key is C major	More "complicated" key (A)
Harmonic progression very simplistic	Harmony simple but fluctuates more frequently
Orchestration thin; viola/bass usually at octave	Texture slightly more varied; bass participates more independently
$\frac{4}{4}$ Allegro moderato	¢ Allegro
Solo parts limited	Solos more virtuoso; more passagework and longer solo sections
Rondo movement short and simple	Rondo twice as long, more thematic play

Conclusions

Marie Bobillier, writing at the turn of this century, suggested that the eighteenth-century symphonie concertante was little more than a reconstituting of the old concerto grosso, which was comprised of a little orchestra of solo

instruments and a tutti orchestra.[3] Later research has shown, however, that her ideas were somewhat simplistic.

One of the primary goals of the Baroque concerto grosso was contrast of sound levels--a tutti, or full, sound opposed a lower dynamic level which resulted from a reduced orchestra. The entrances of the orchestra produced any desired dramatic effect; the solo passages, while featuring the principal players, functioned chiefly as contrasting sections. The form of the piece most closely resembled that of the contemporary overture and suite. Thematic material was unfolded in a continuous process and solo motives grew out of orchestral ones; ripieno and solo sections were loosely alternated and each was approached by a smooth transition.

The symphonie concertante, as a product of the transition period of 1760-80, was made to conform to the new sonata principle that had become popular at the time. Contrasts were still sought, but the way in which they were presented was altered. Dynamic contrast, though still present, was not a pervading purpose; tonal and thematic contrast took its place. The soloists were now featured for their virtuosity; therefore, their entrances had to be dramatic.

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3. Histoire, 42.

This was accomplished by more of a sense of preparation for solo entrances and, in the early stages, by juxtaposition of new themes and principal ones. Primitive attempts at development of thematic material further emphasized an evolvement from the concerto grosso principle toward a melodic-oriented, sectional movement.

The picture conveyed of Saint-Georges as a musician and composer of symphonies concertantes is one of enthusiasm and a skill which was constantly developing according to the influences and demands of the era. His writing as a violinist was idiomatic and even daring for his time. Even his writing for the viola was interesting in a time when the instrument was still rather shabbily treated. The charm and gaiety inherent in his personality are ever reflected in his music, in the energetic orchestral themes and delicate solo motives. The very fact that his symphonies concertantes are much like others composed at the same time indicates that he is above all a product of his time and an ideal personality for satisfying the audiences of the salons and concert societies. Perhaps if the style had required a further depth of meaning not present in the shallow expressions of the era, even more ingenious ideas might have come from his pen.

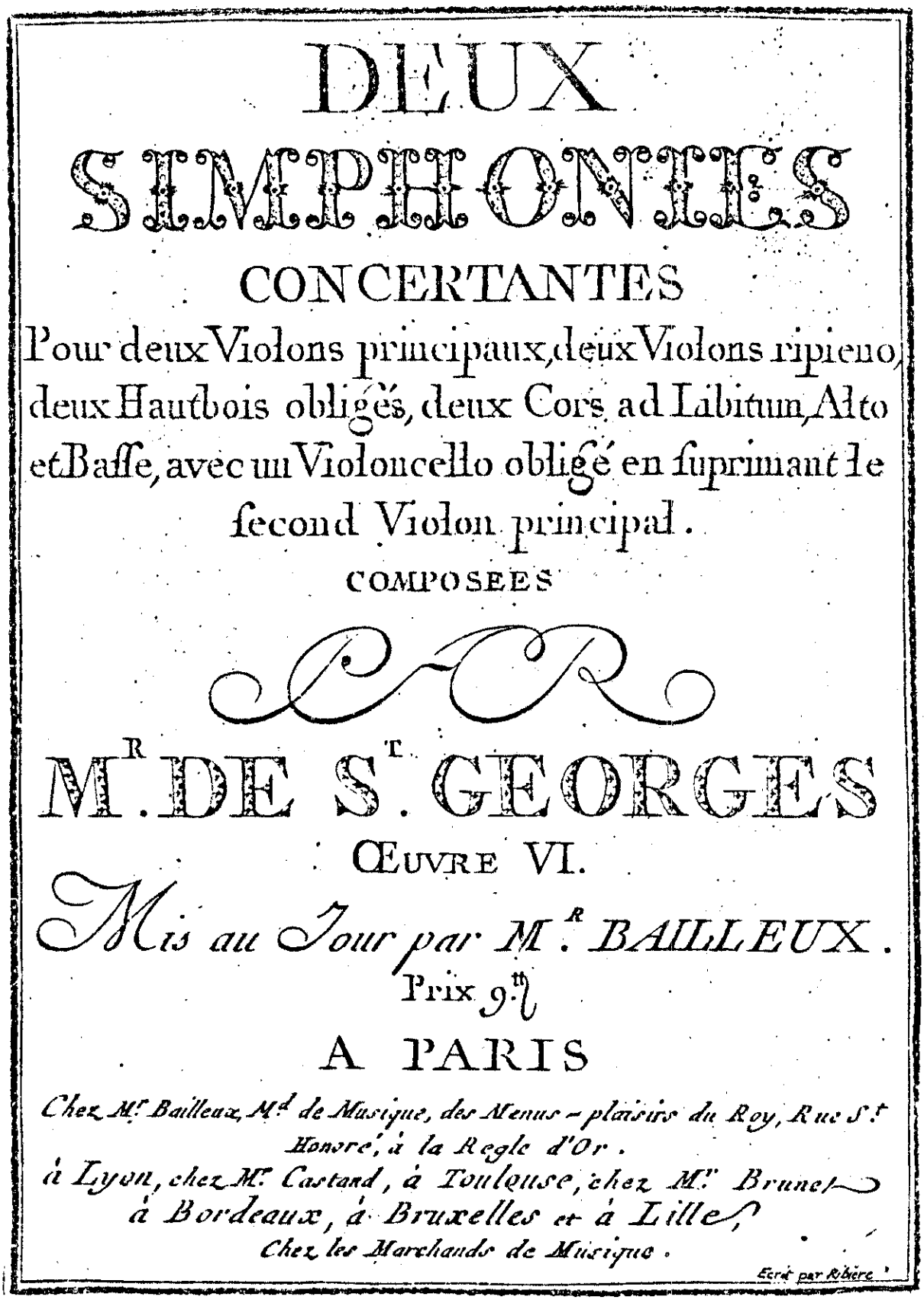
Certainly the foundation had been laid by Saint-Georges and his contemporaries for expansion of the symphonie concertante form by Mozart, Beethoven, and later, Brahms, in double and triple concertos of consummate inspiration.

Enfant de Goût et de Génie,
Il naquit au sacré vallon,
Et fut de Terpsichore émule et nourisson.
Rival du dieu de l'harmonie,
S'il eût à la musique uni la poésie,
On l'aurait pris pour Apollon.

~ Moline

(Child of Taste and Genius,
He was born in sacred vale,
And was of Terpsichore emulator and foster-child.
Rival of the god of harmony,
If he had to music united poetry,
One would have taken him for Apollo.)

Figure 1. Poem by M. Moline to be placed at the foot of Brown's portrait of Saint-Georges (1768)



DEUX

SIMPHONIES

CONCERTANTES

Pour deux Violons principaux, deux Violons ripieno, deux Hautbois obligés, deux Cors ad Libitum, Alto et Basse, avec un Violoncello obligé en suprimant le second Violon principal.

COMPOSEES

PAR

M.R DE S.T GEORGES

ŒUVRE VI.

Mis au Jour par M.R BAILLEUX.

Prix 9.tt

A PARIS

Chez M.r Bailleux, M.d de Musique, des Menus-plaisirs du Roy, Rue S.t Honoré, à la Regle d'Or.

à Lyon, chez M.r Castand, à Toulouse, chez M.r Brunet, à Bordeaux, à Bruxelles et à Lille, Chez les Marchands de Musique.

Ecrit par Ribière

Figure 2. Title page (1775), Opus VI, No. 1

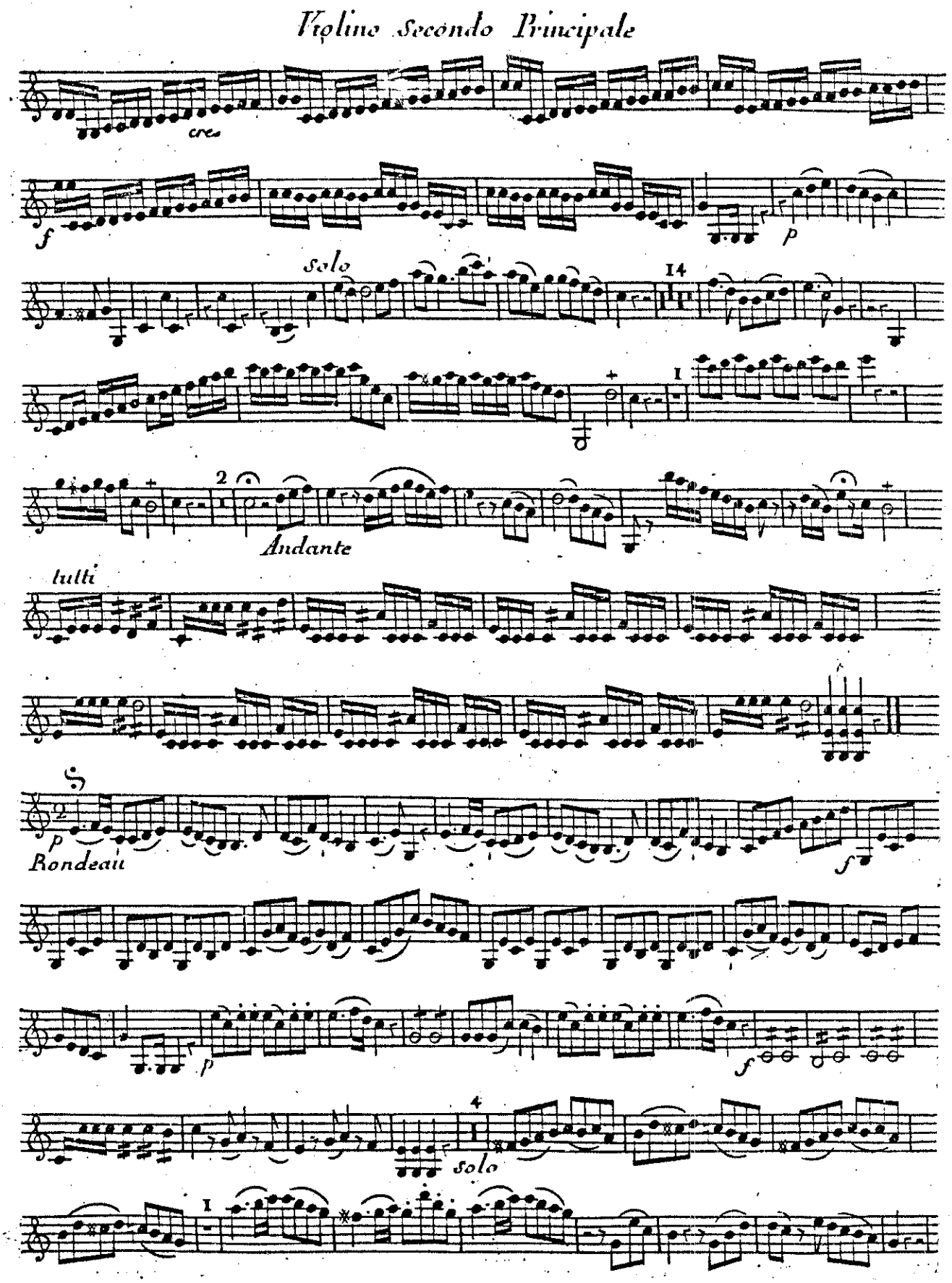


Figure 3. Principal second violin part (Opus VI, Allegro), inscribed by Ribière

EDITORIAL PROCEDURES

Most of the music during this period was printed in parts only, with scores often remaining in manuscript. This accounts for our almost complete lack of scores from this period. Because the orchestra was usually led by the soloist or concertmaster, which may well have been the composer, a score was not required. This paper deals with two of the symphonies concertantes by Saint-Georges for which no scores have existed. The scores edited for this presentation were compiled from eighteenth-century parts and are scored in modern form.

Slurs and phrasings have been brought into conformity only where examples are provided in the existing parts. (Added slurs are indicated by a slash.) Obvious mistakes in pitch and rhythm have been corrected tacitly; all others are footnoted. No attempt has been made to alter the scores by inserting additional phrasings or changing inner parts for voice-leading purposes.

Opus VI, No. 1, in C major

In this work, a "violoncello obbligato" part is provided to replace the principal violin II part, if the need arises (". . . avec un Violoncello obligé en suprimant le second Violon principal"). It doubles the bass except

during solos in the solo violin; these are printed in the original treble-clef notation. The only exception is at mm. 46-49 in the first movement, where the part indicates a four-bar solo in the bass clef. This has been indicated in the bass part in the score, with a call for one violoncello to perform it.

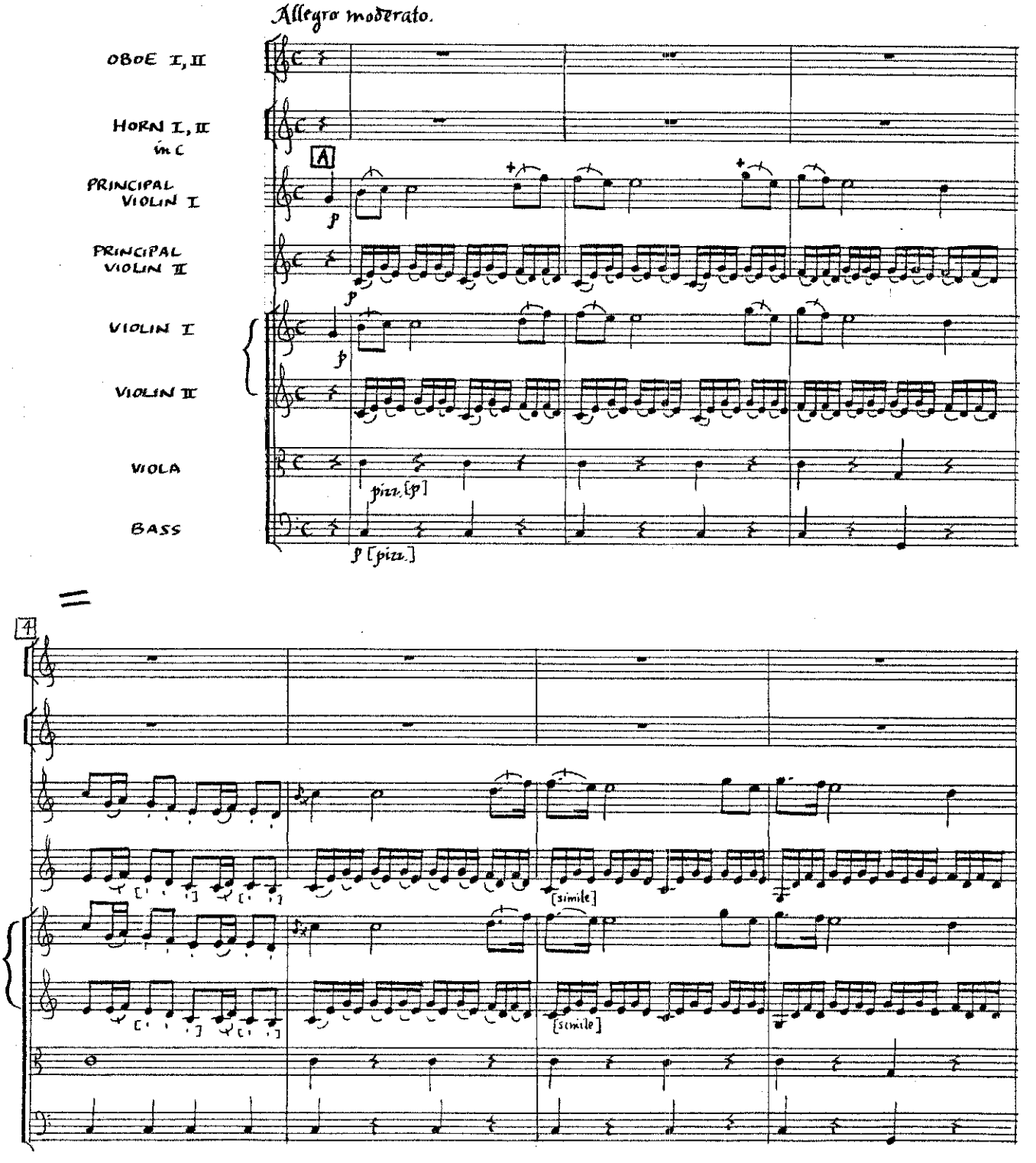
Opus X, No. 2, in A major

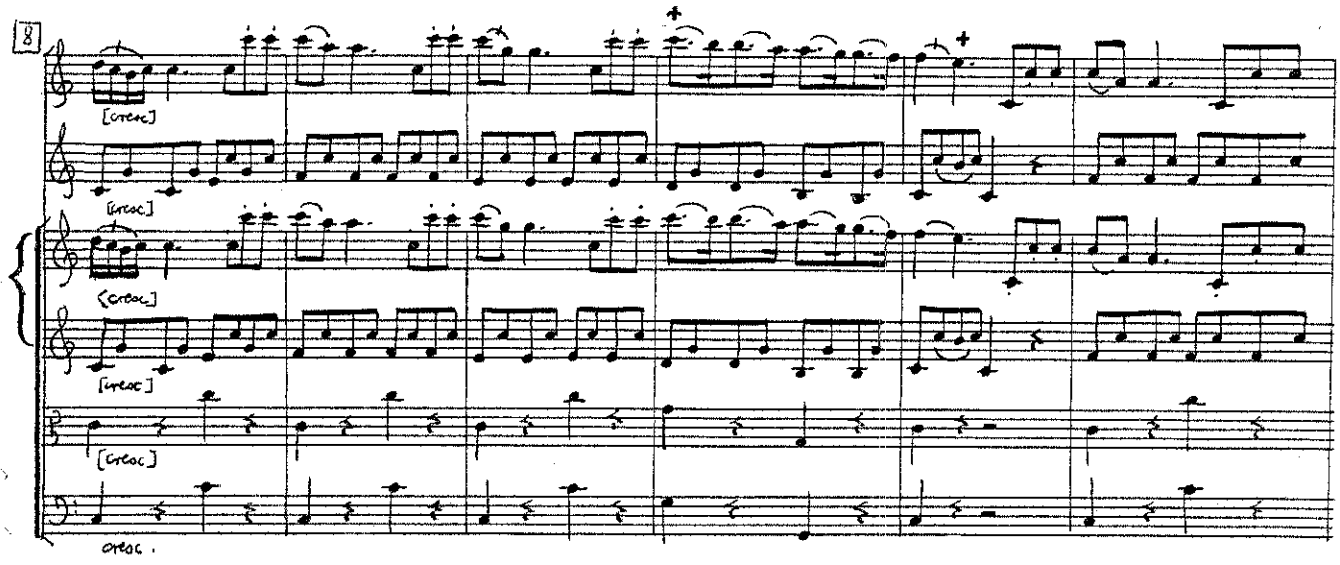
In the Rondeau, the principal viola part at mm. 184-190 was not consistent with the other parts. In scoring, mm. 186-187 (repeated at mm.262-263) were added by the editor, and two extraneous measures were removed from the part.

THE SCORES

SYMPHONIE CONCERTANTE IN C

(Opus VI, No. 1)

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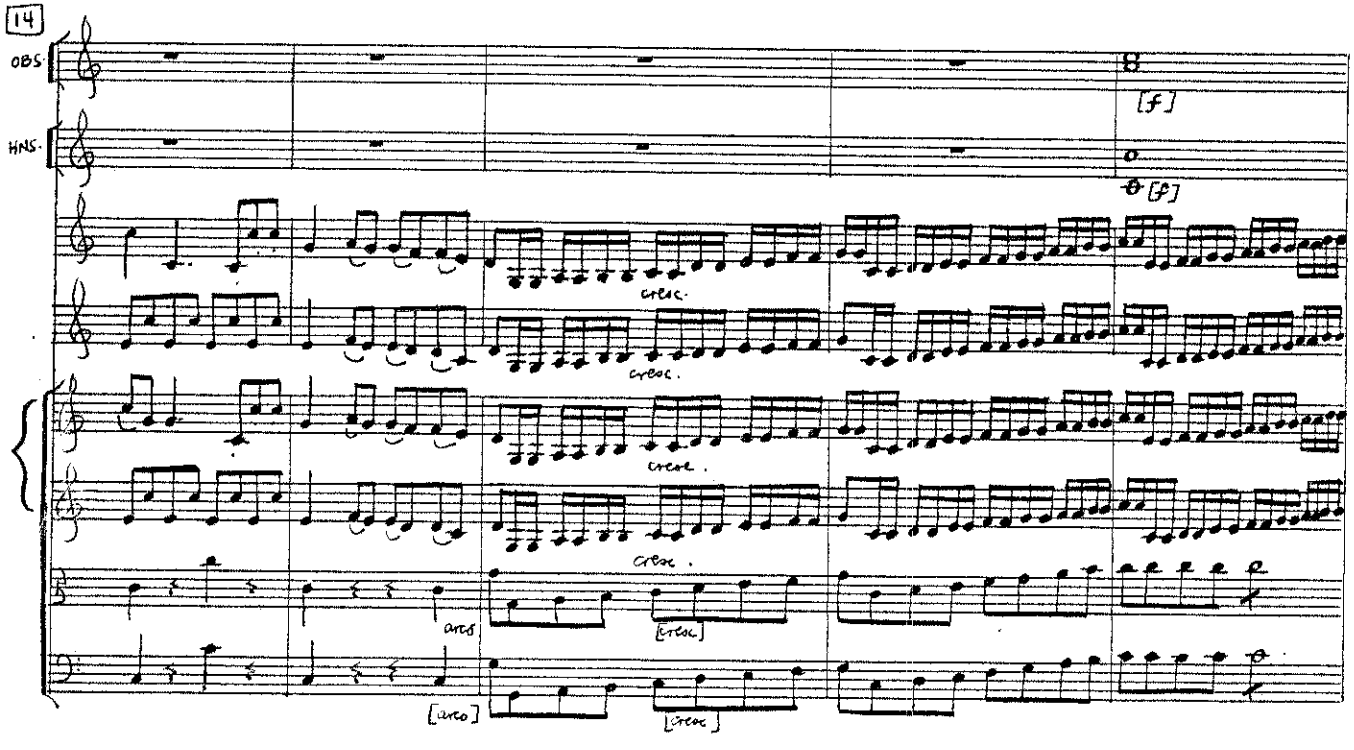
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arco
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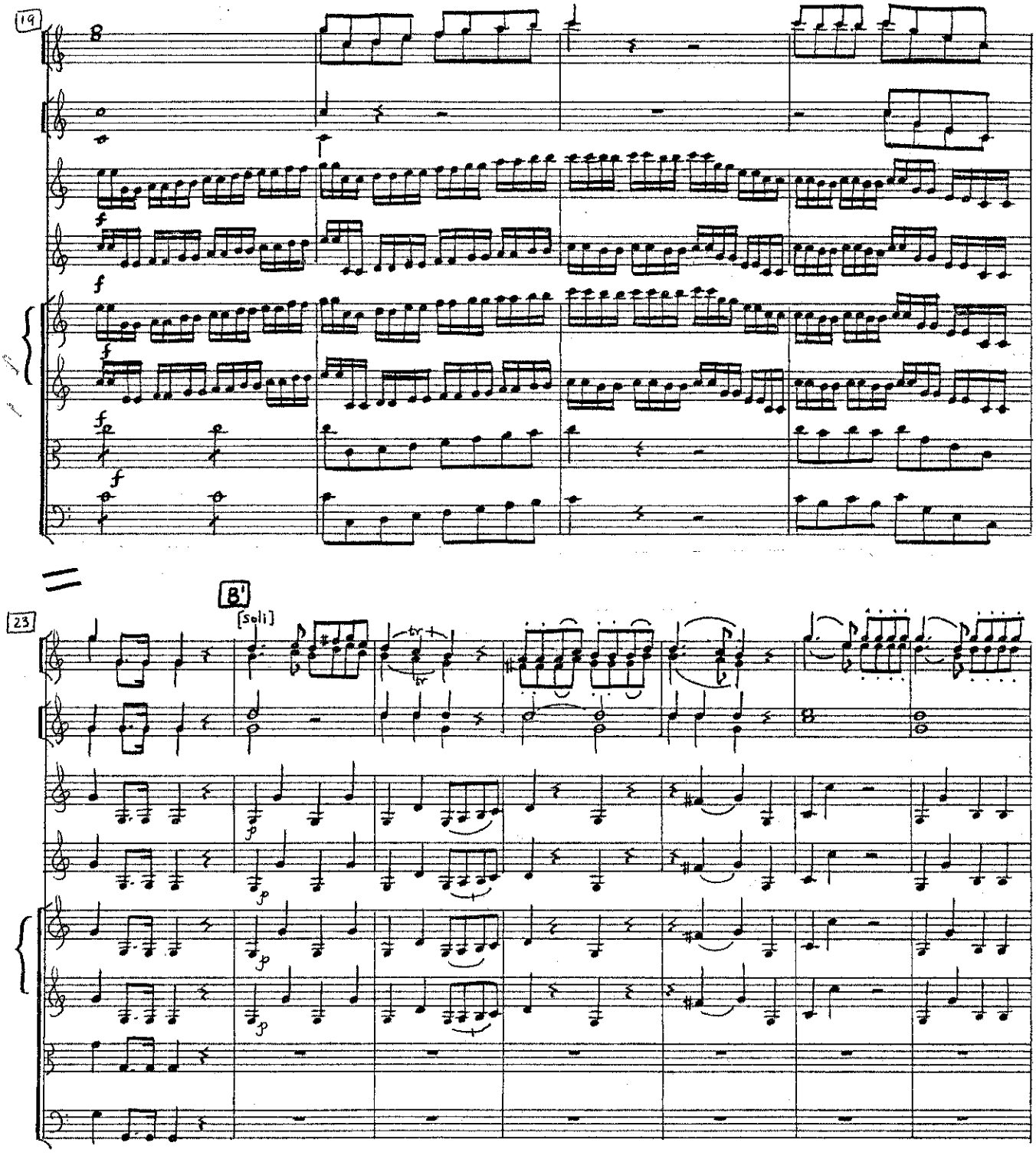
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23
B'
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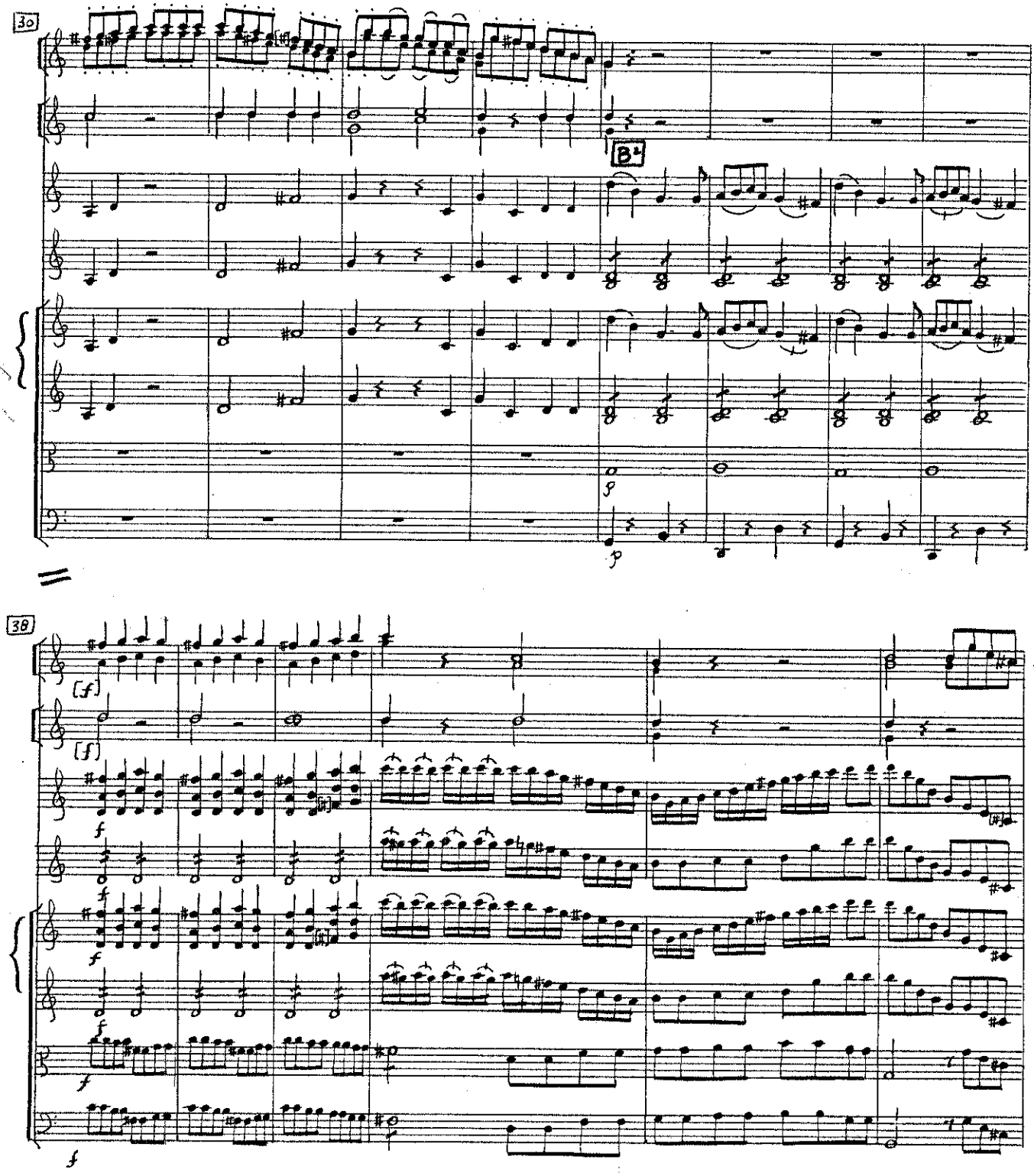
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B2
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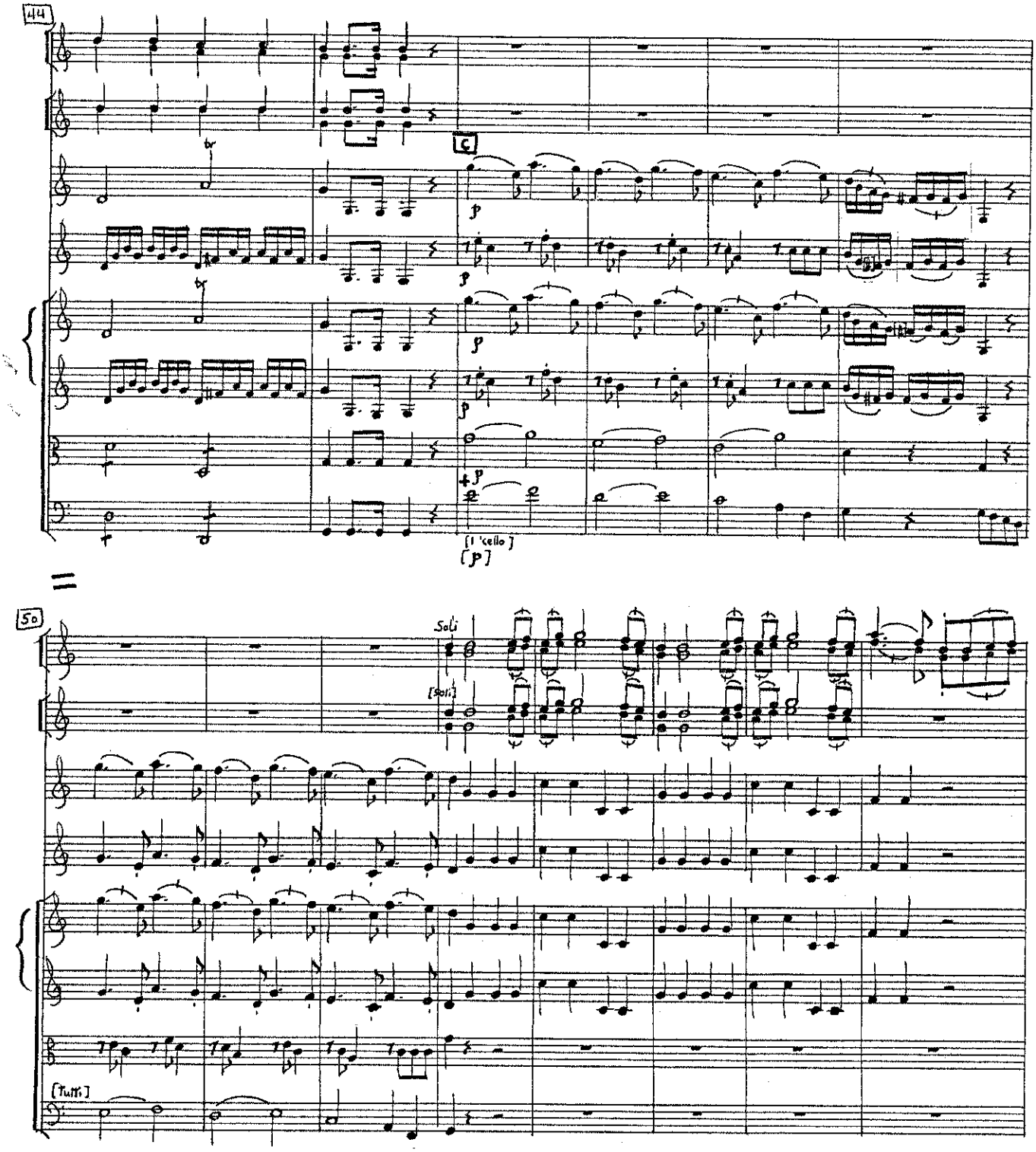
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C
p
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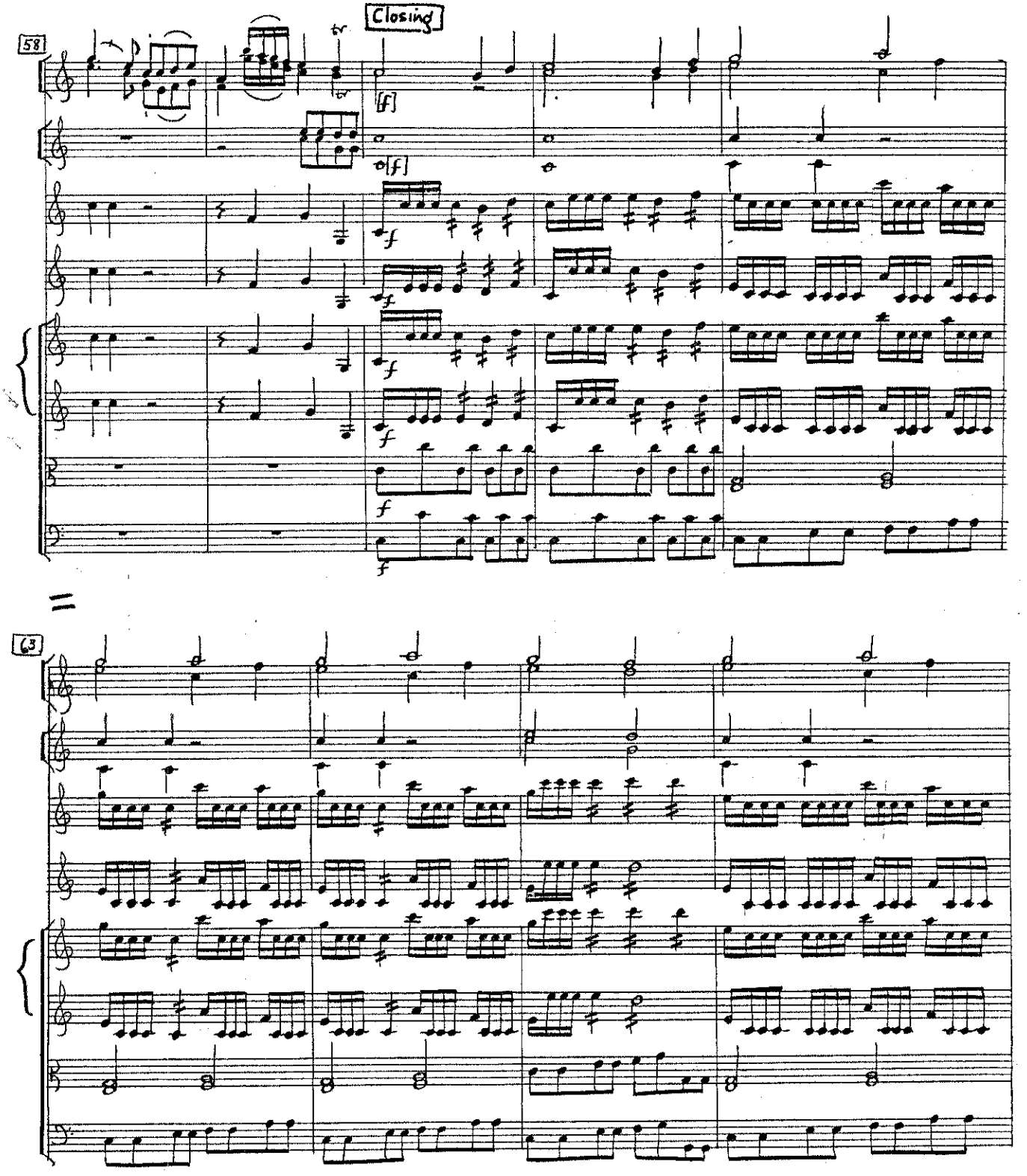
[p]
50
Soli
[Soli]
[Tutti]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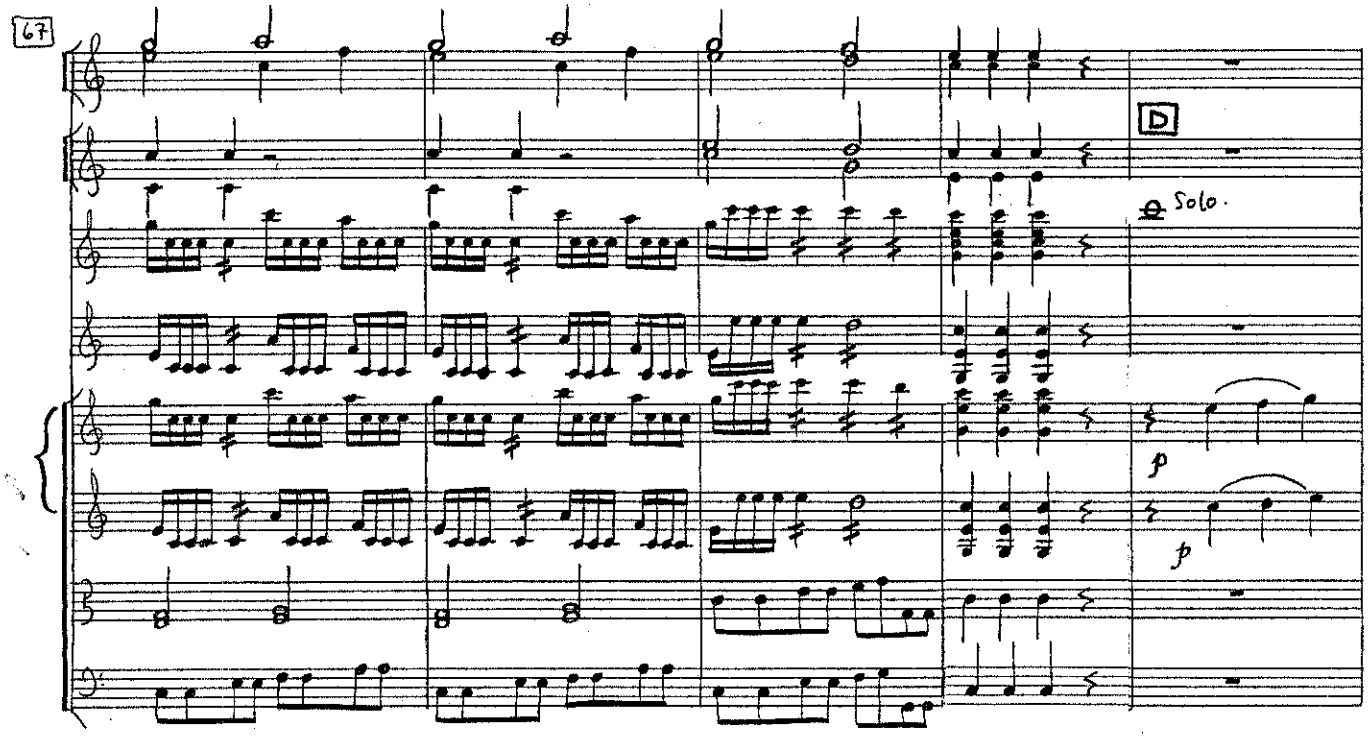
Closing
[f]
63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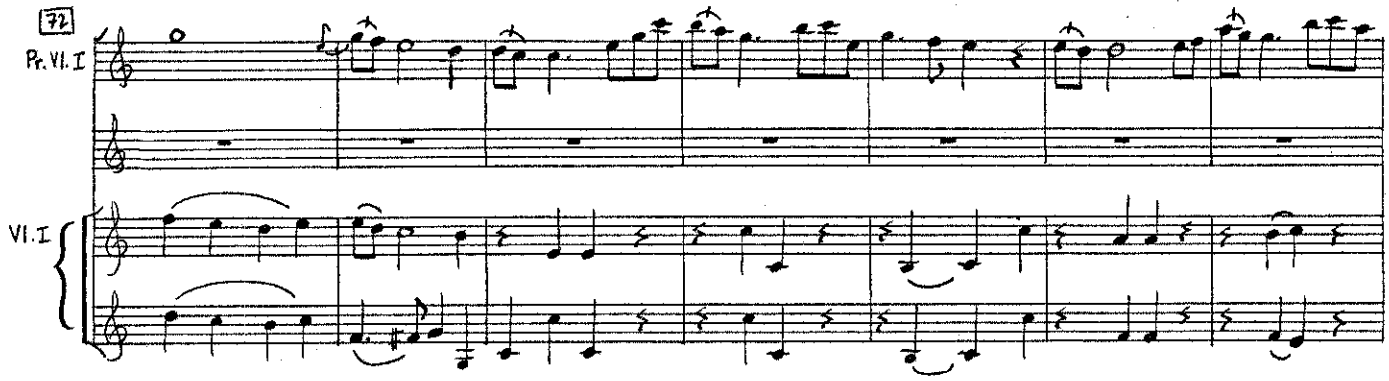
D
Solo.
p
p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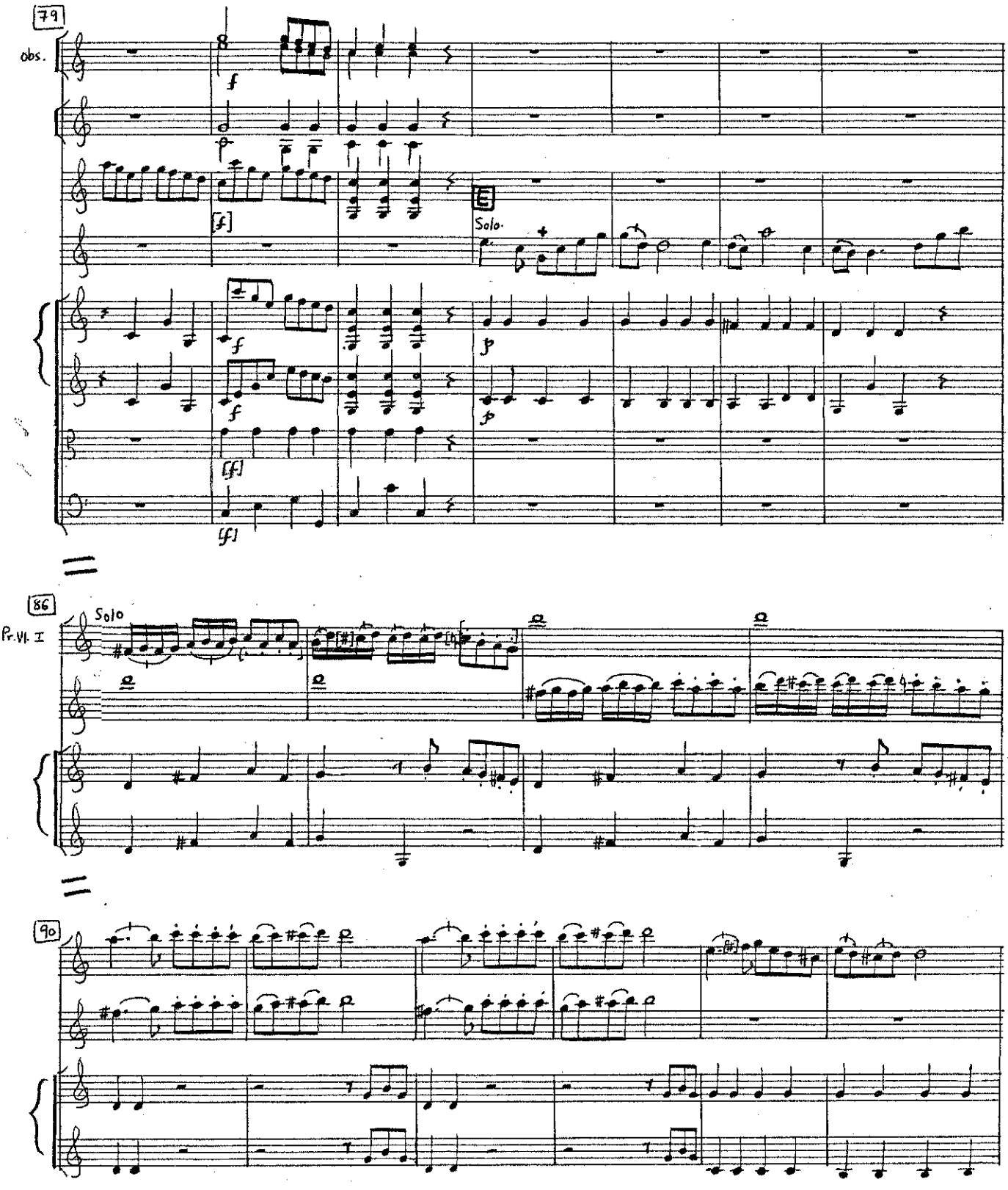
VI. I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f
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p
[ff]
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Pr. Vl. I
Solo
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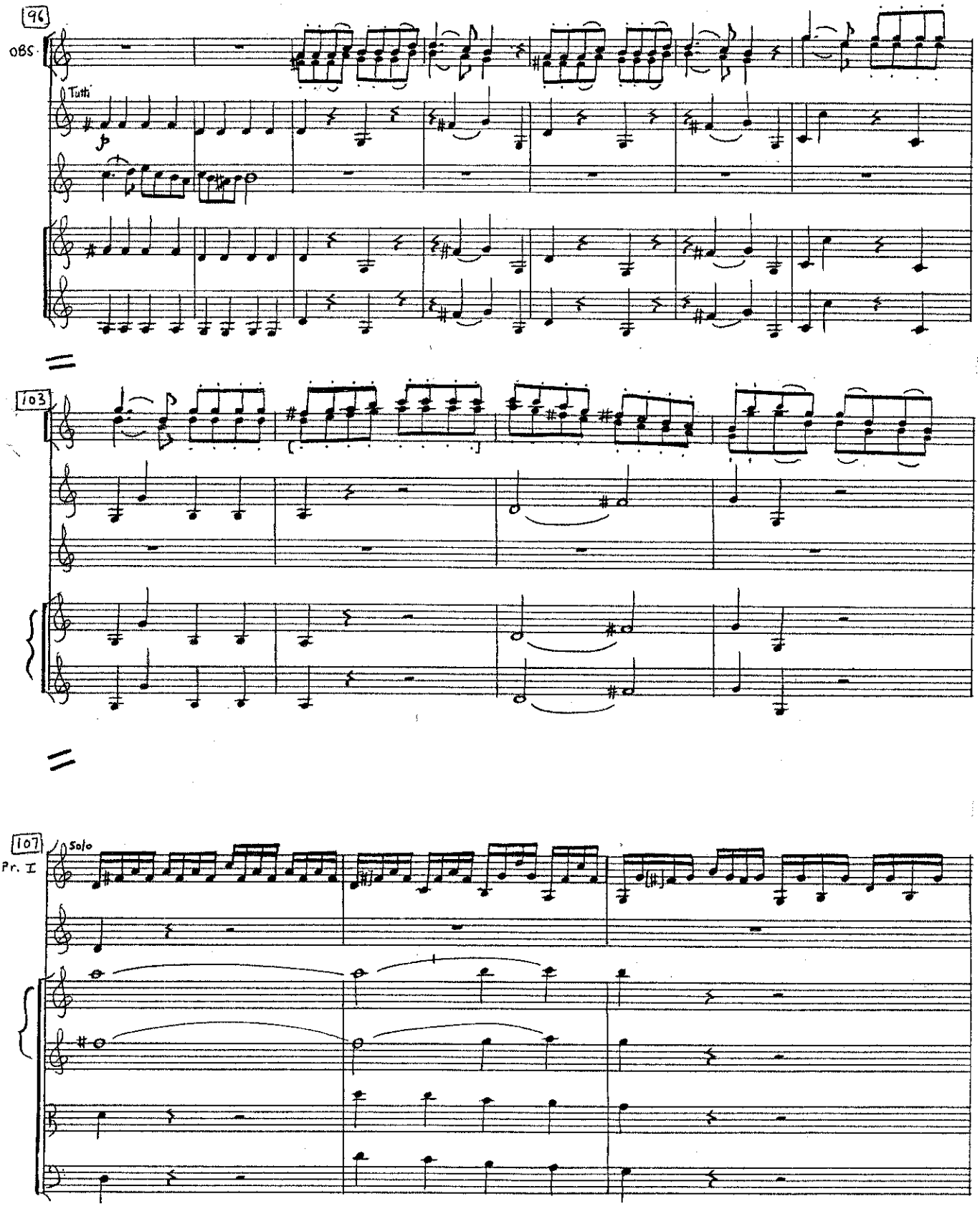
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p
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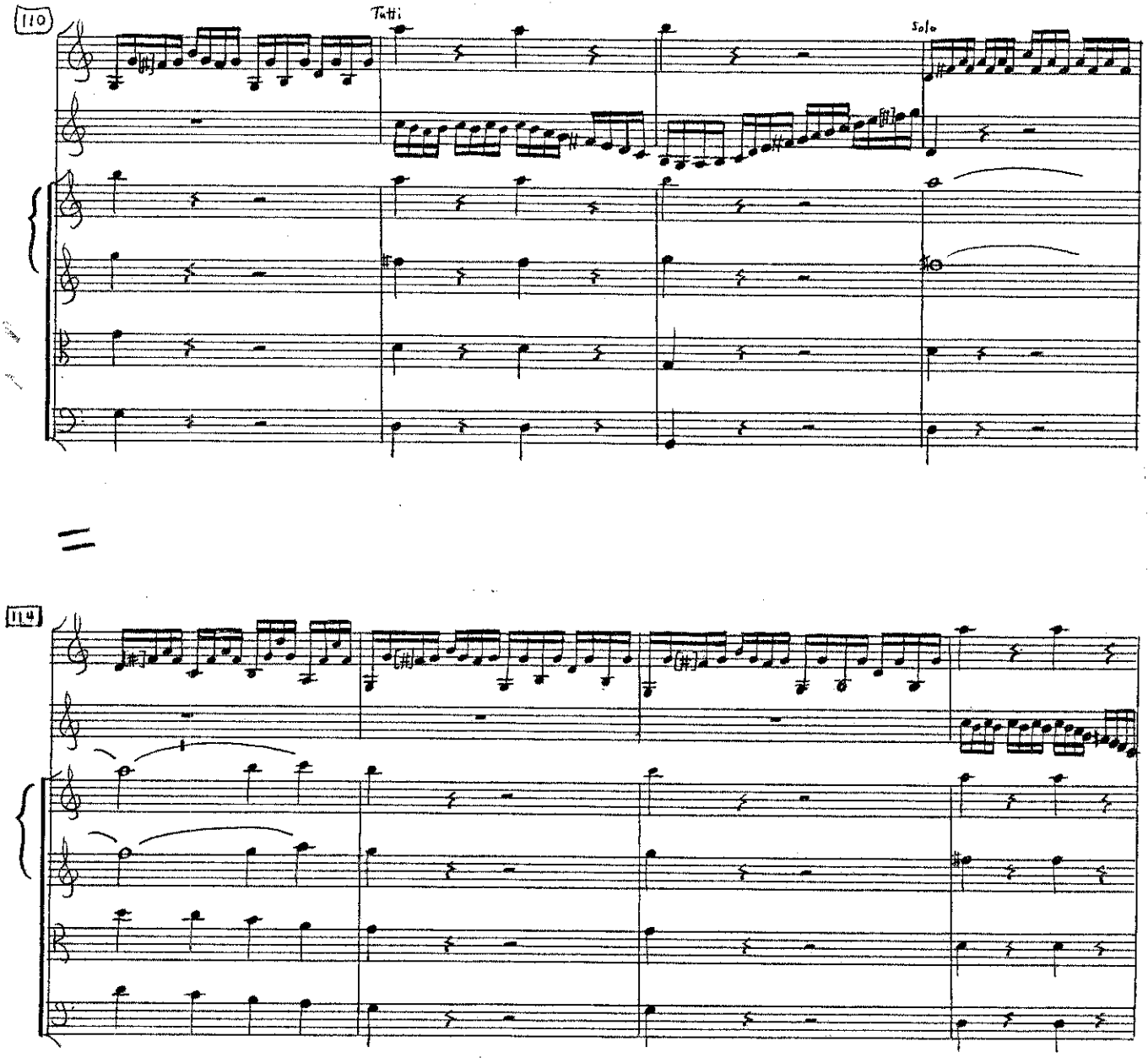
Vl. Pr. I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Solo
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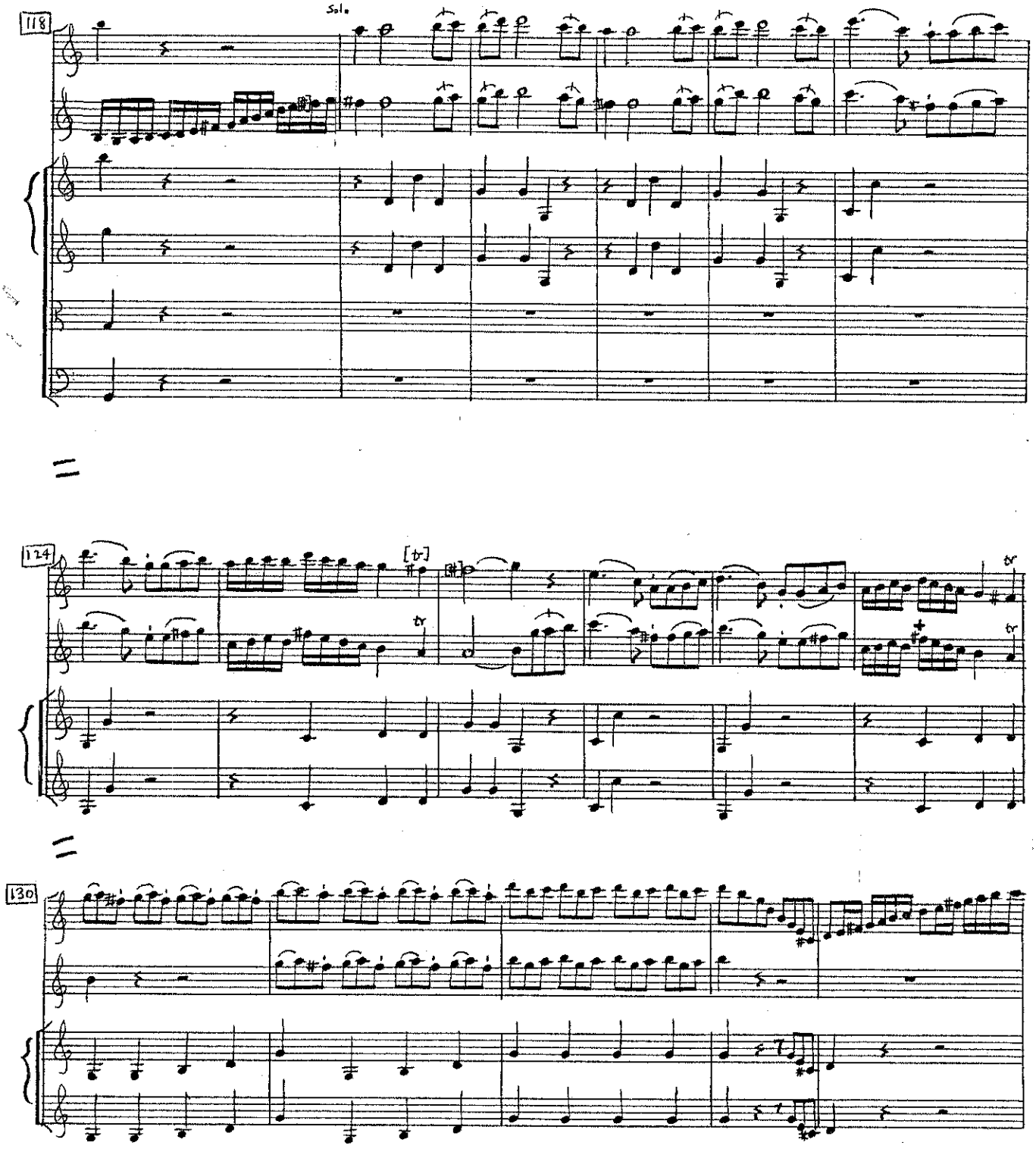
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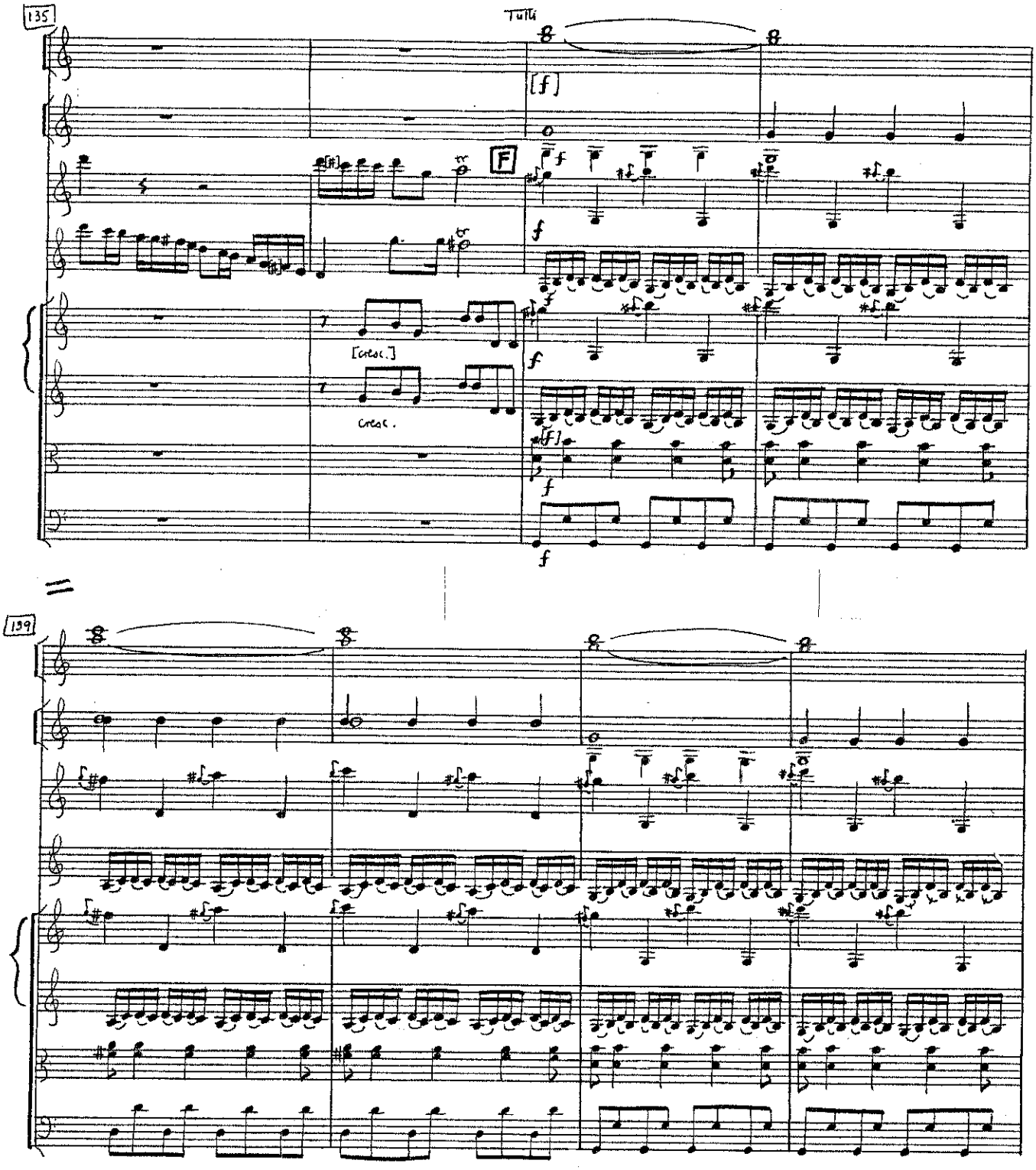
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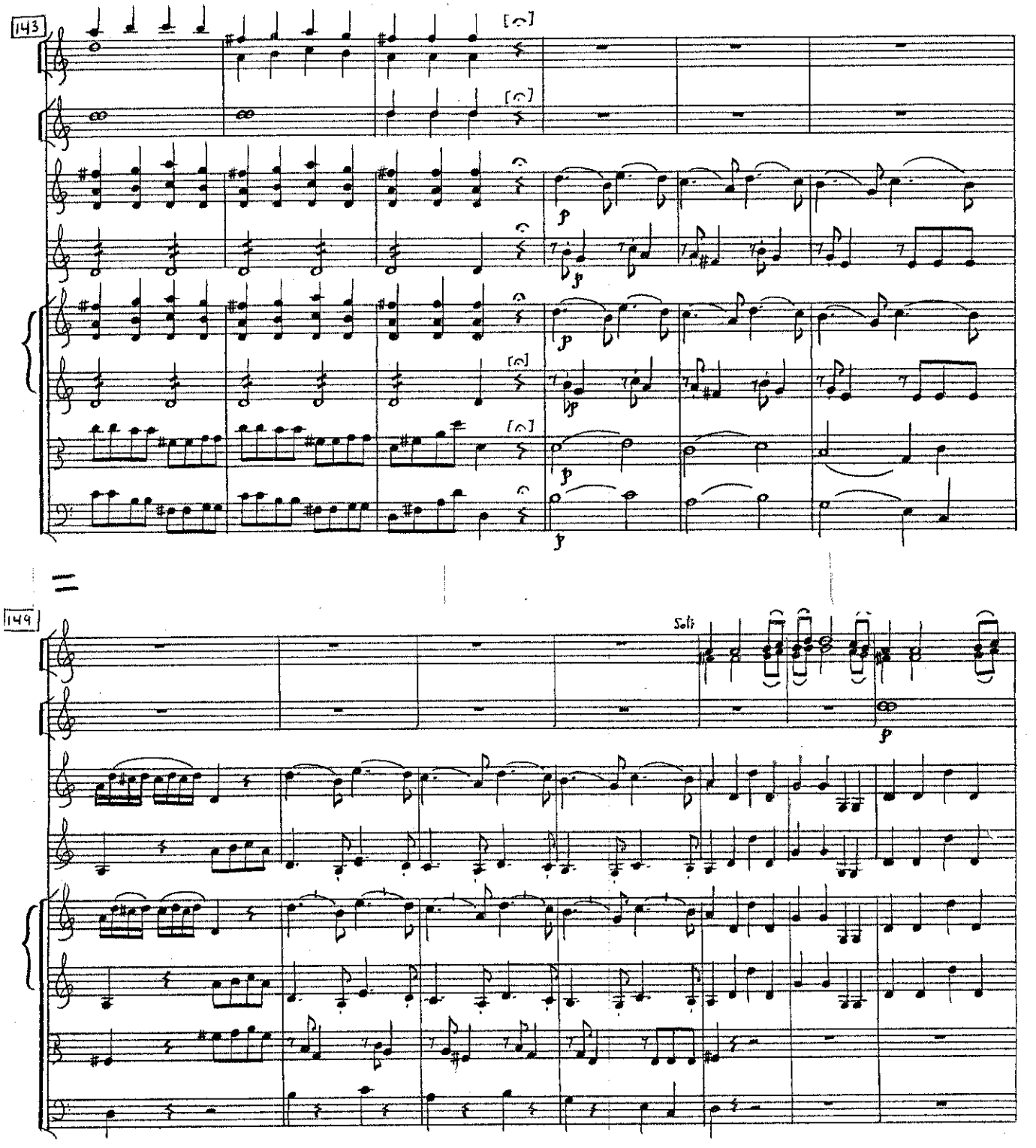
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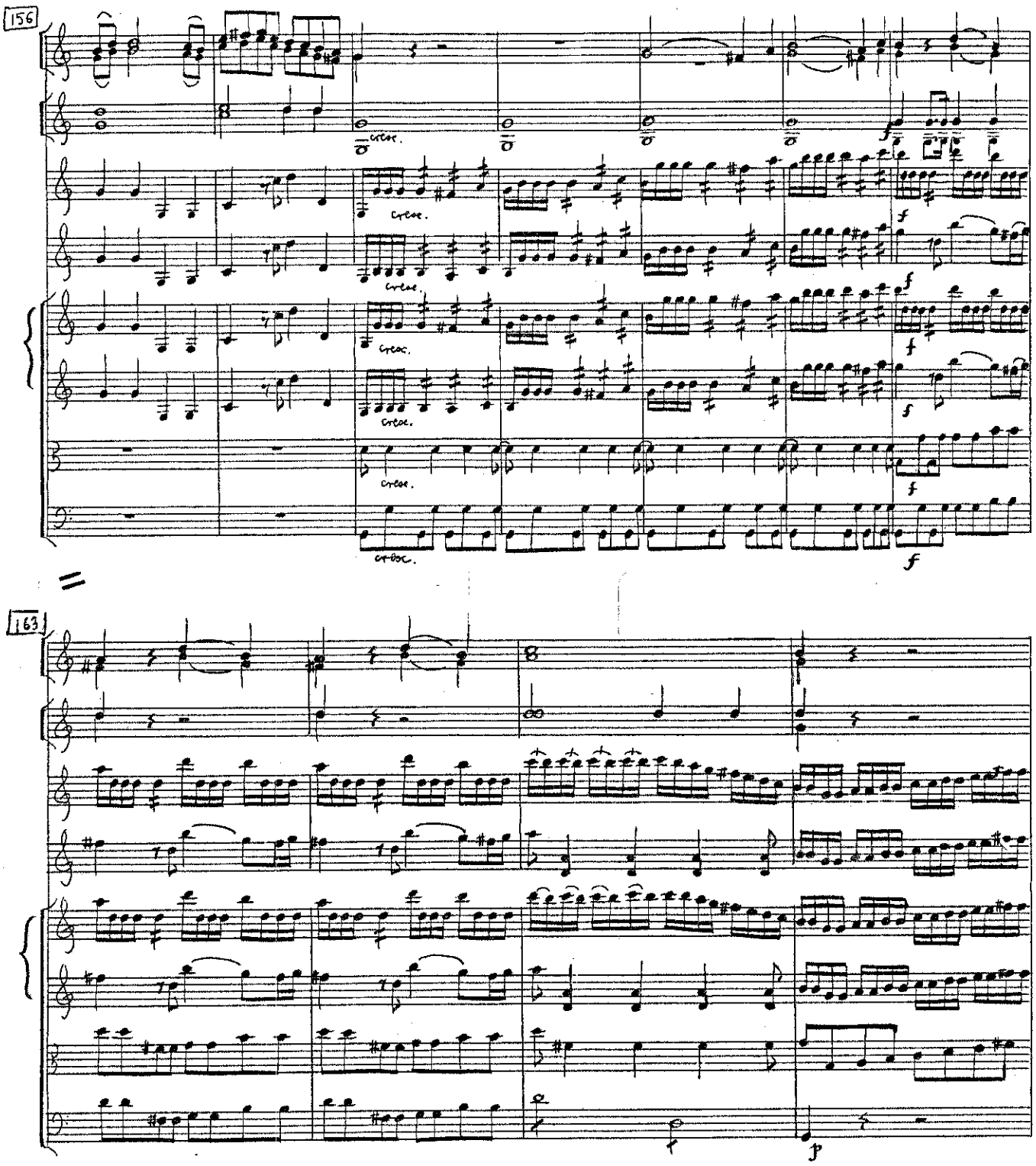
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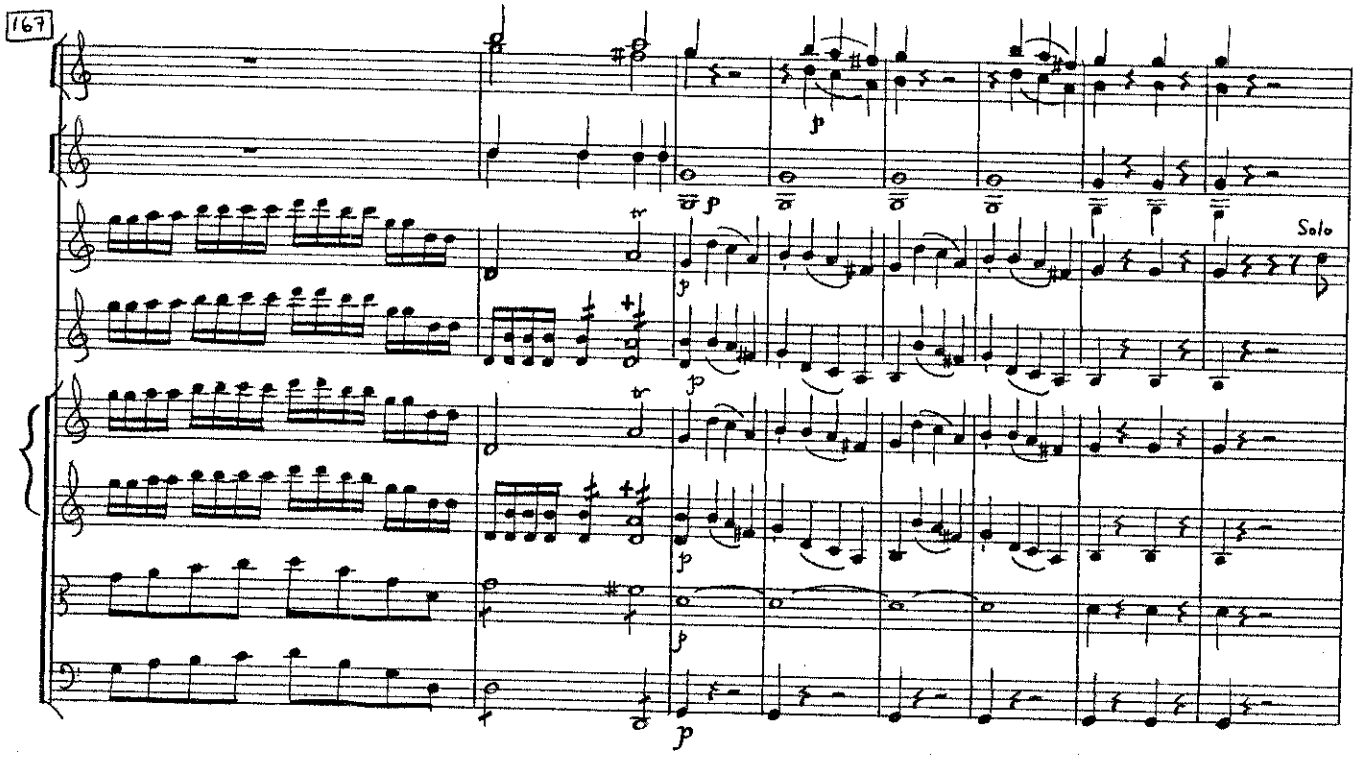

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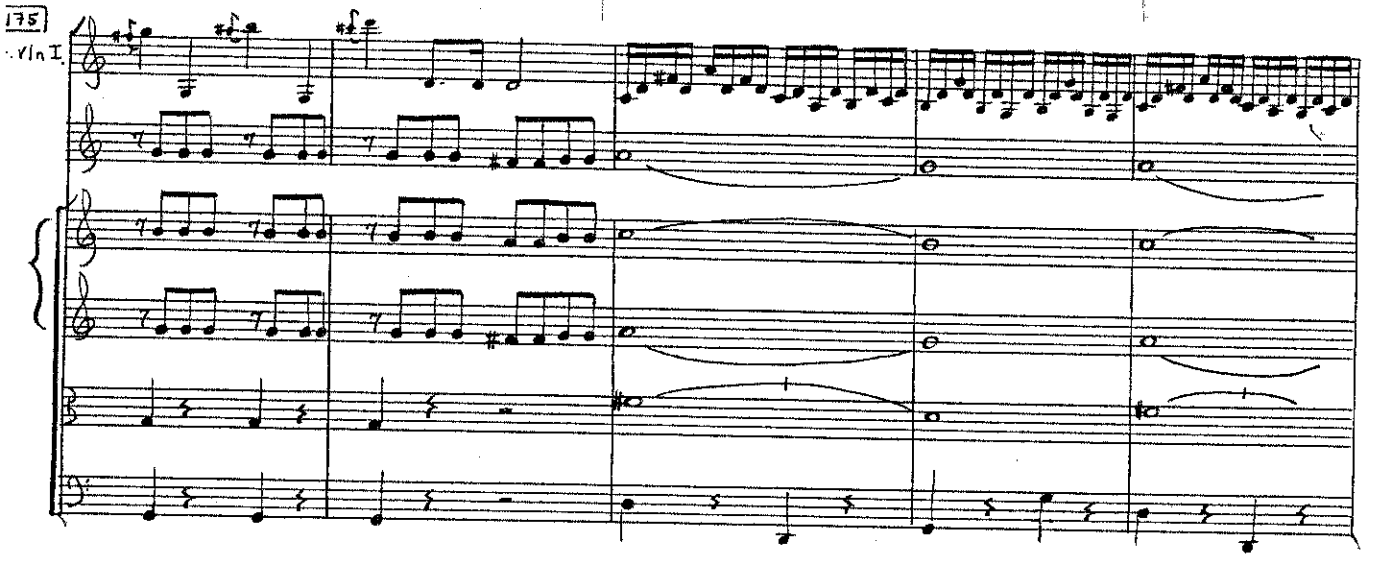
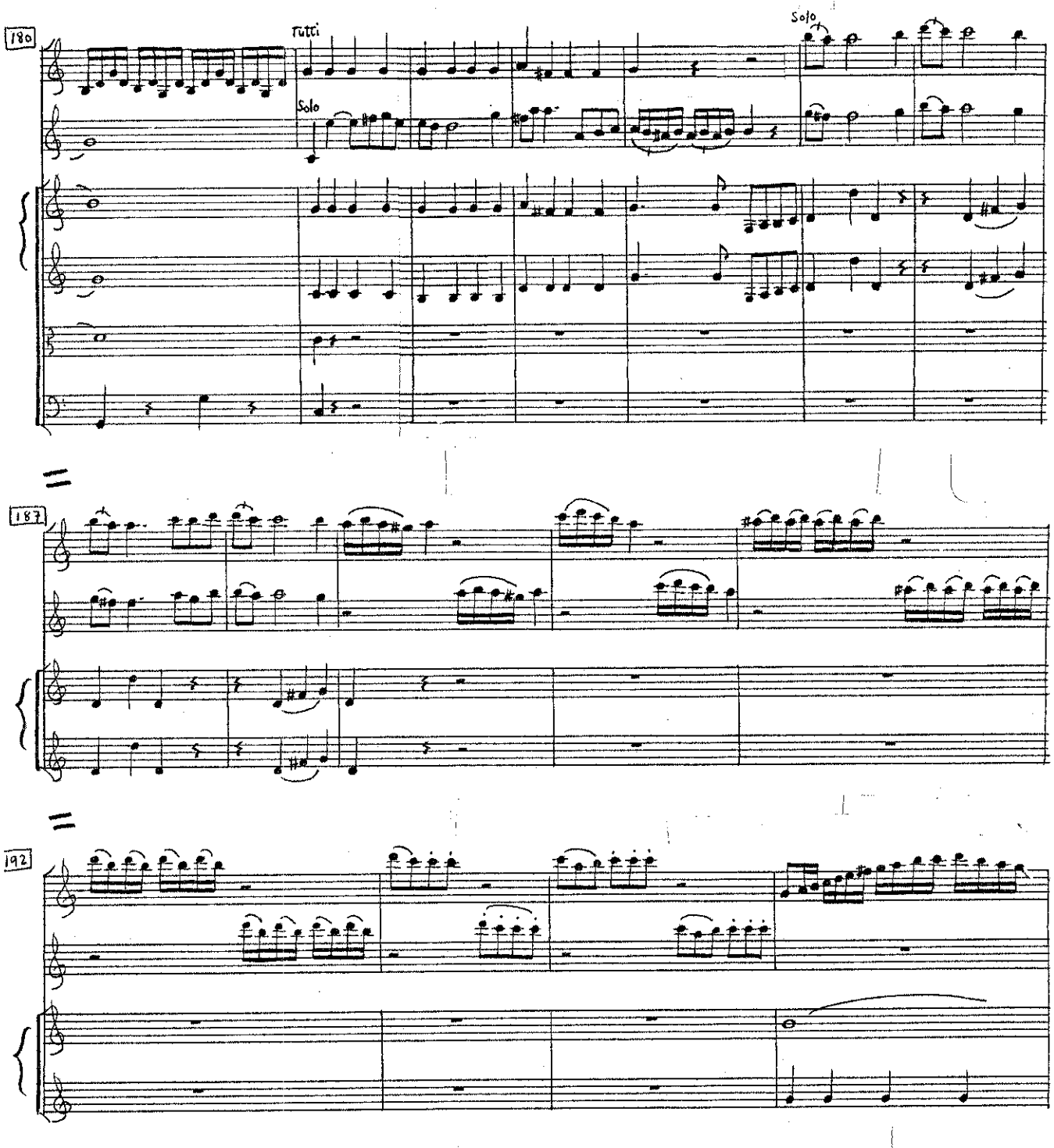
F'

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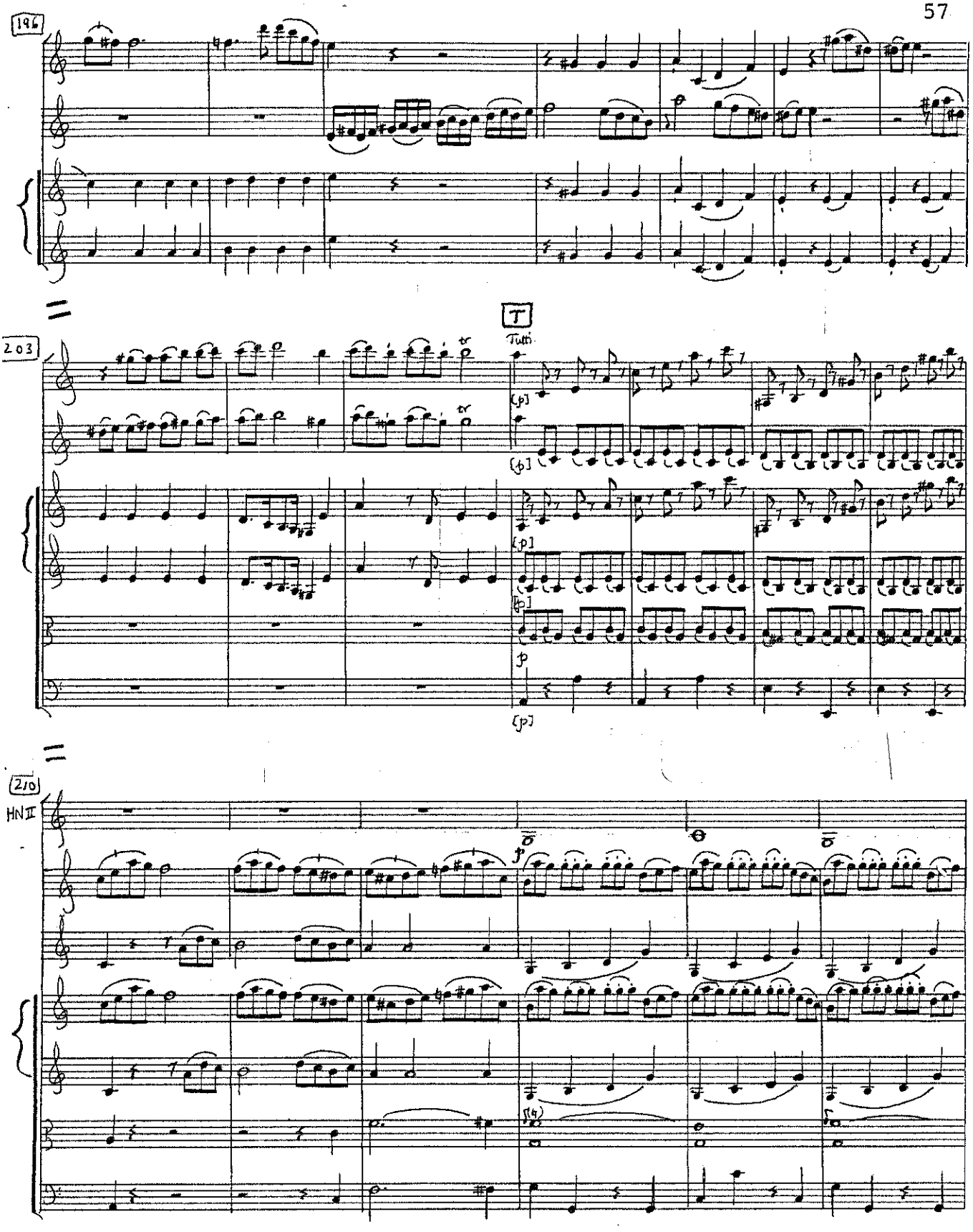
Tutti
Solo
Solo
187
192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T
Tutti
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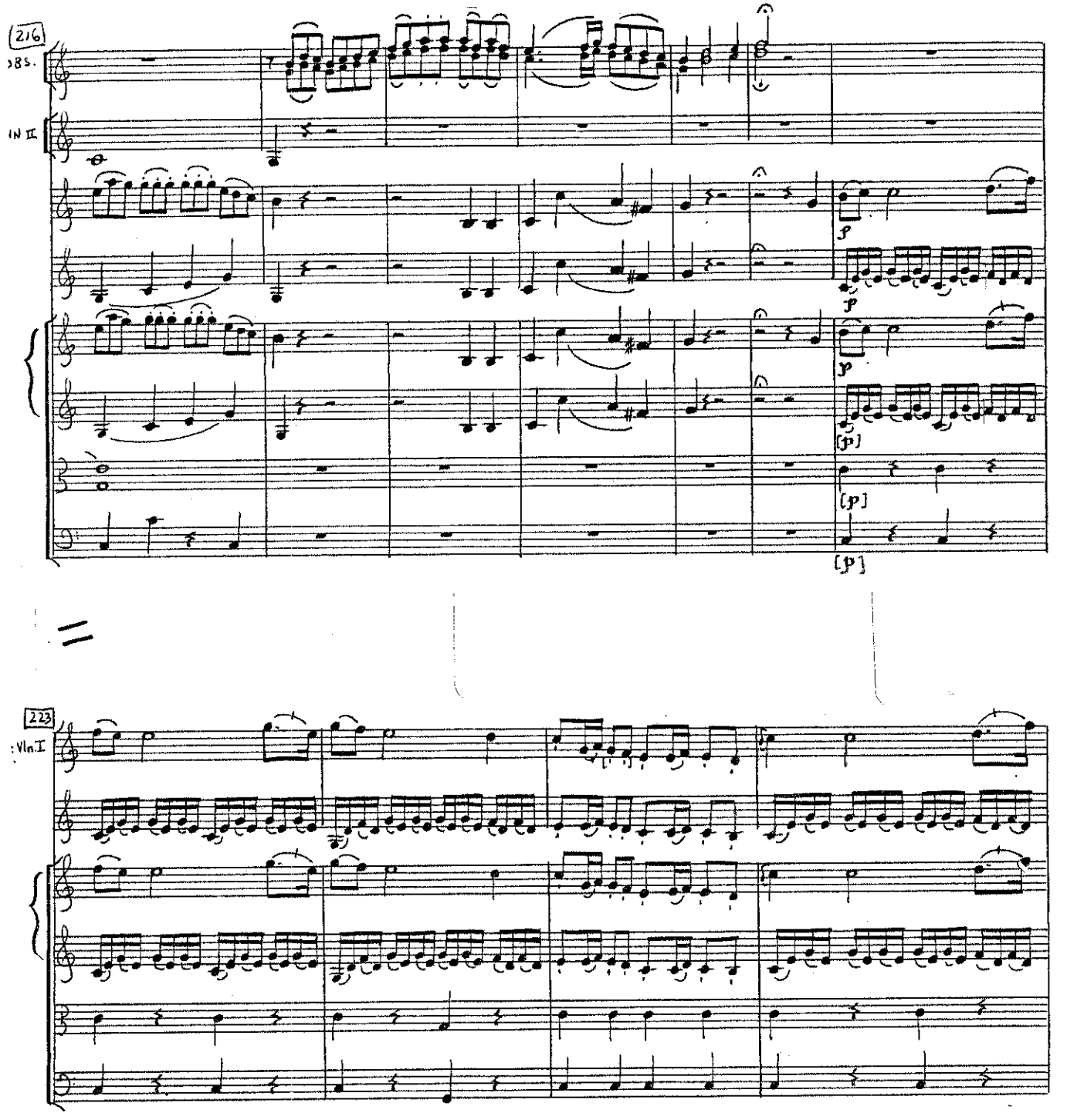
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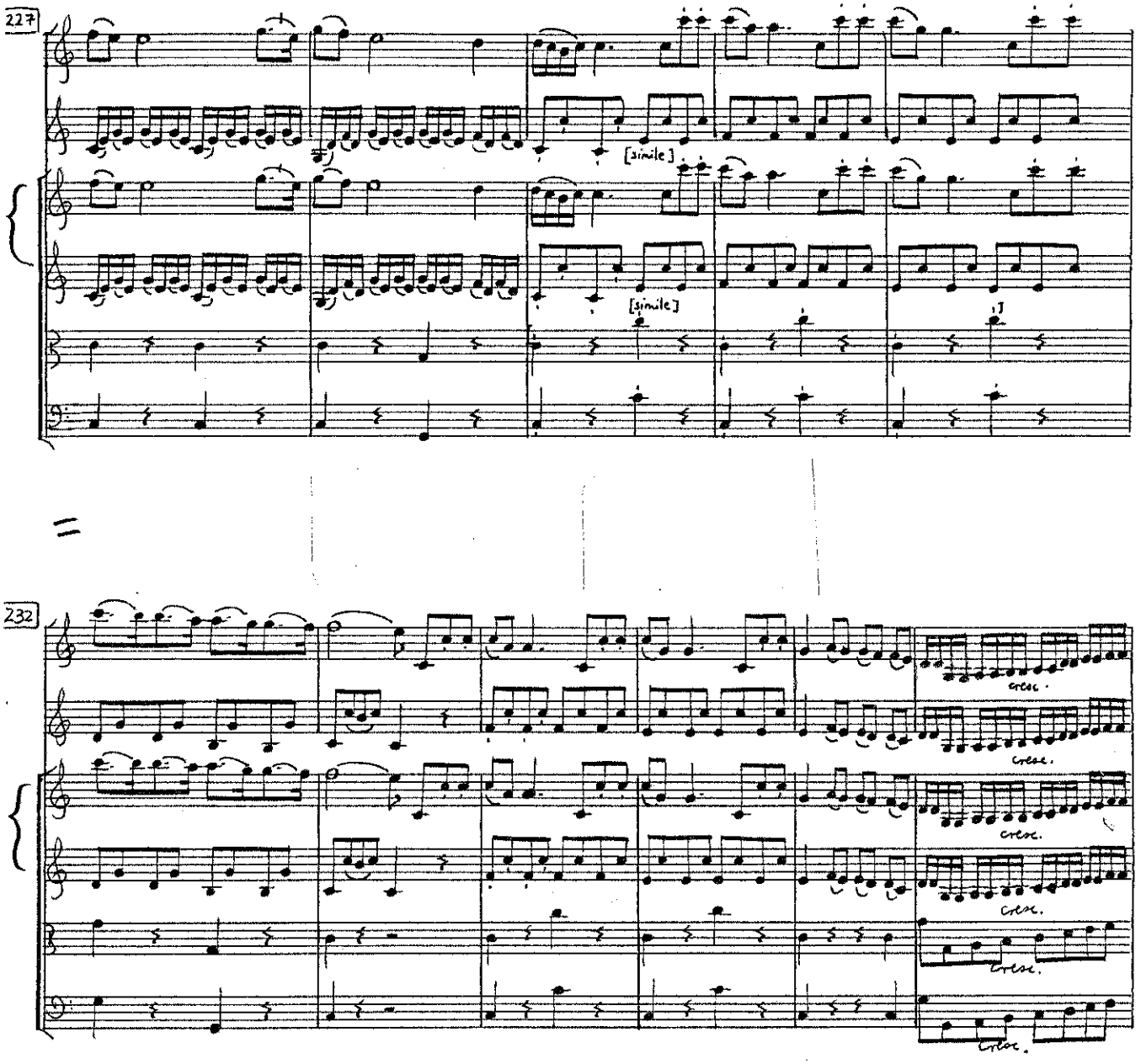
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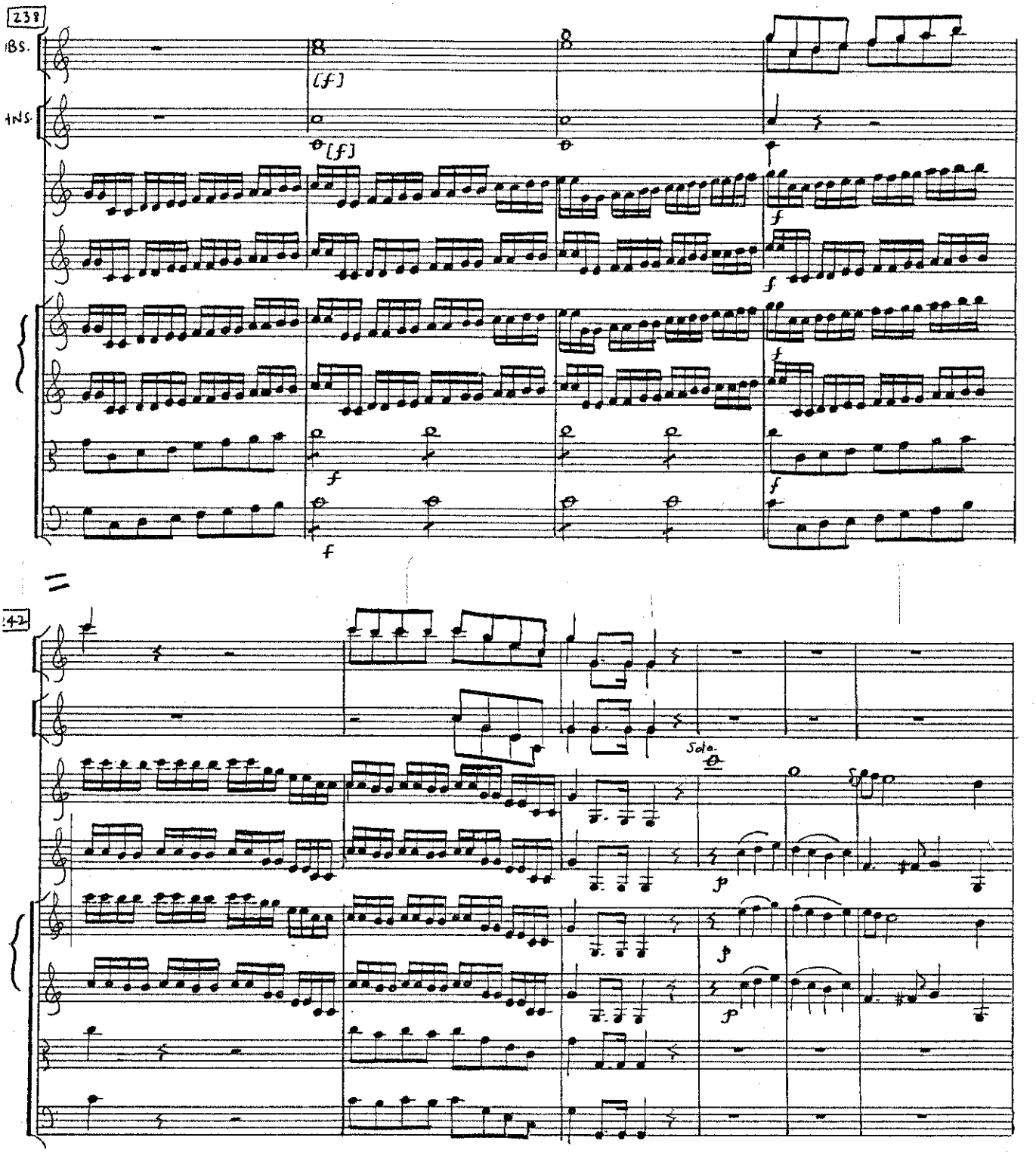
cresc.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BS.
HNS.
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f
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f
f
f
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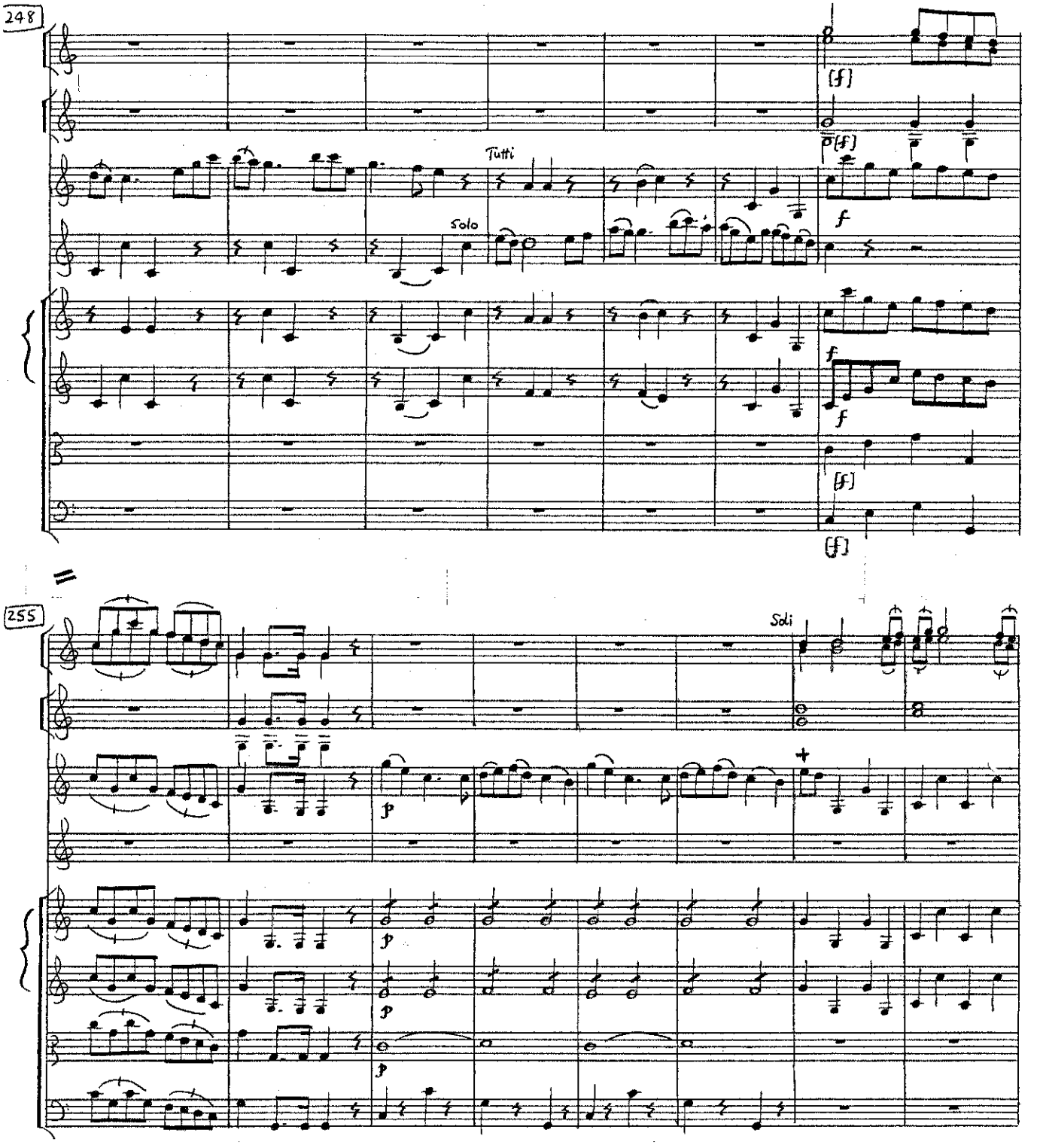
p
p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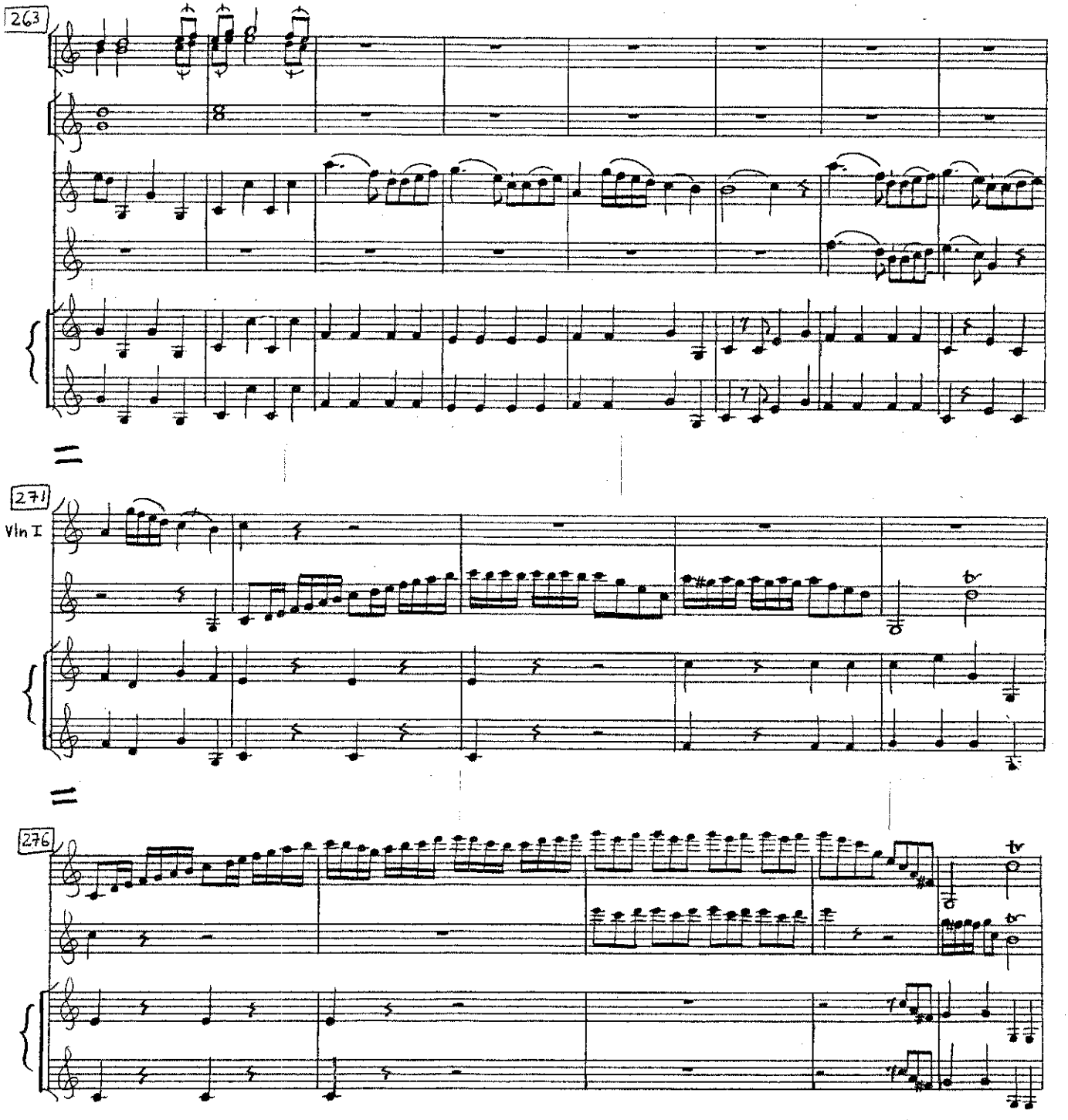
Tutti
Solo
255
Soli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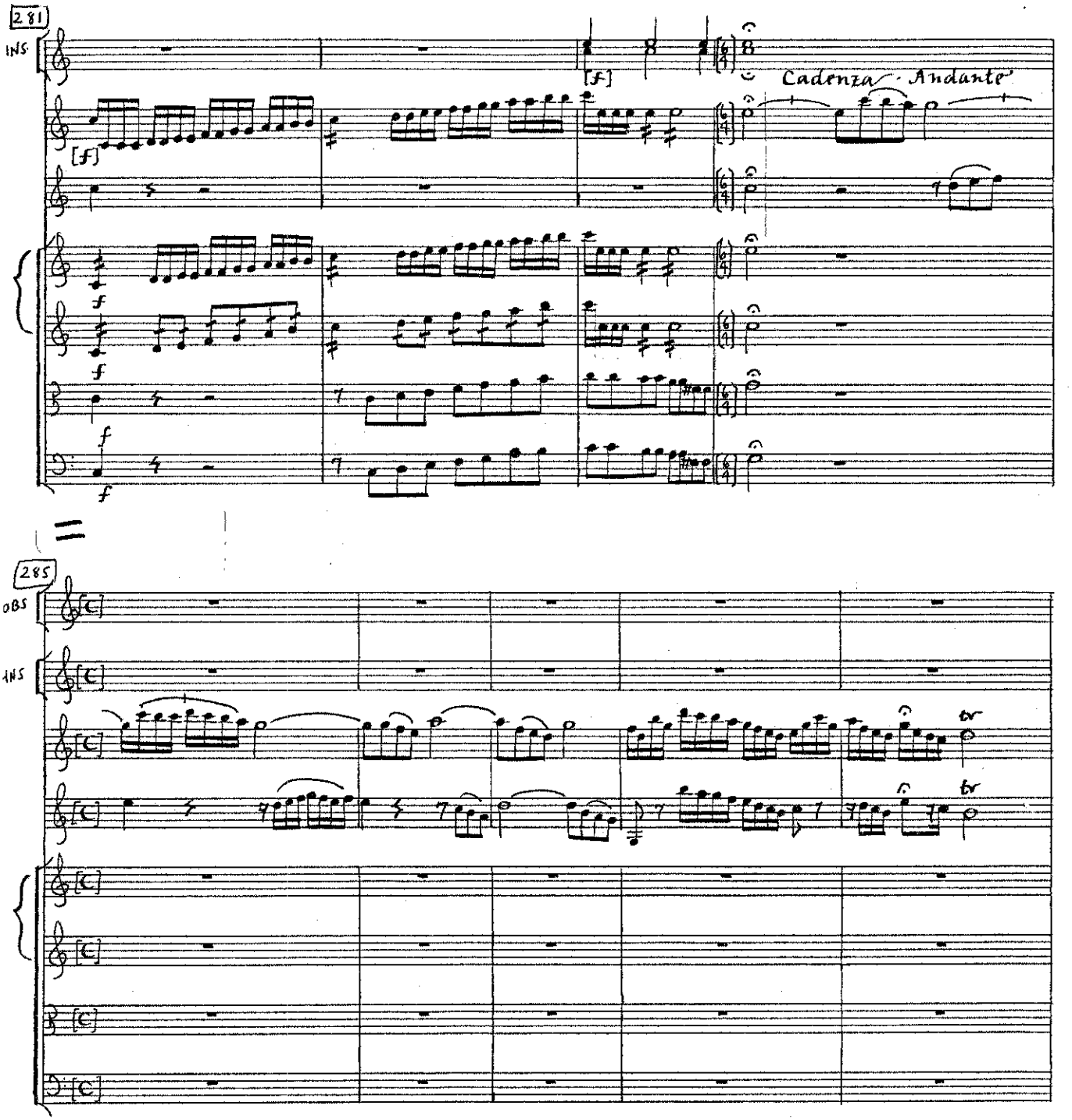
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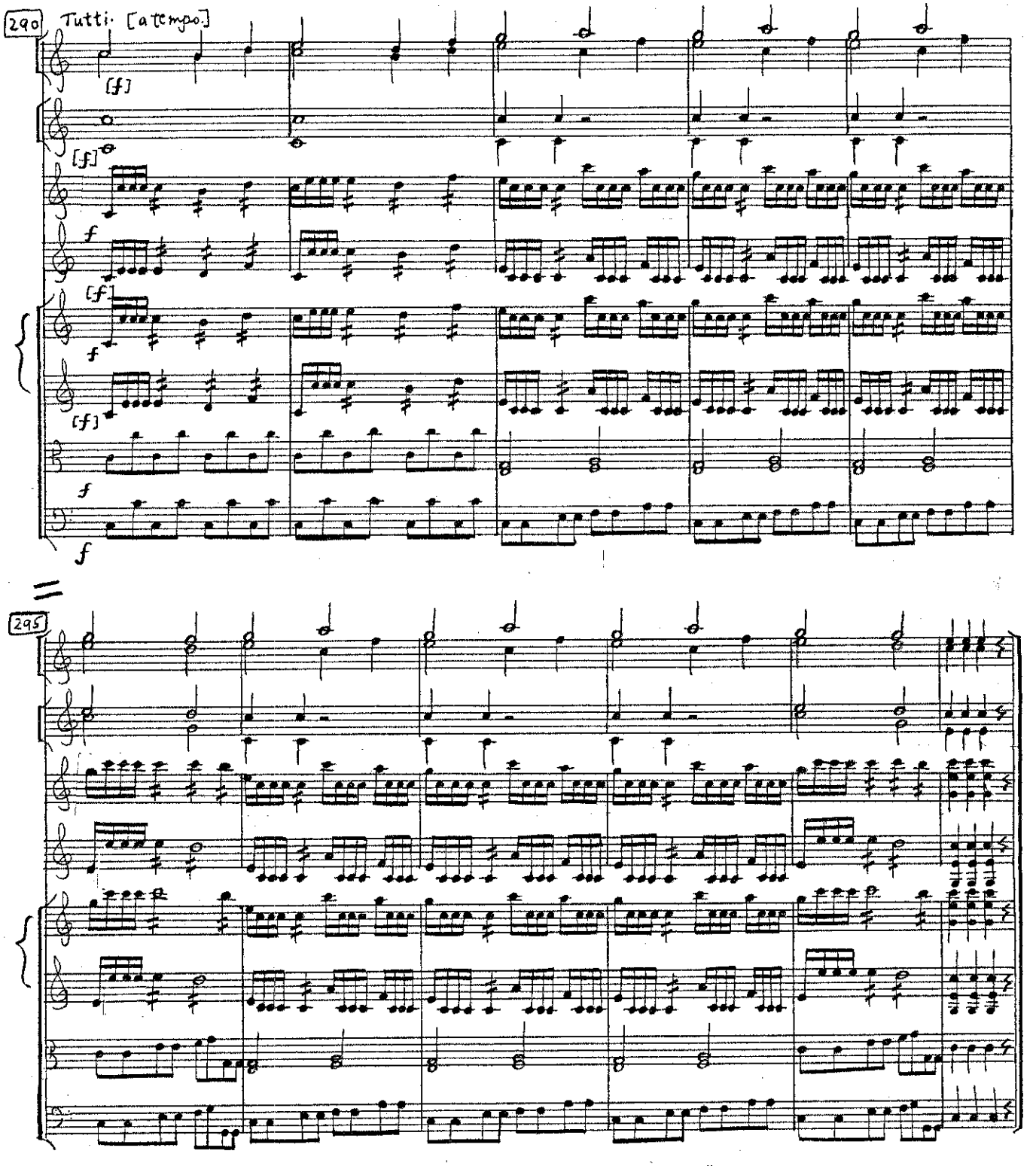
INS
[f]
Cadenza - Andante'
285
OBS
INS
tr
tr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Tutti. [a tempo.]
[f]
[f]
f
[f]
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[f]
f
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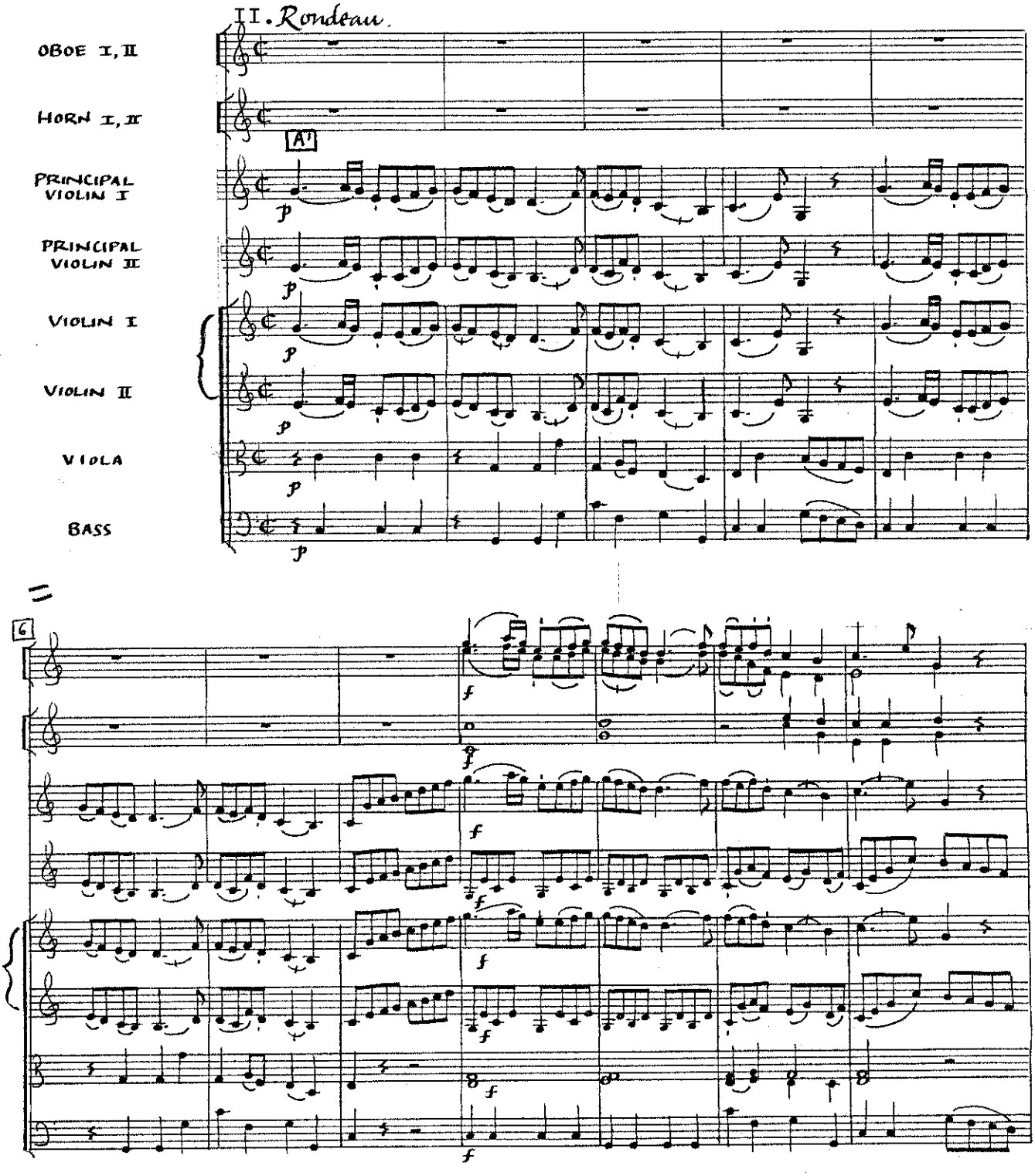
295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OBOE I, II
HORN I, II
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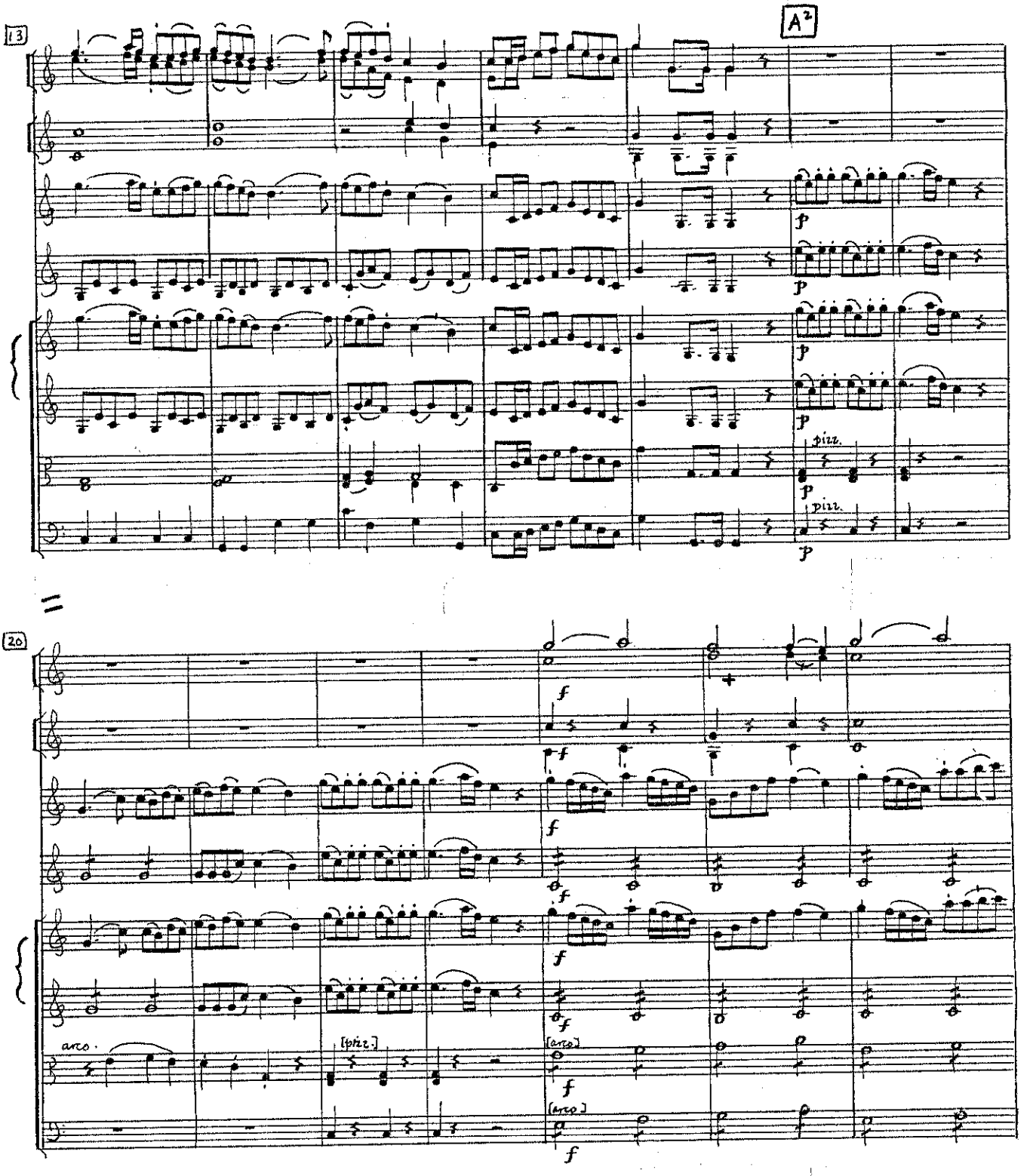
PRINCIPAL VIOLIN II
VIOLIN I
VIOLIN II
VIOLA
BASS
6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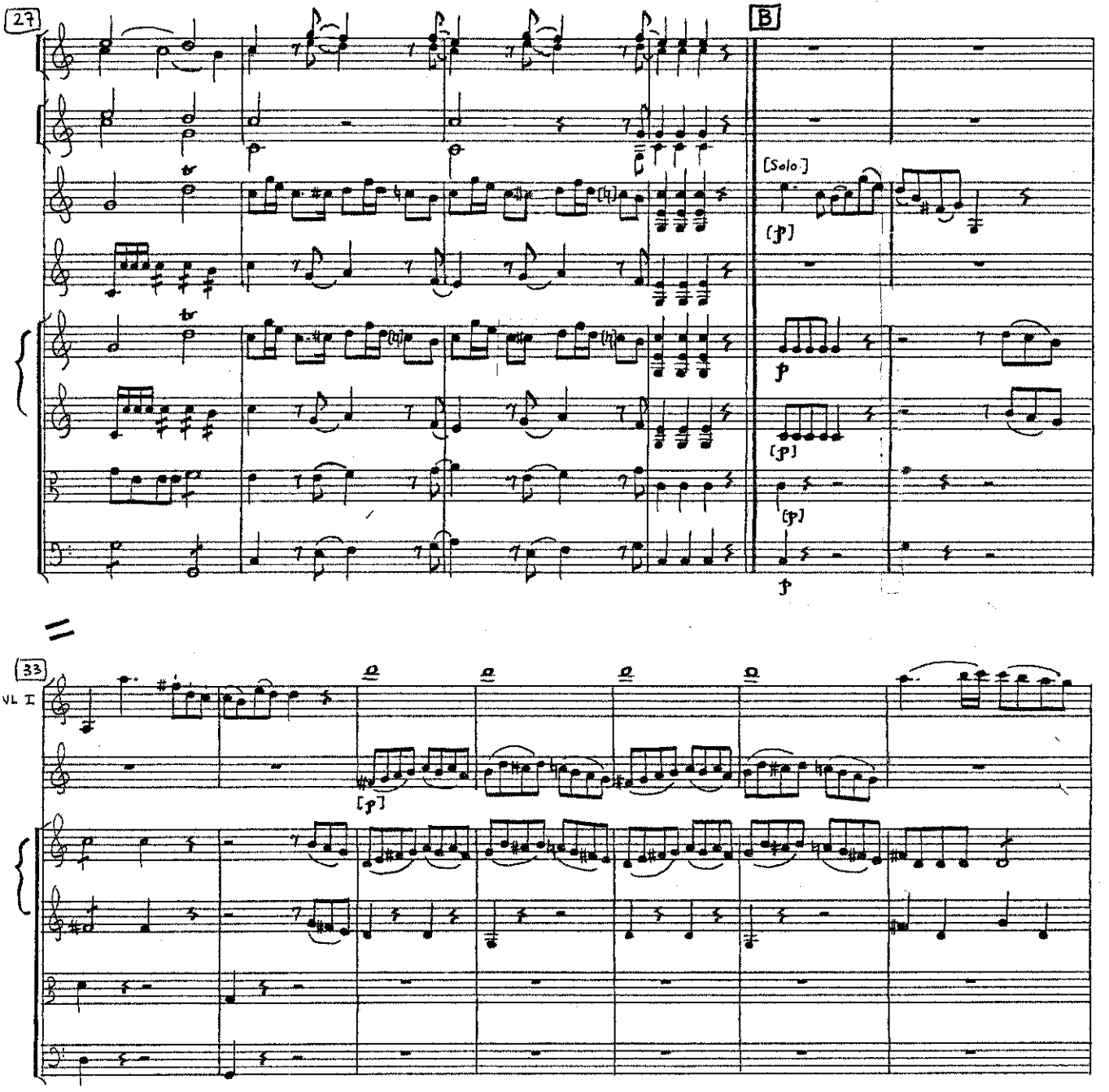
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33
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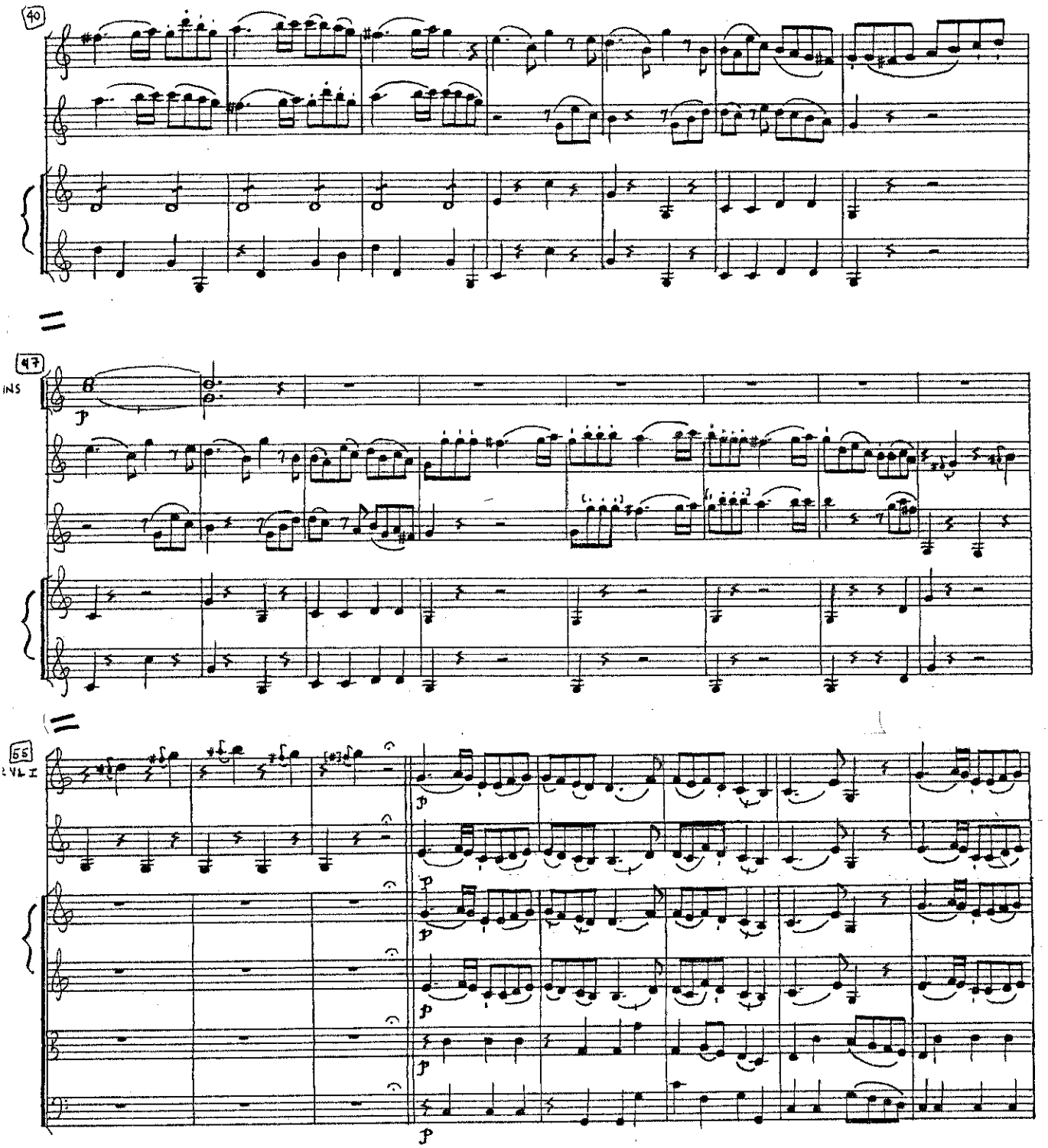
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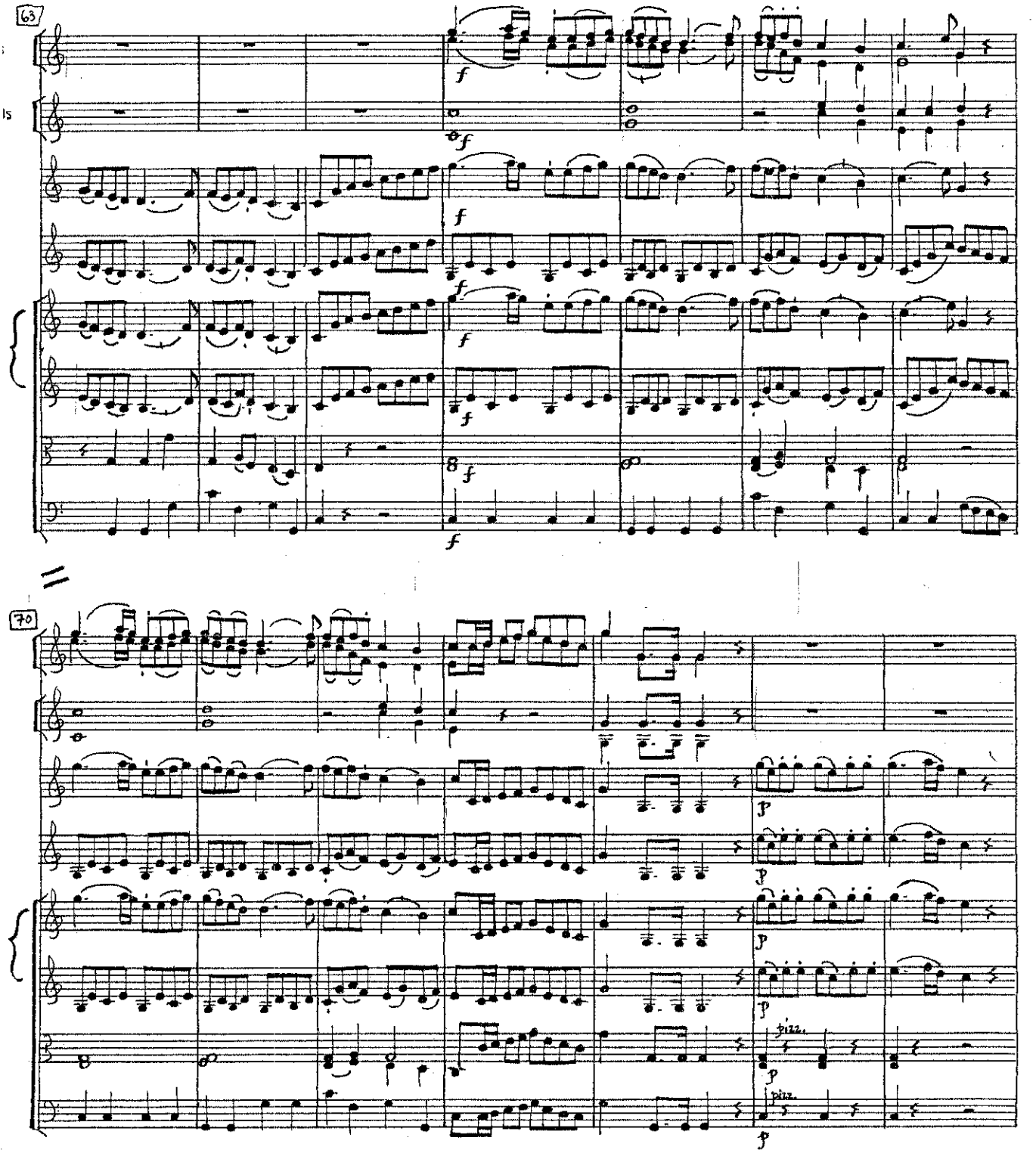
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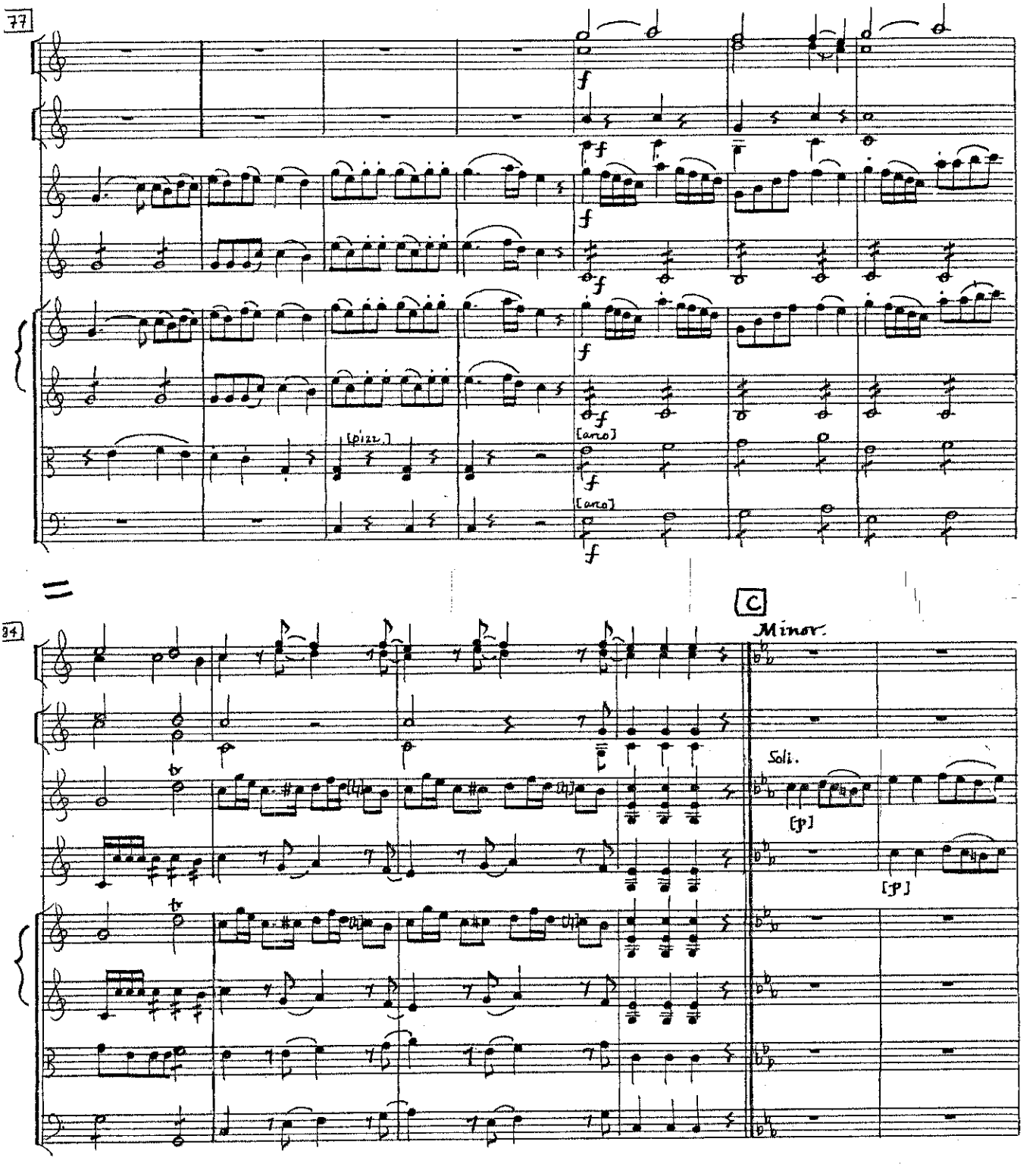
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84
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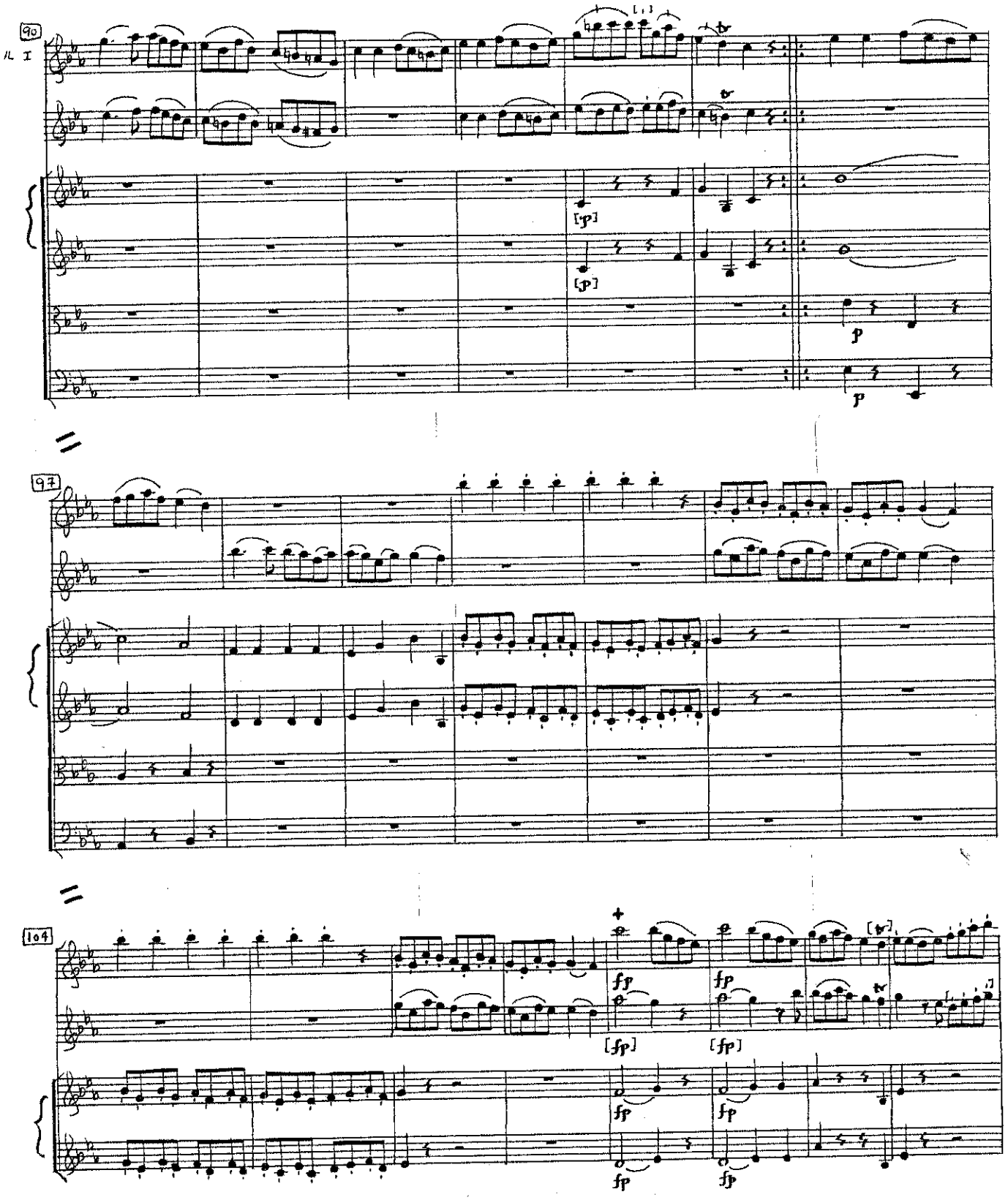
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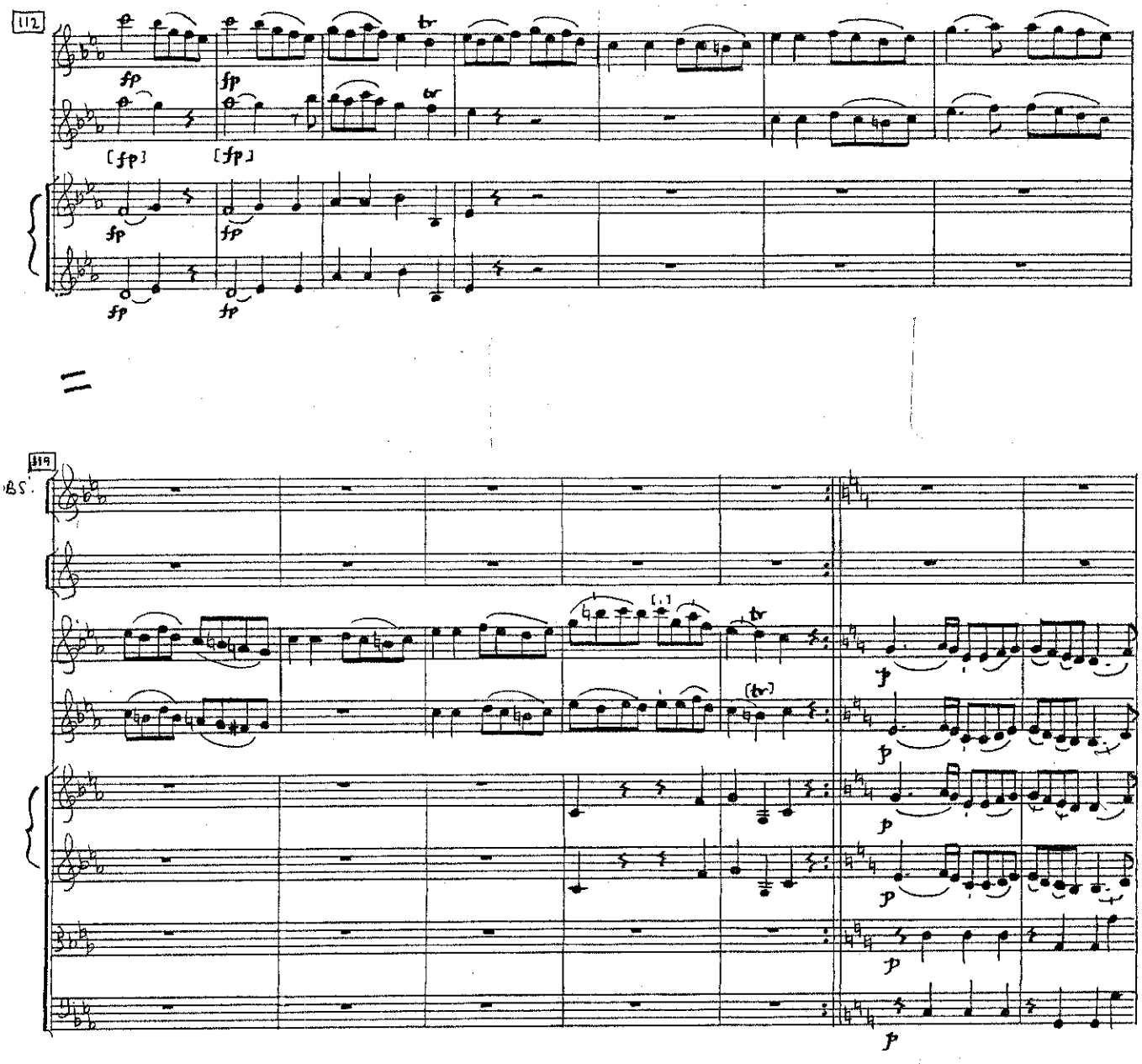
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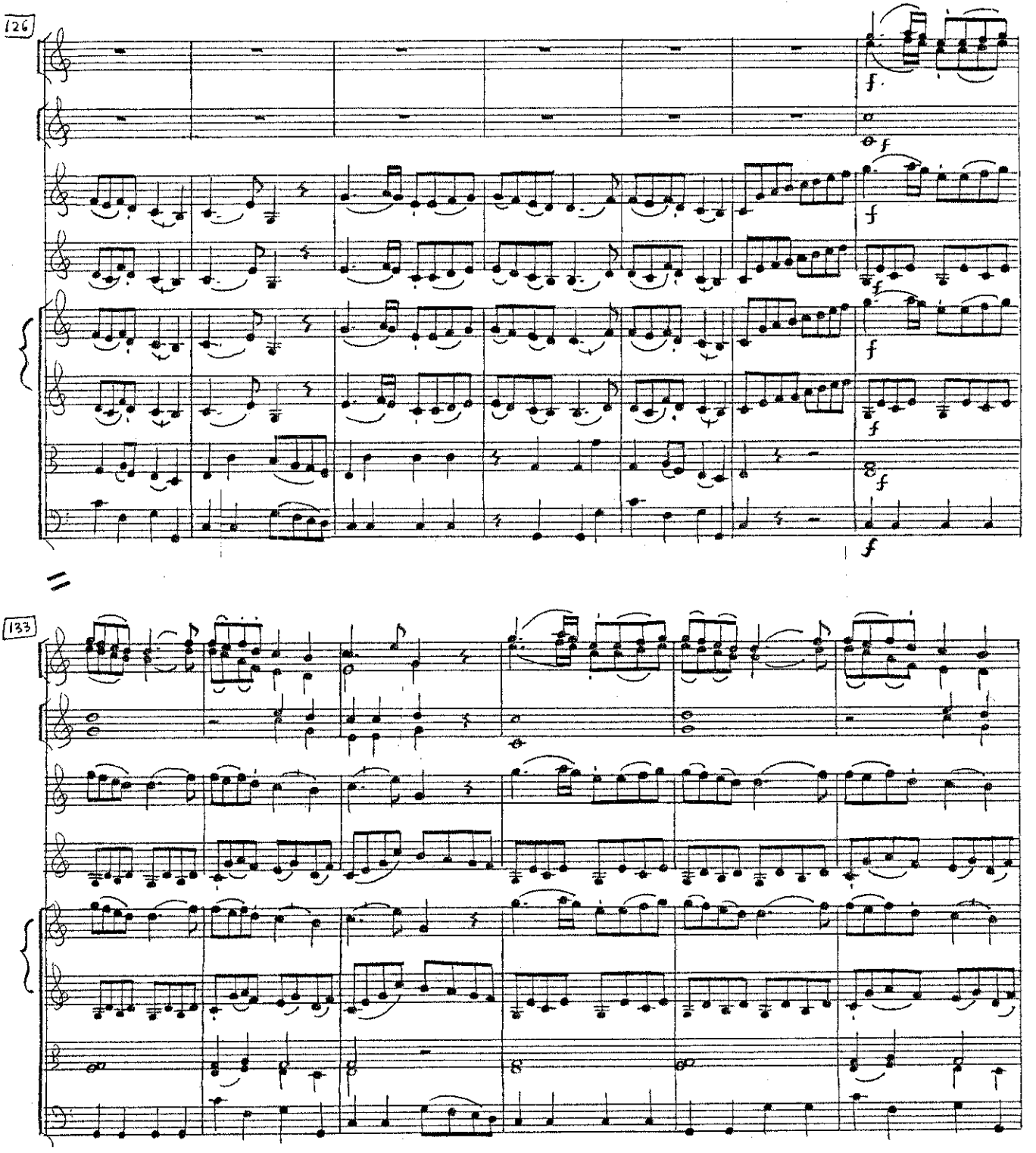
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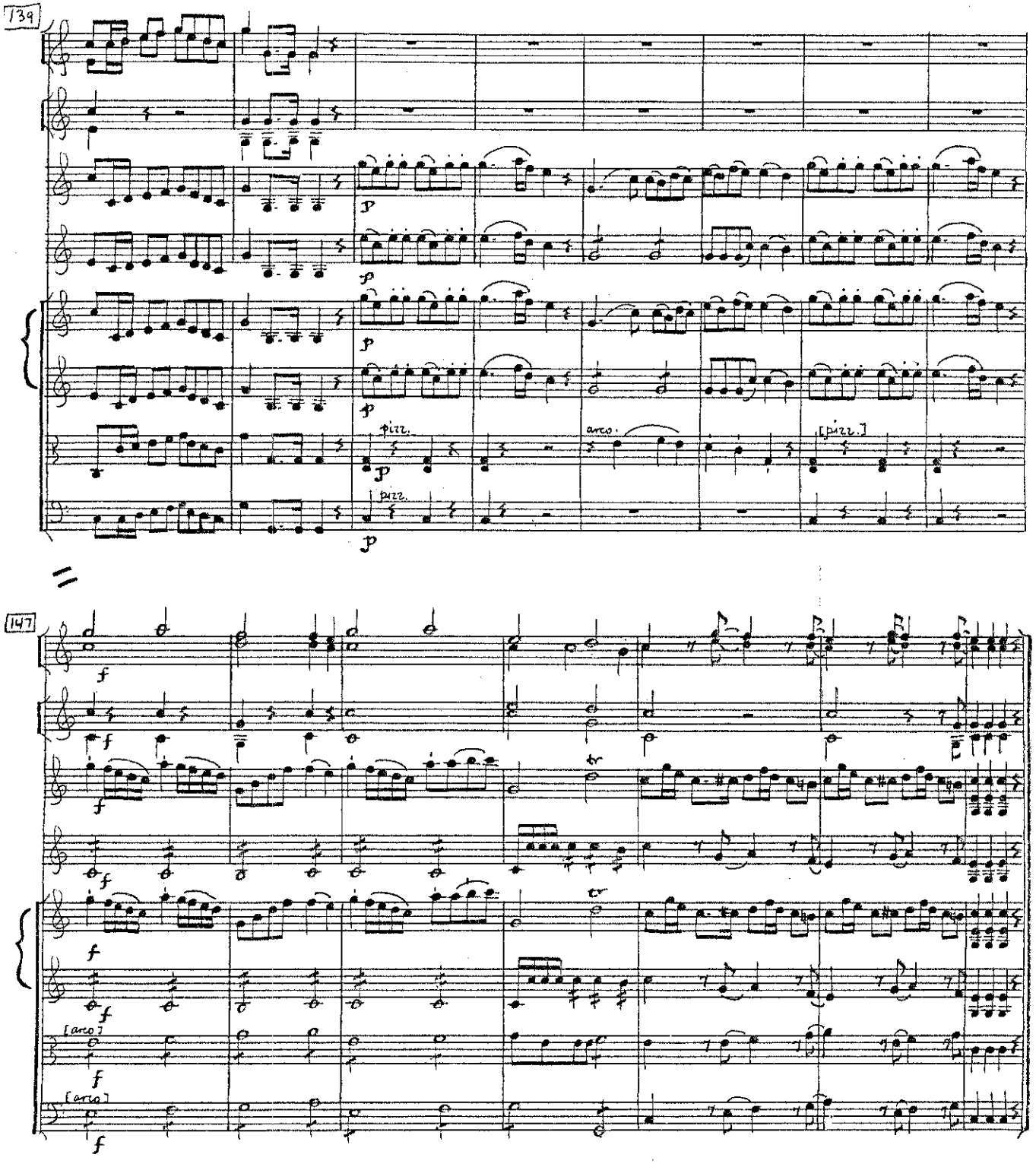
139
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arco.
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f
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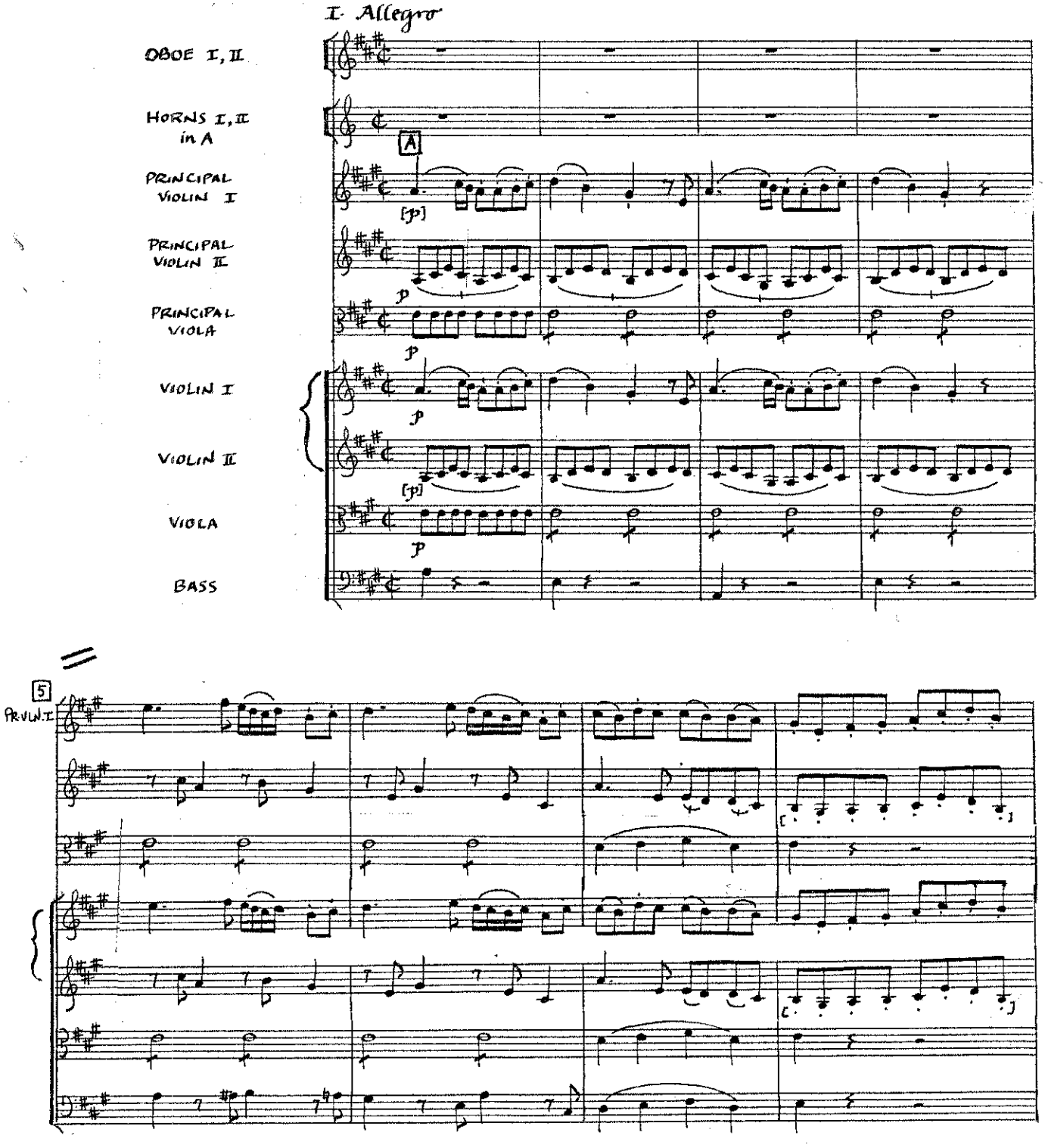
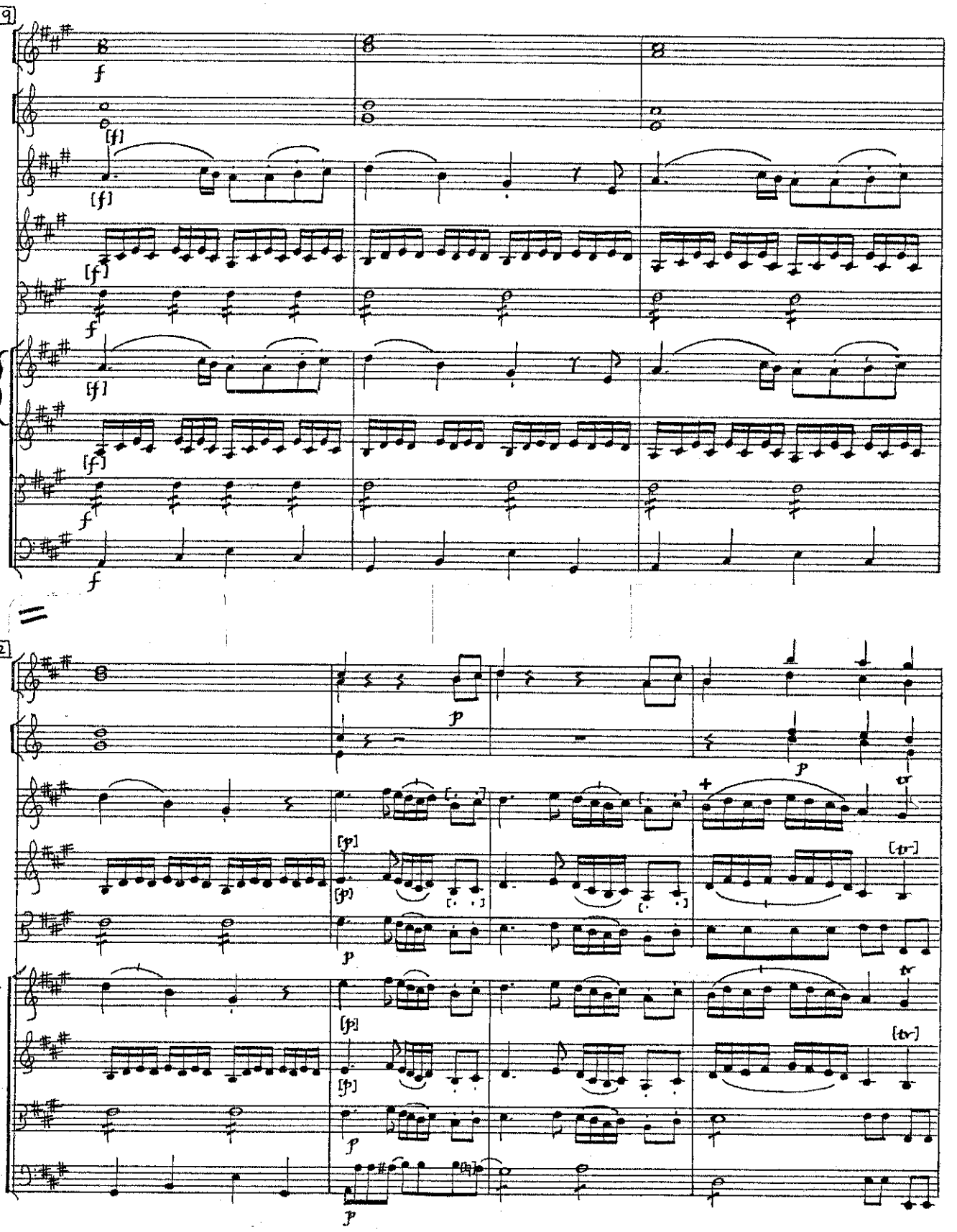
[arco]

SYMPHONIE CONCERTANTE IN A

(Opus X, No. 2)

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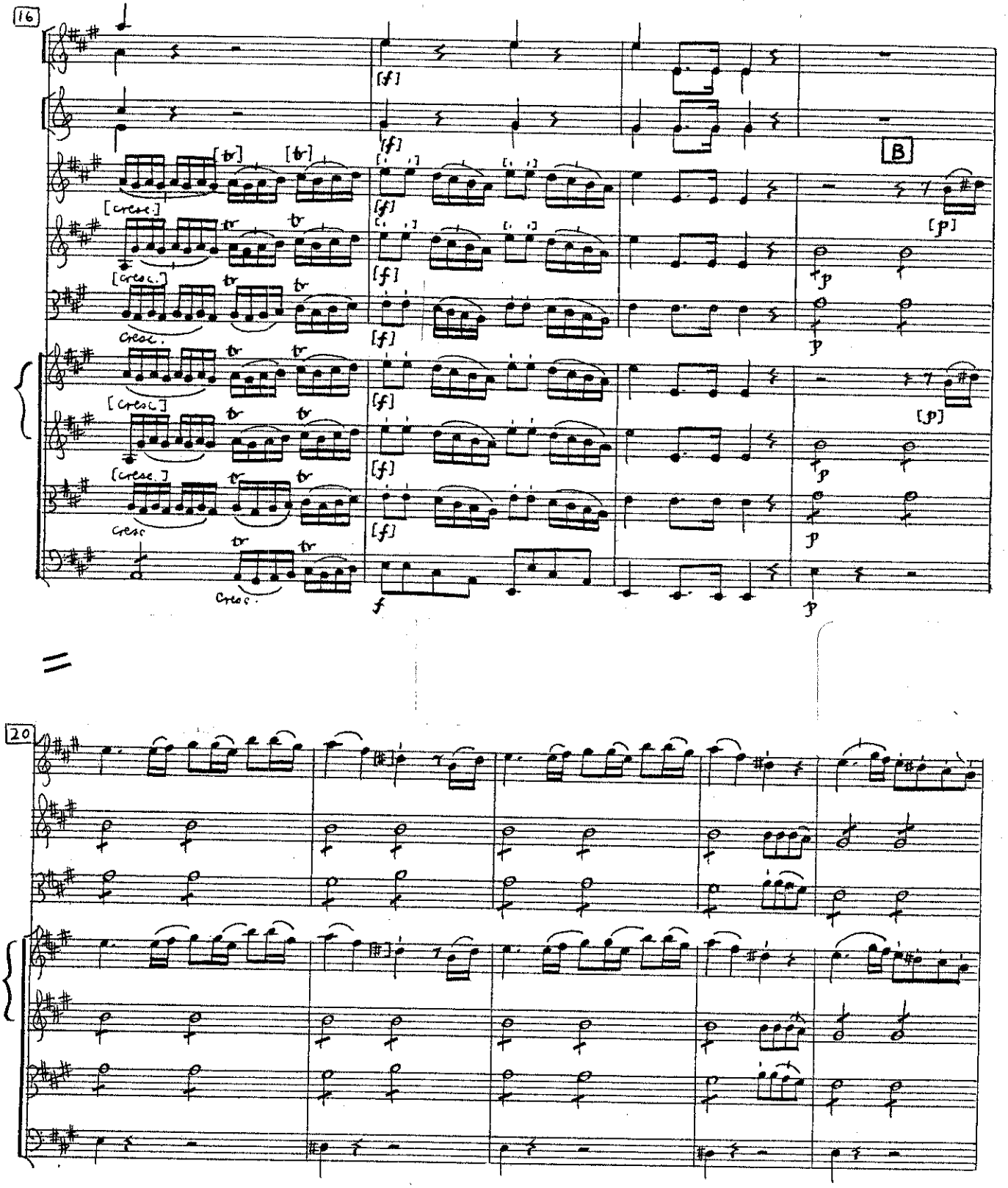
12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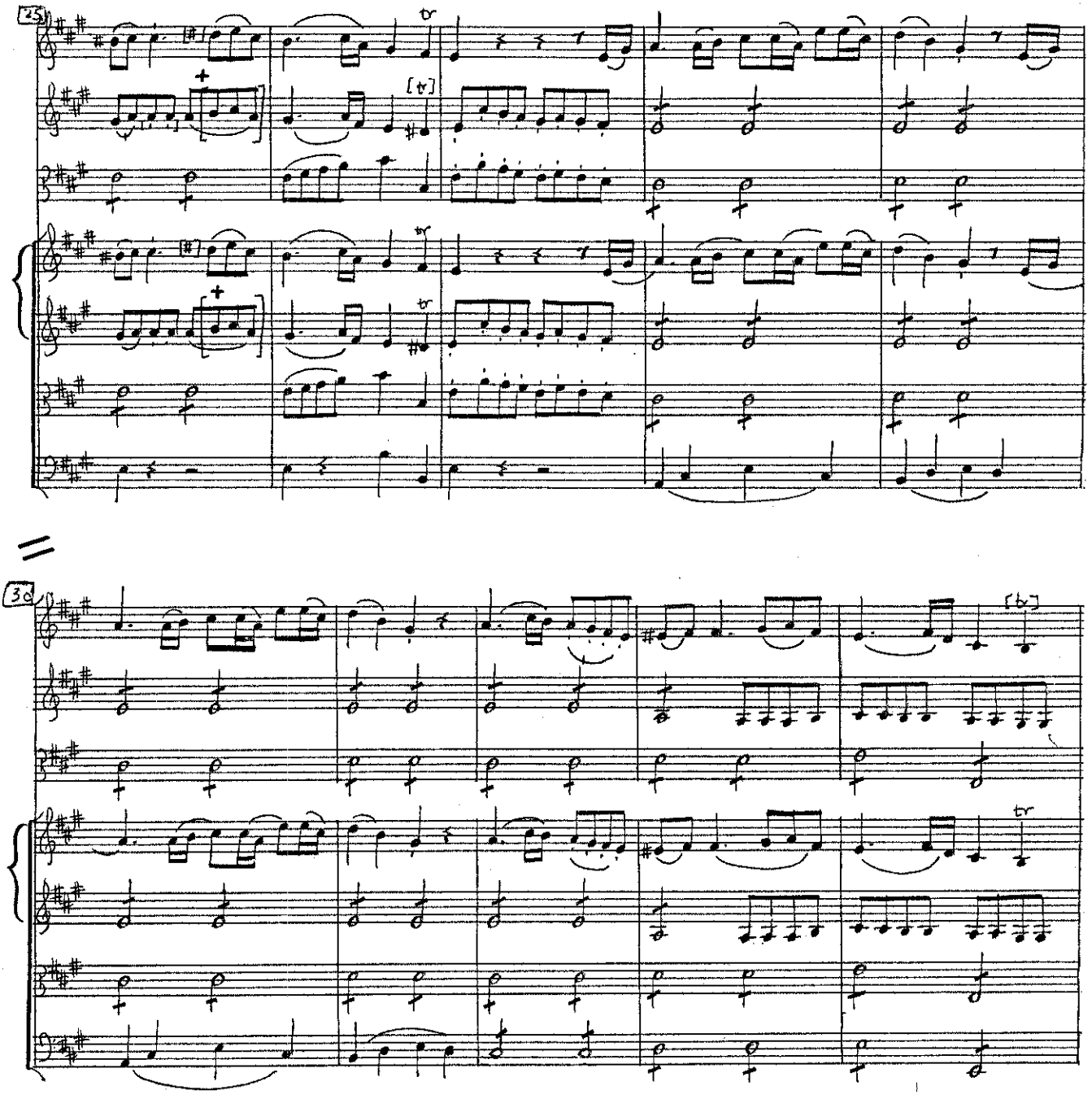

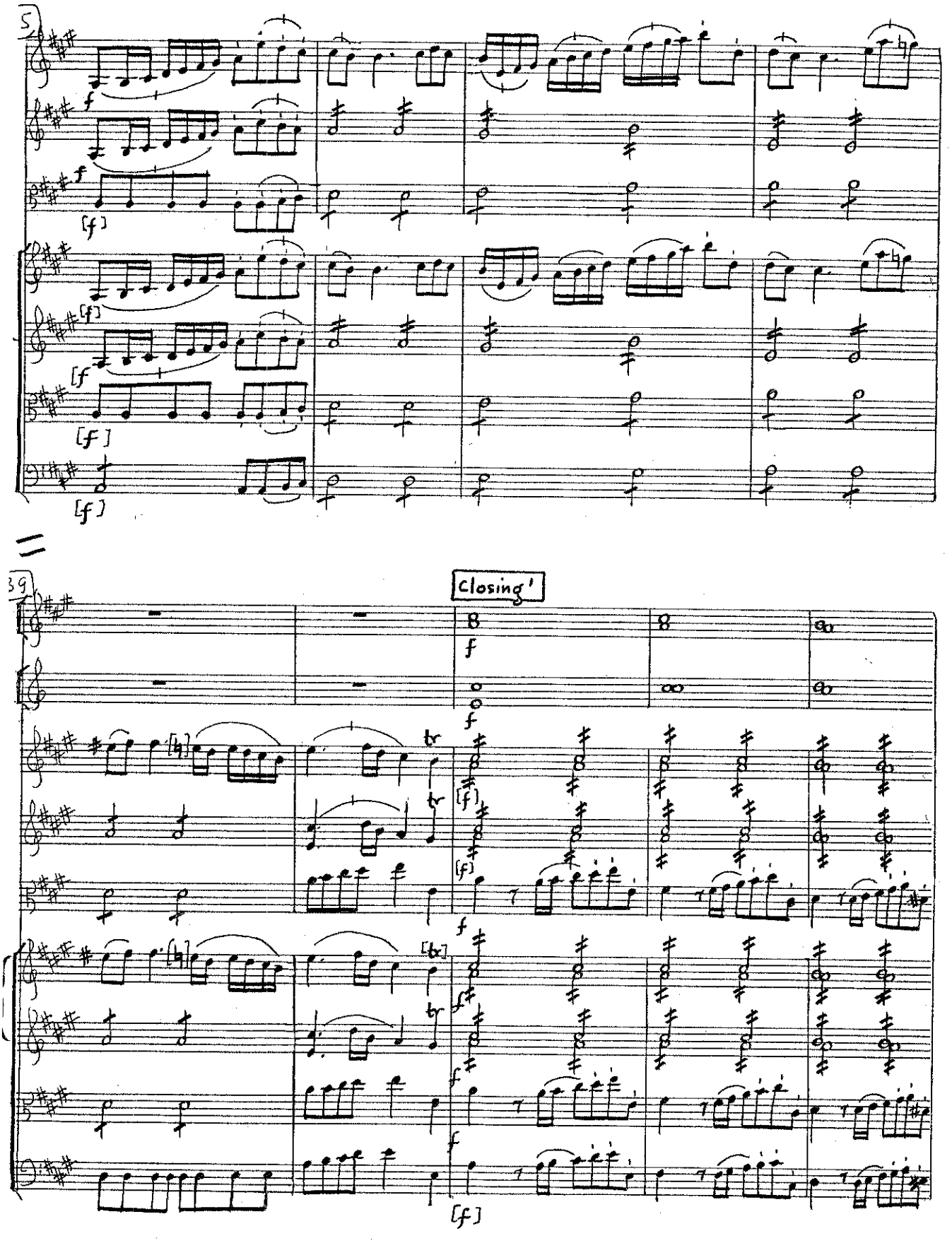
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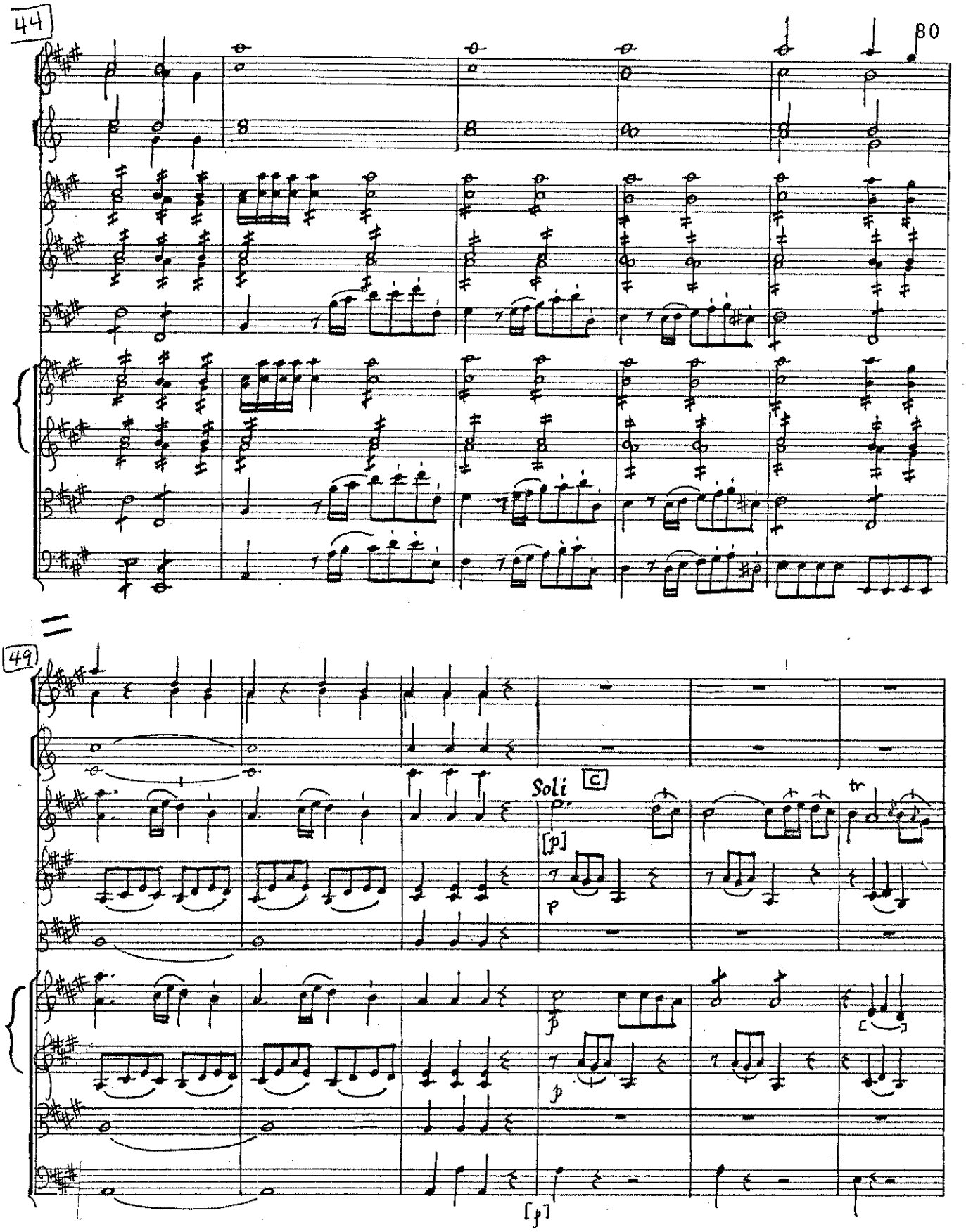
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49
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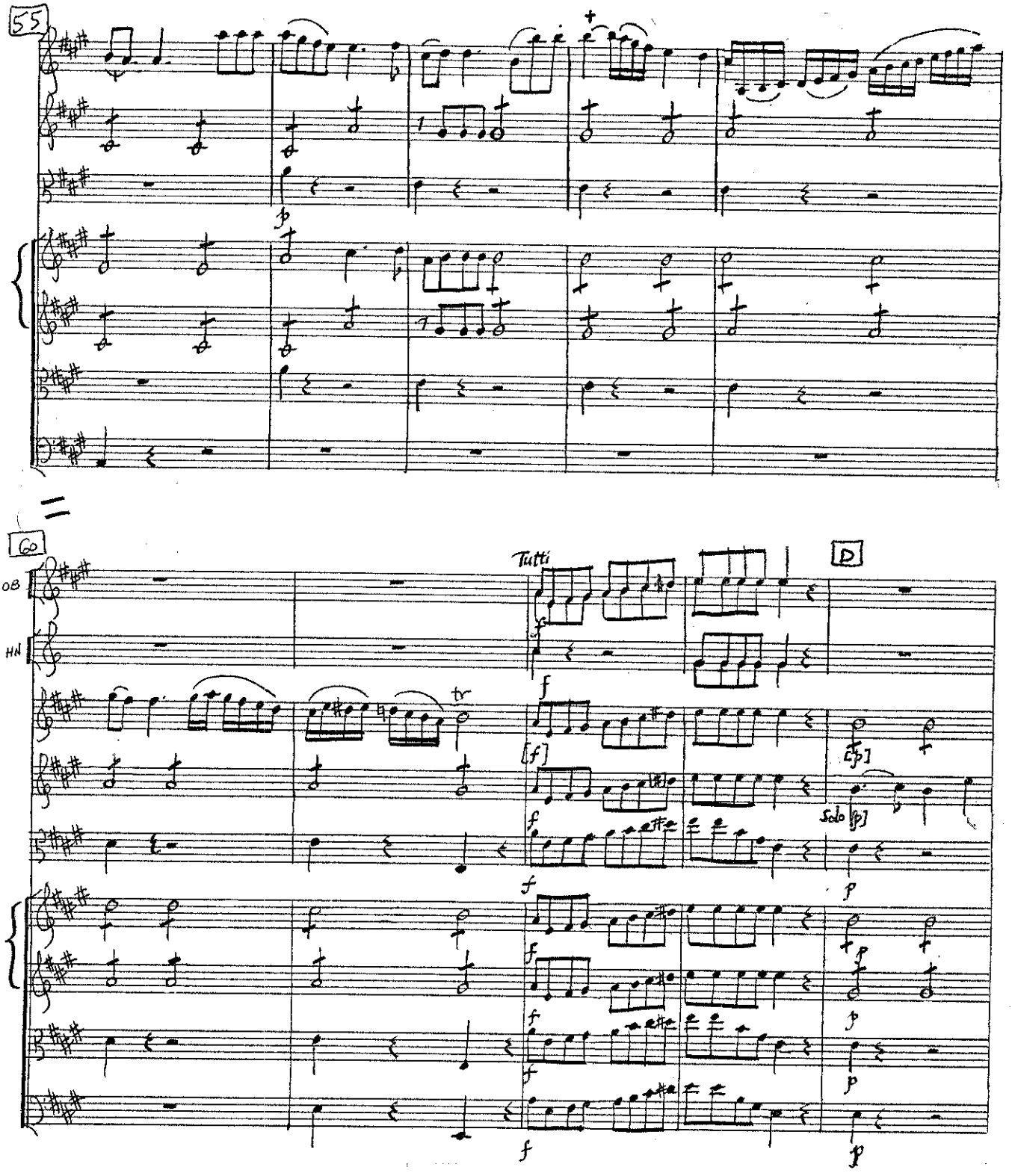
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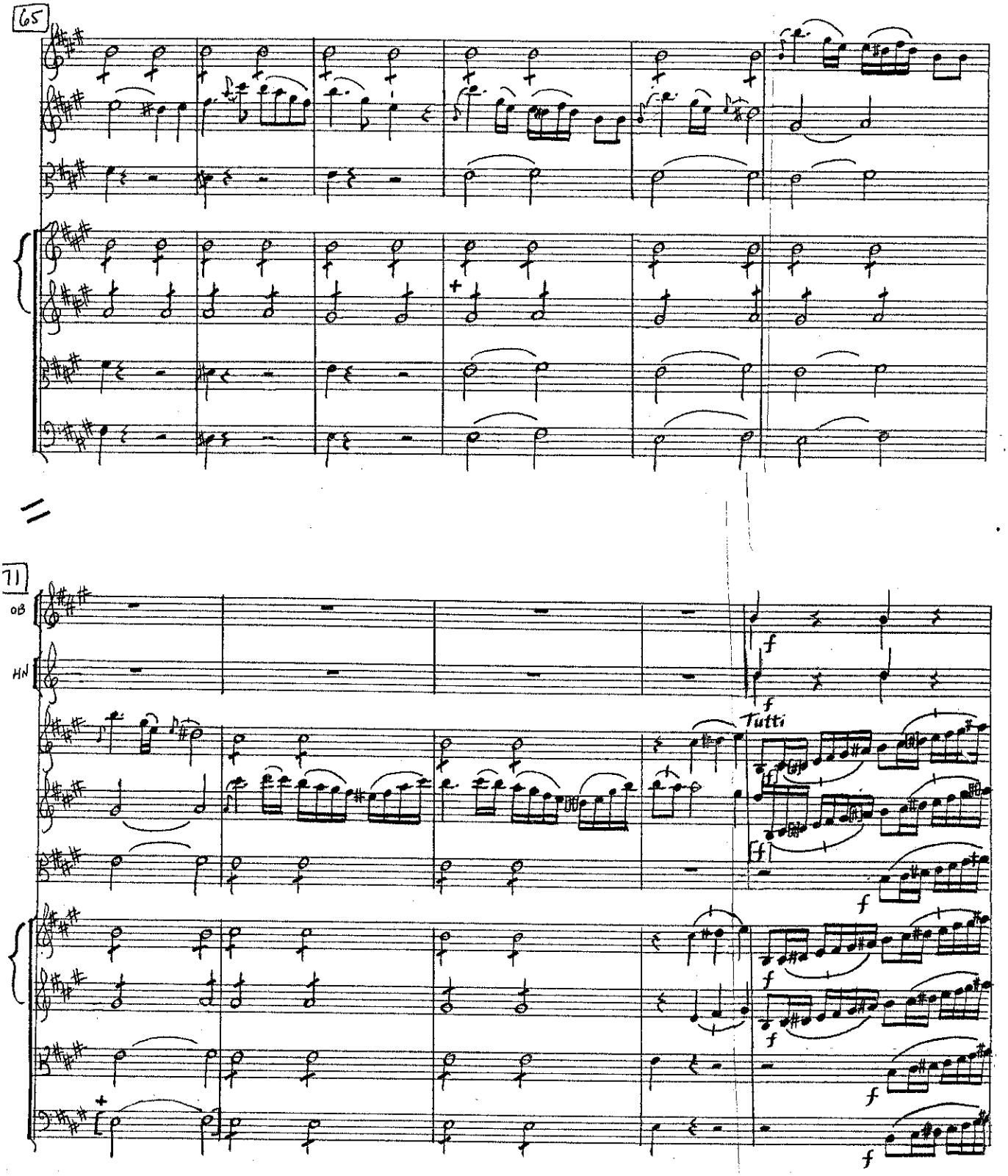
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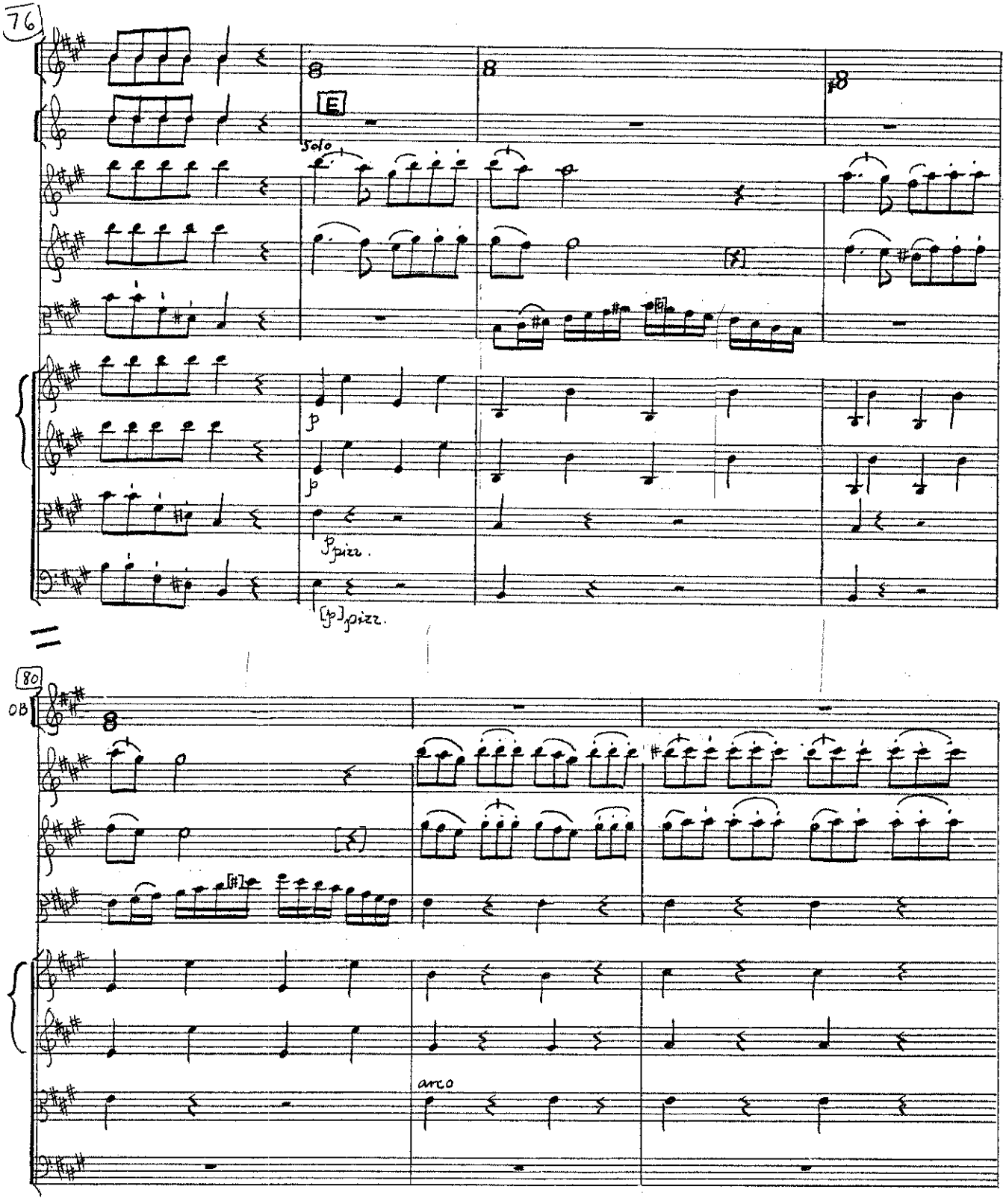
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Solo
p
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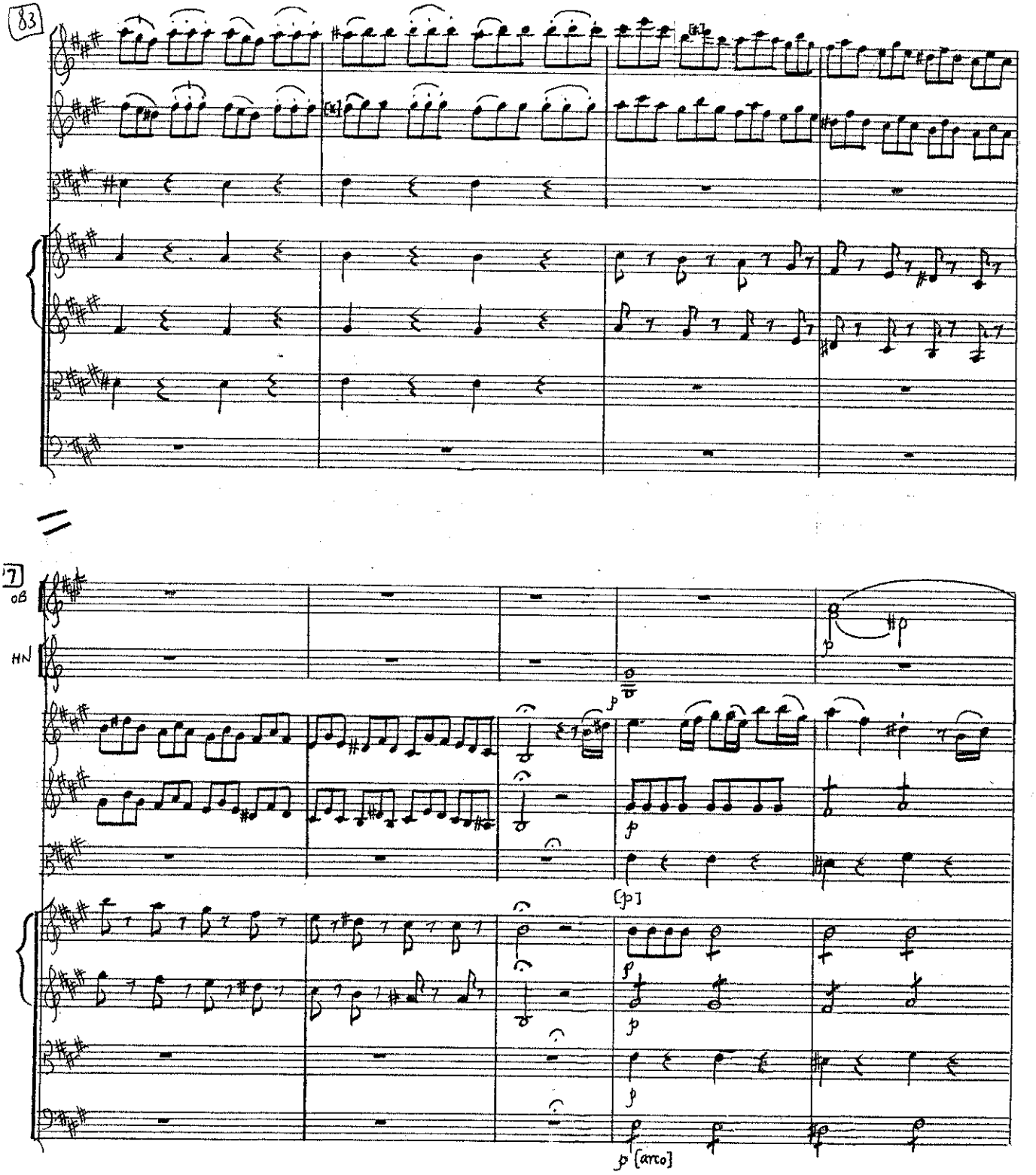
pizz.
[p] pizz.
80
OB
arco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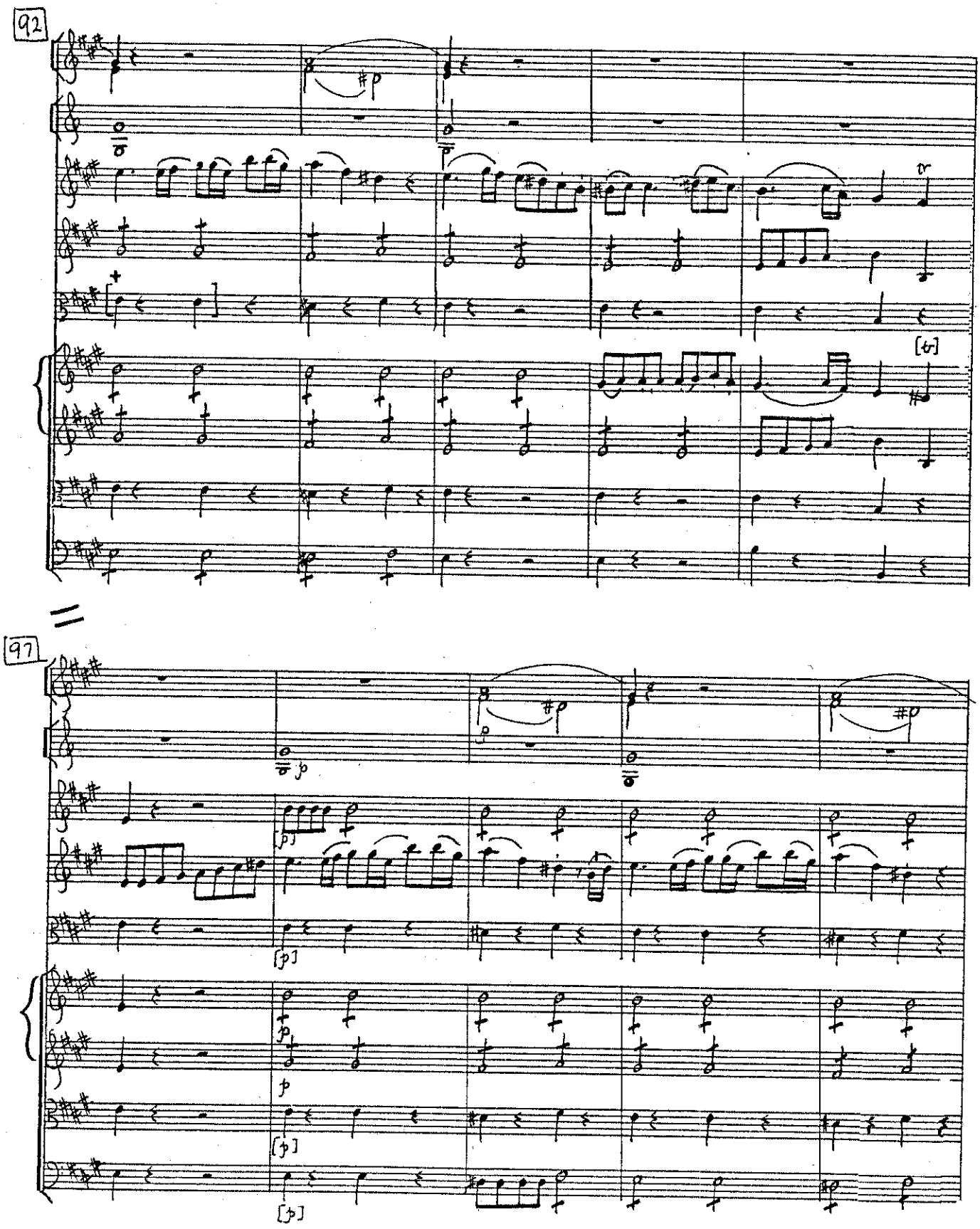
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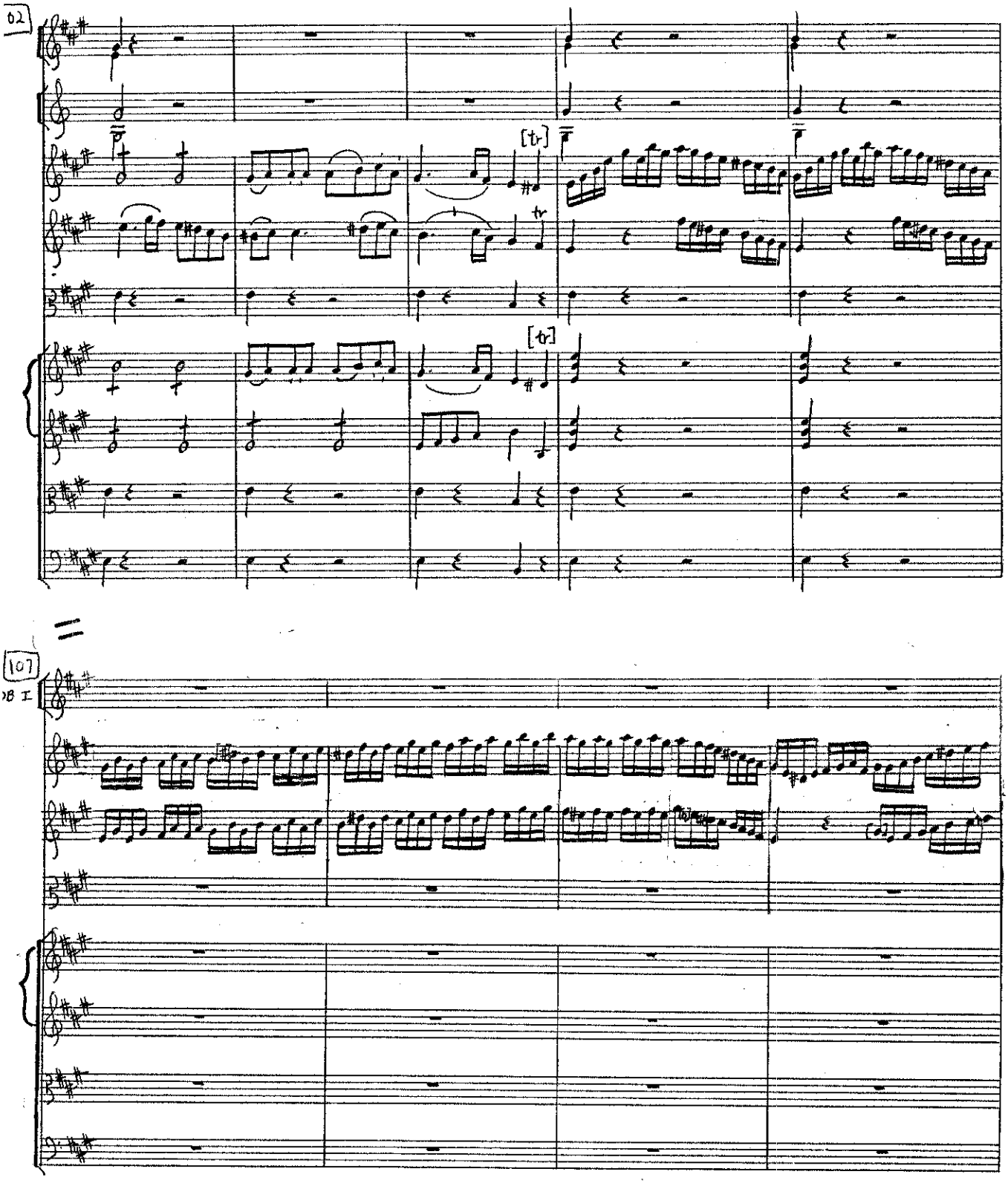
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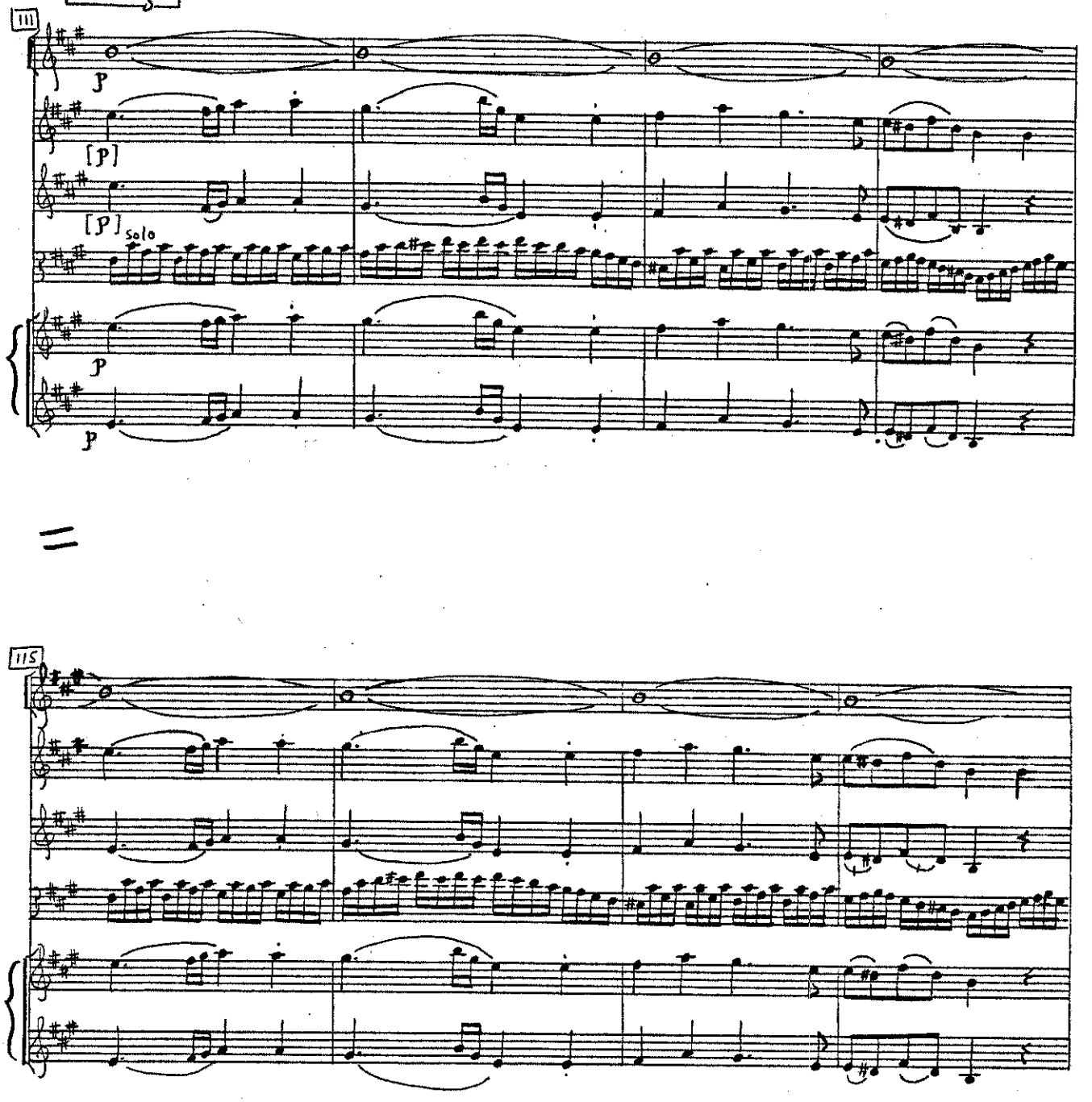

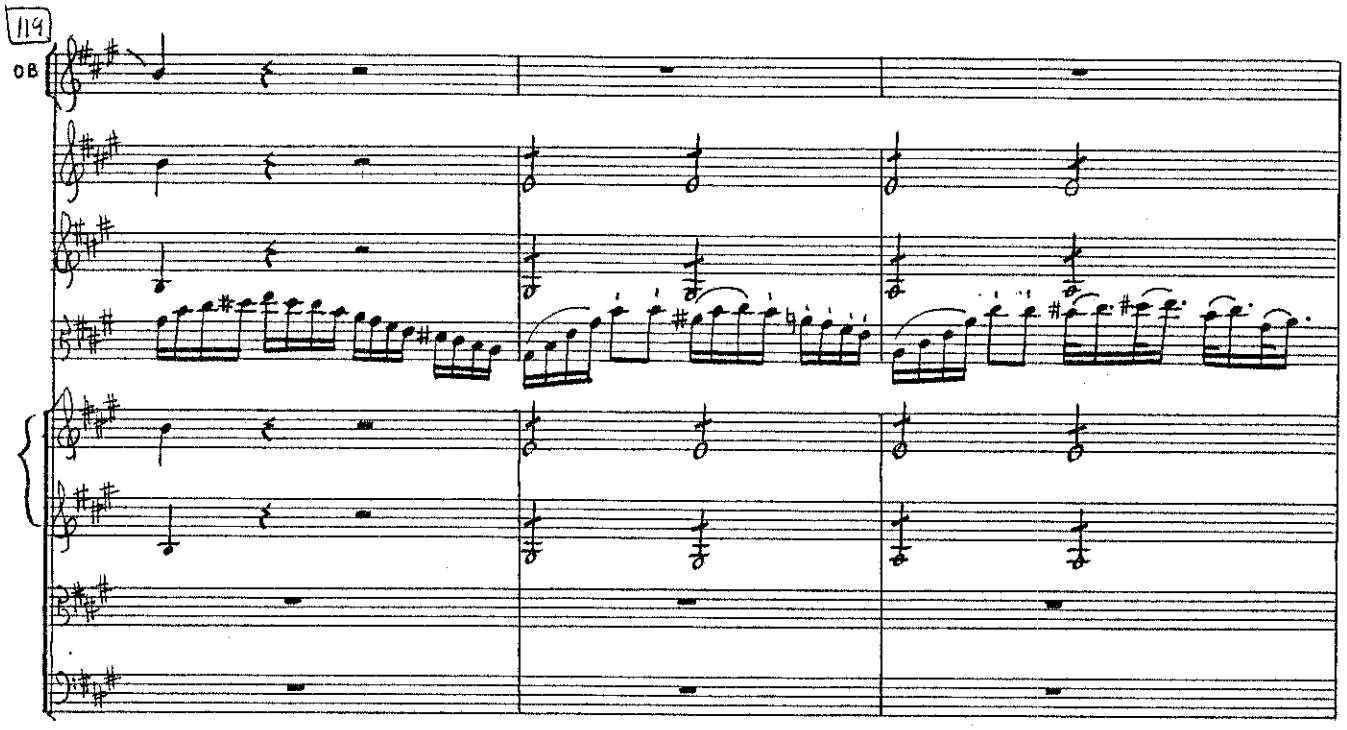
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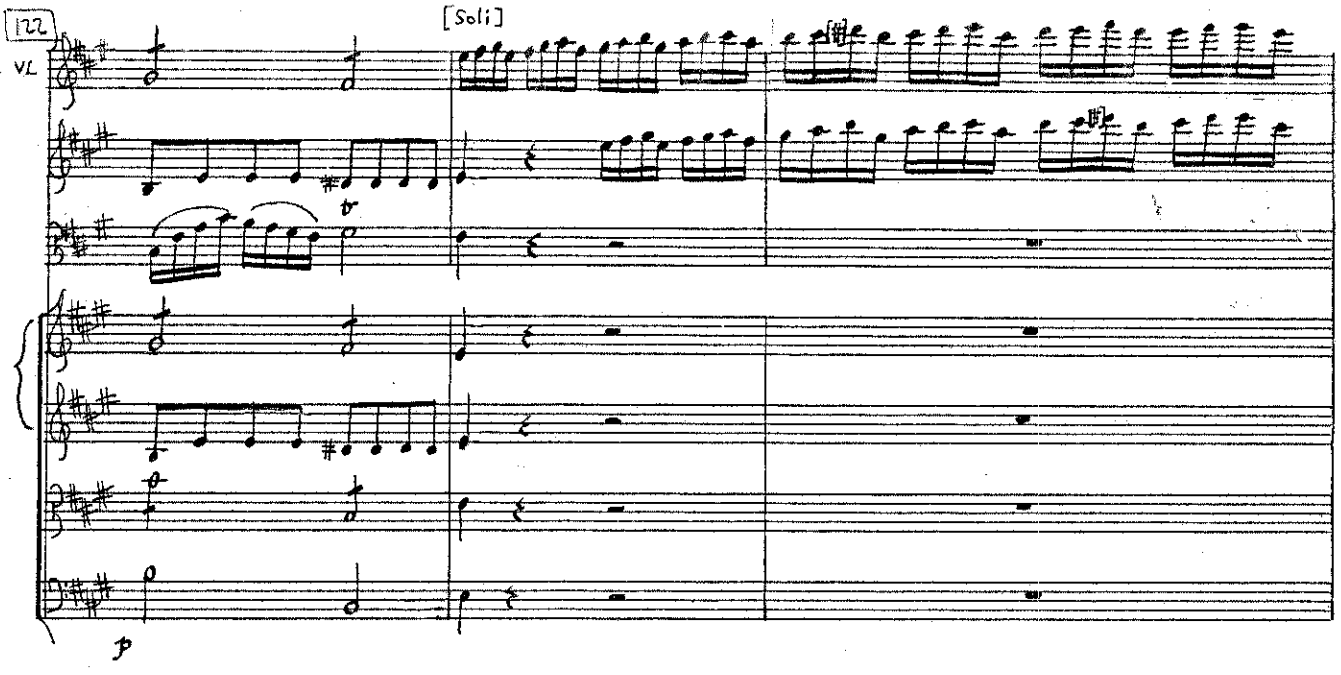
122
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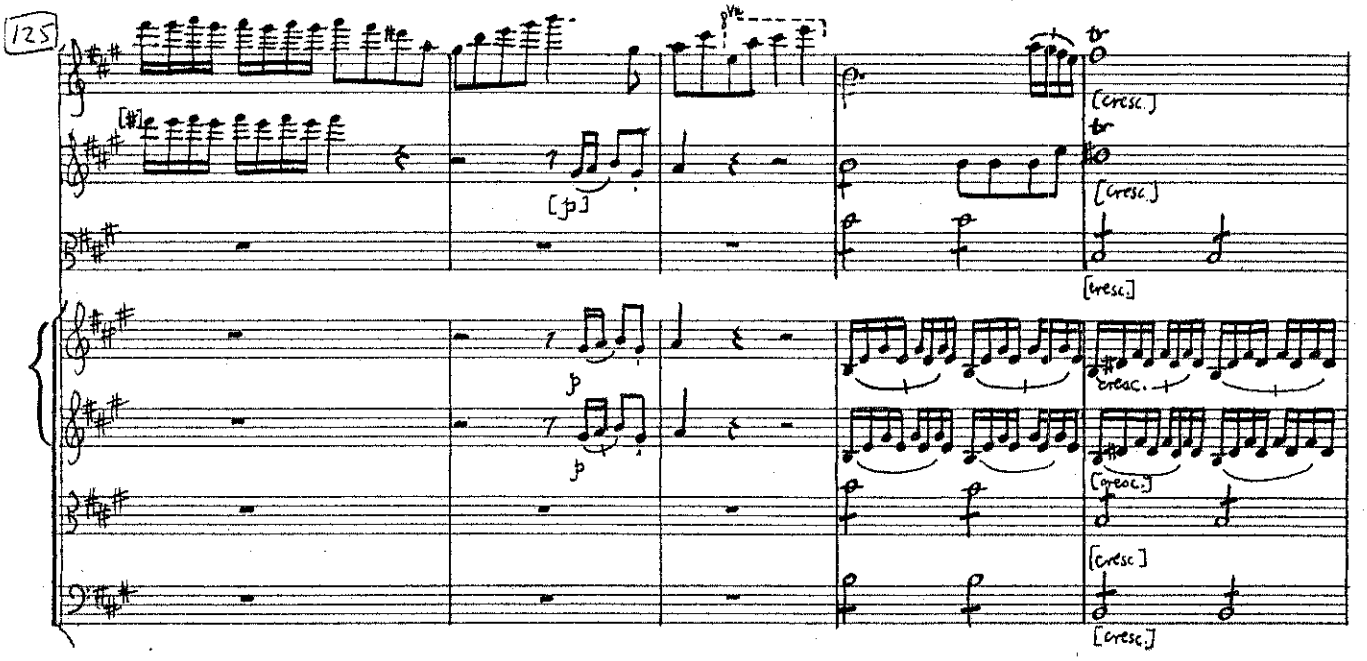
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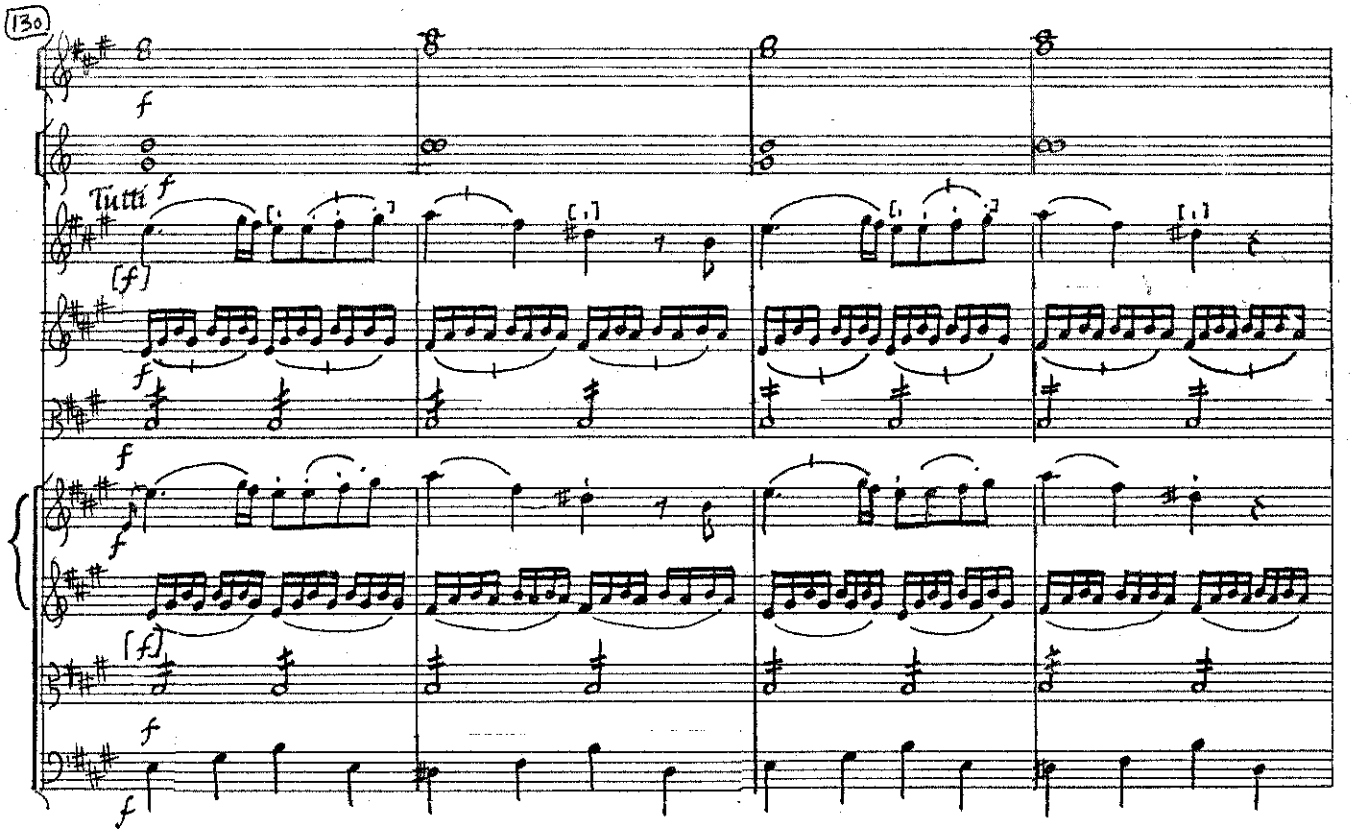
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134

139

F

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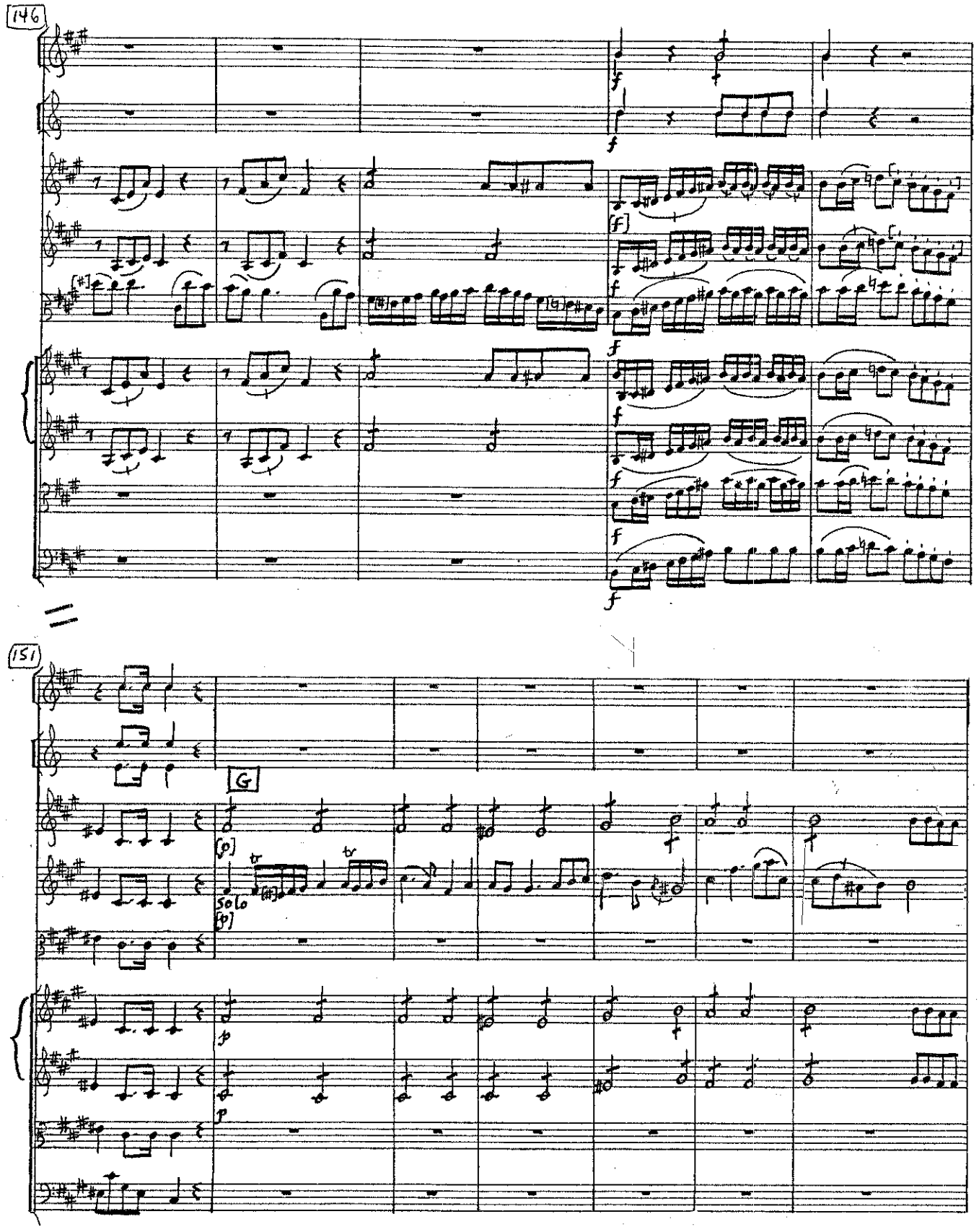
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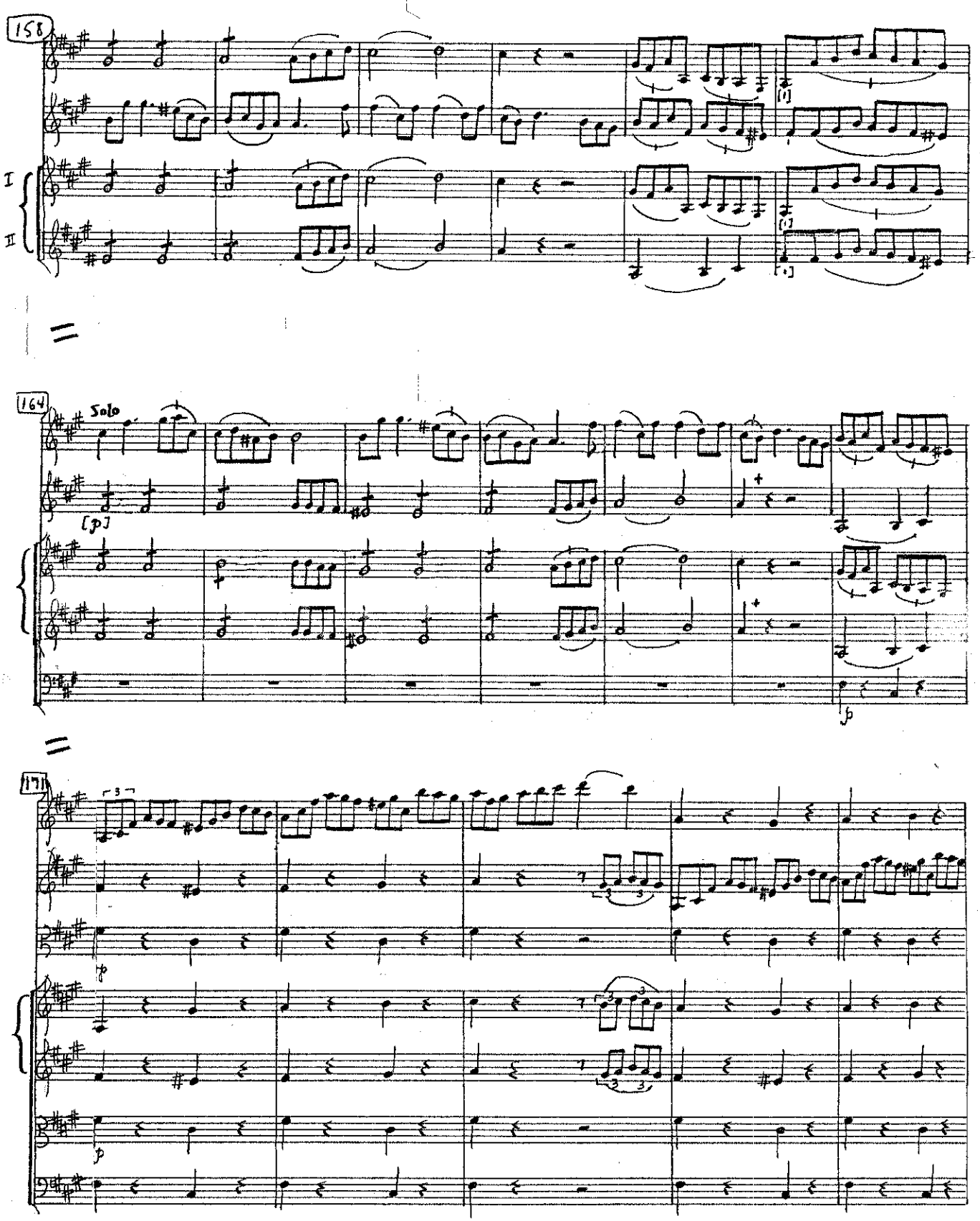
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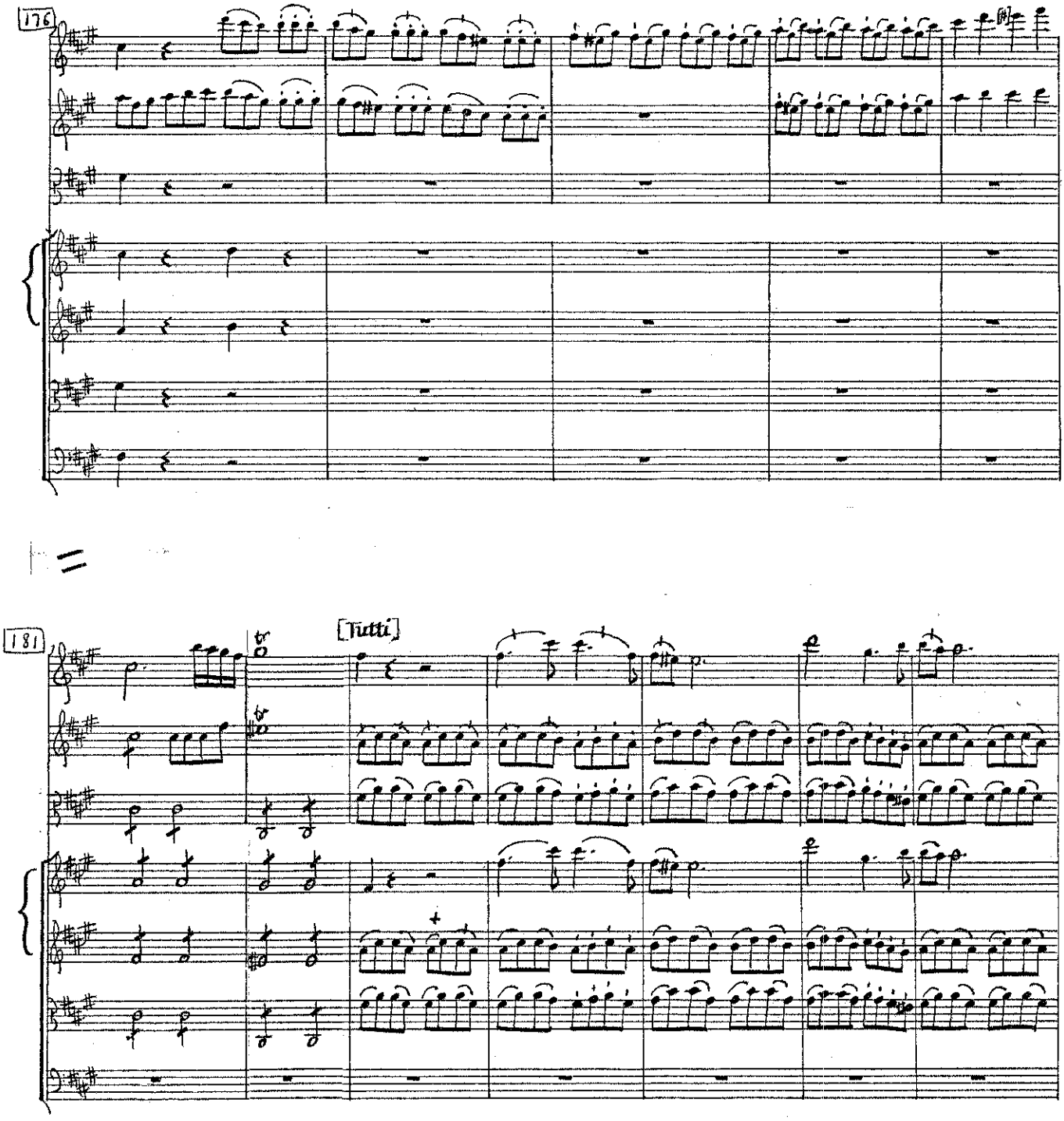
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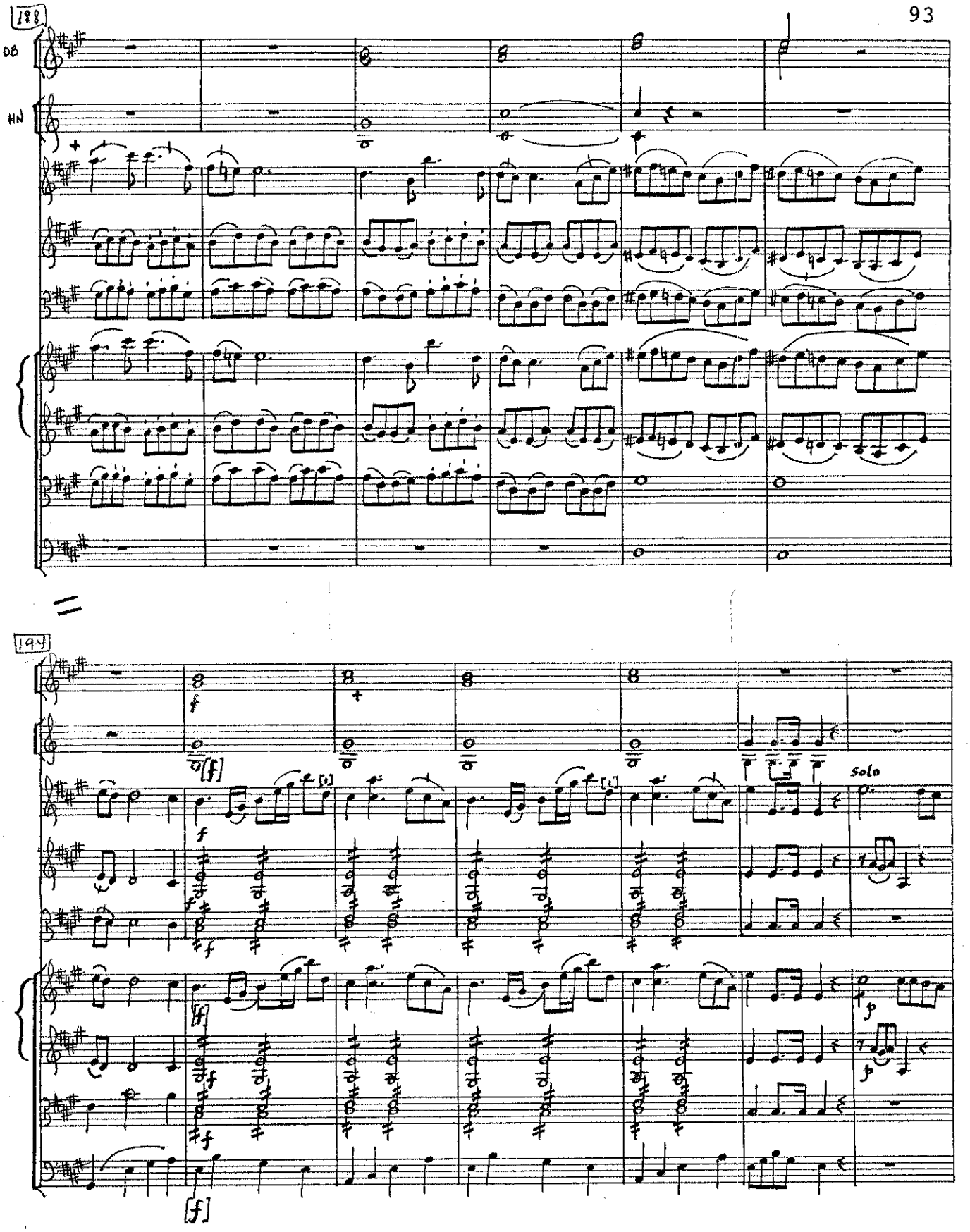
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194
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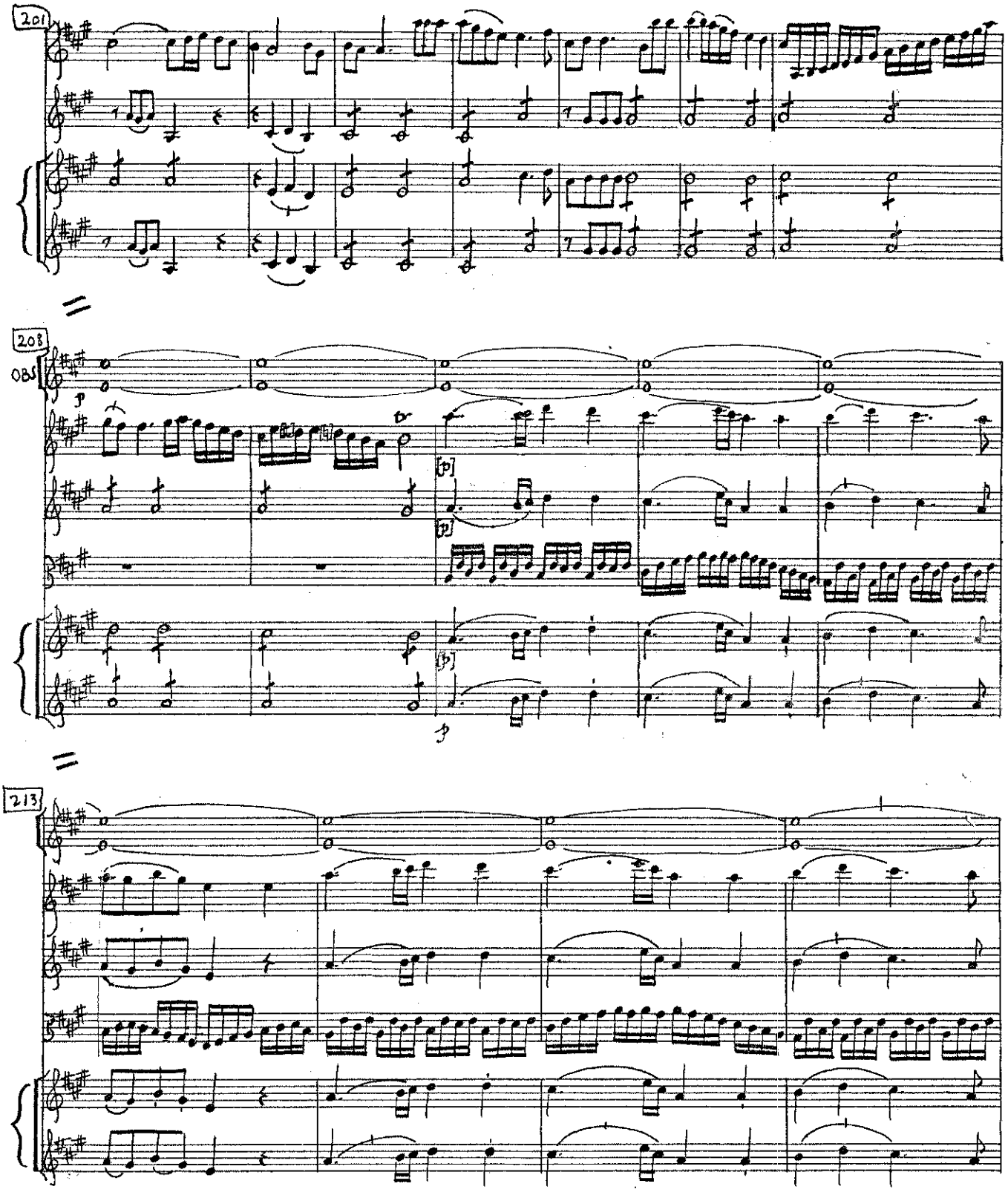
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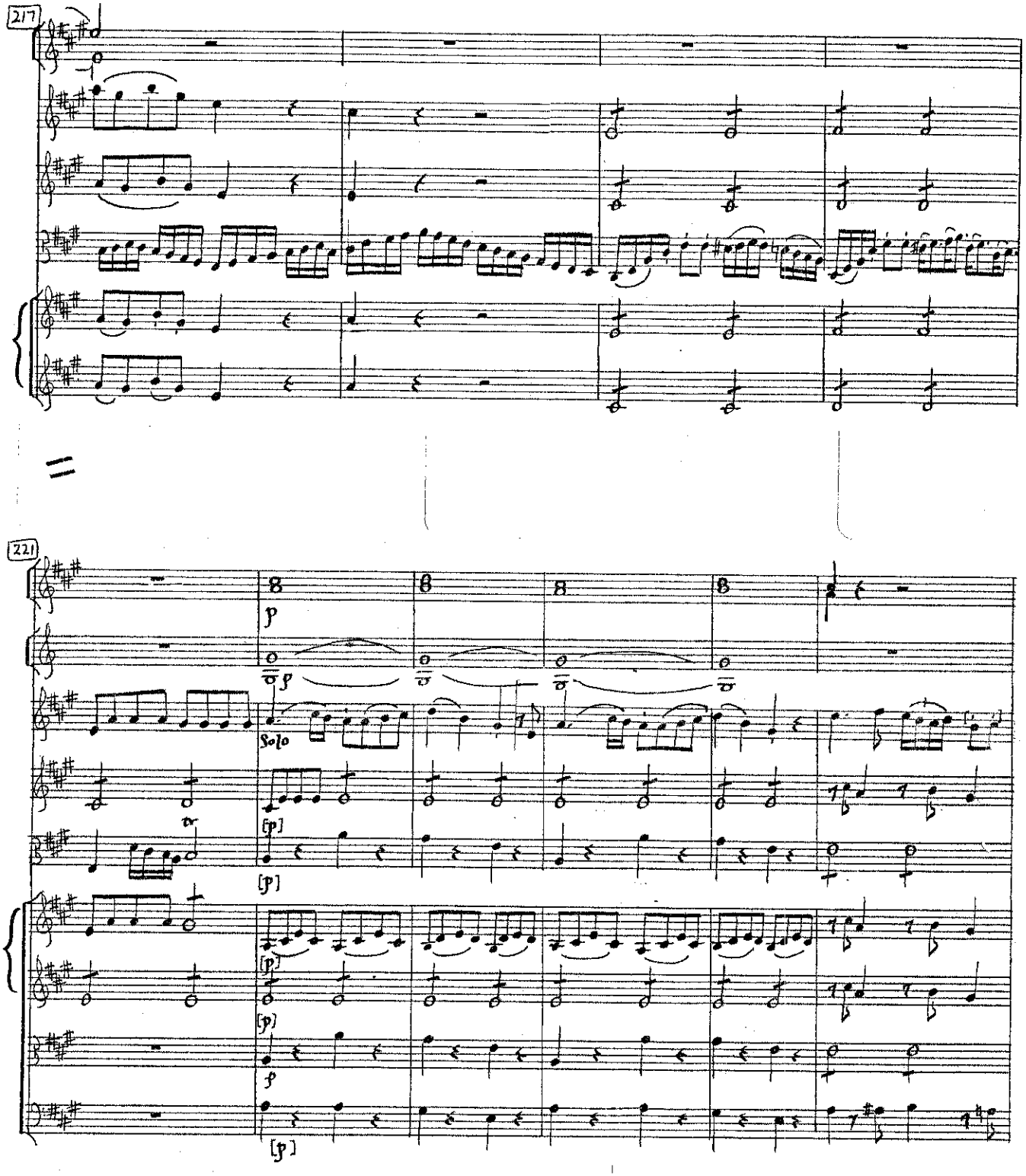
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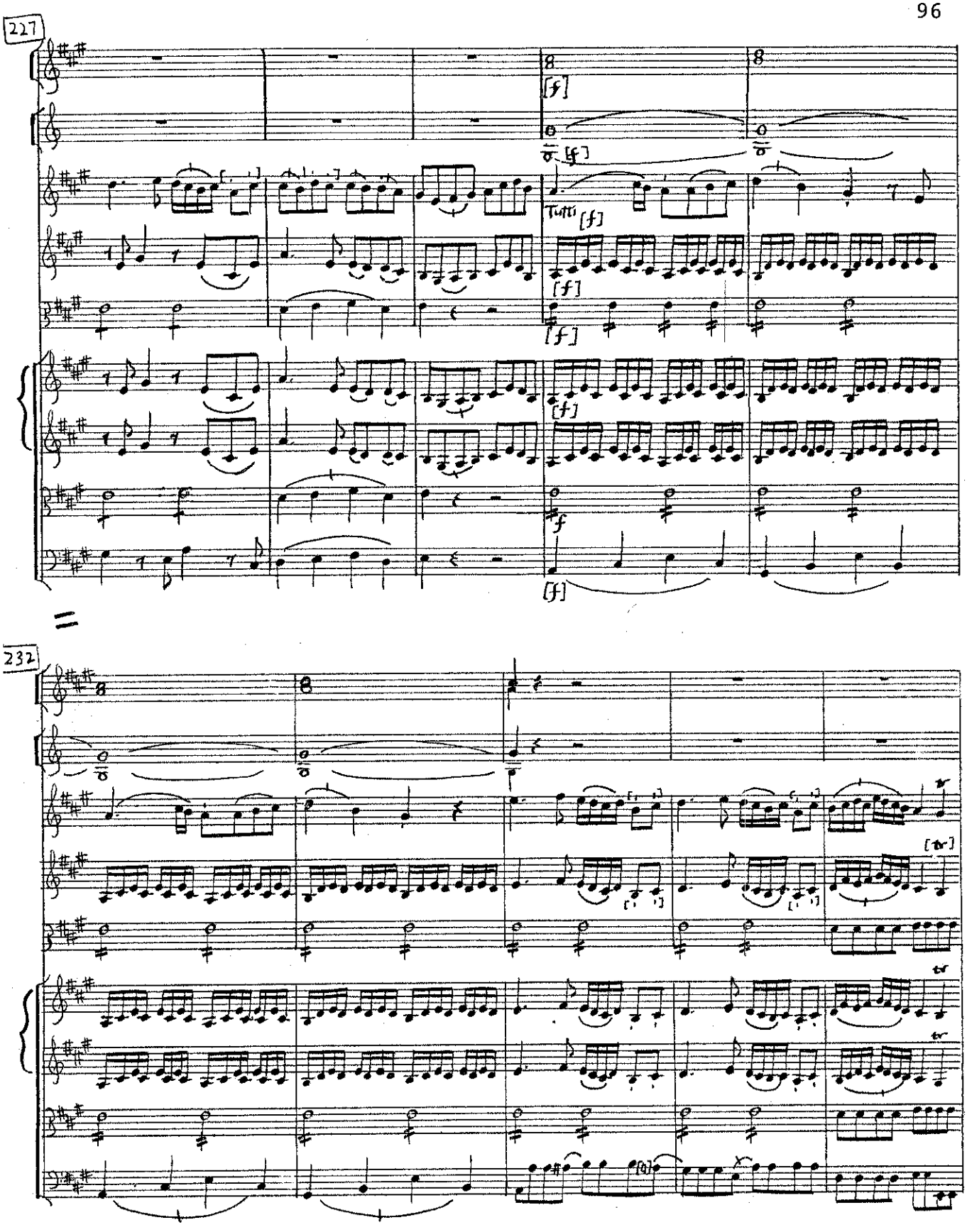
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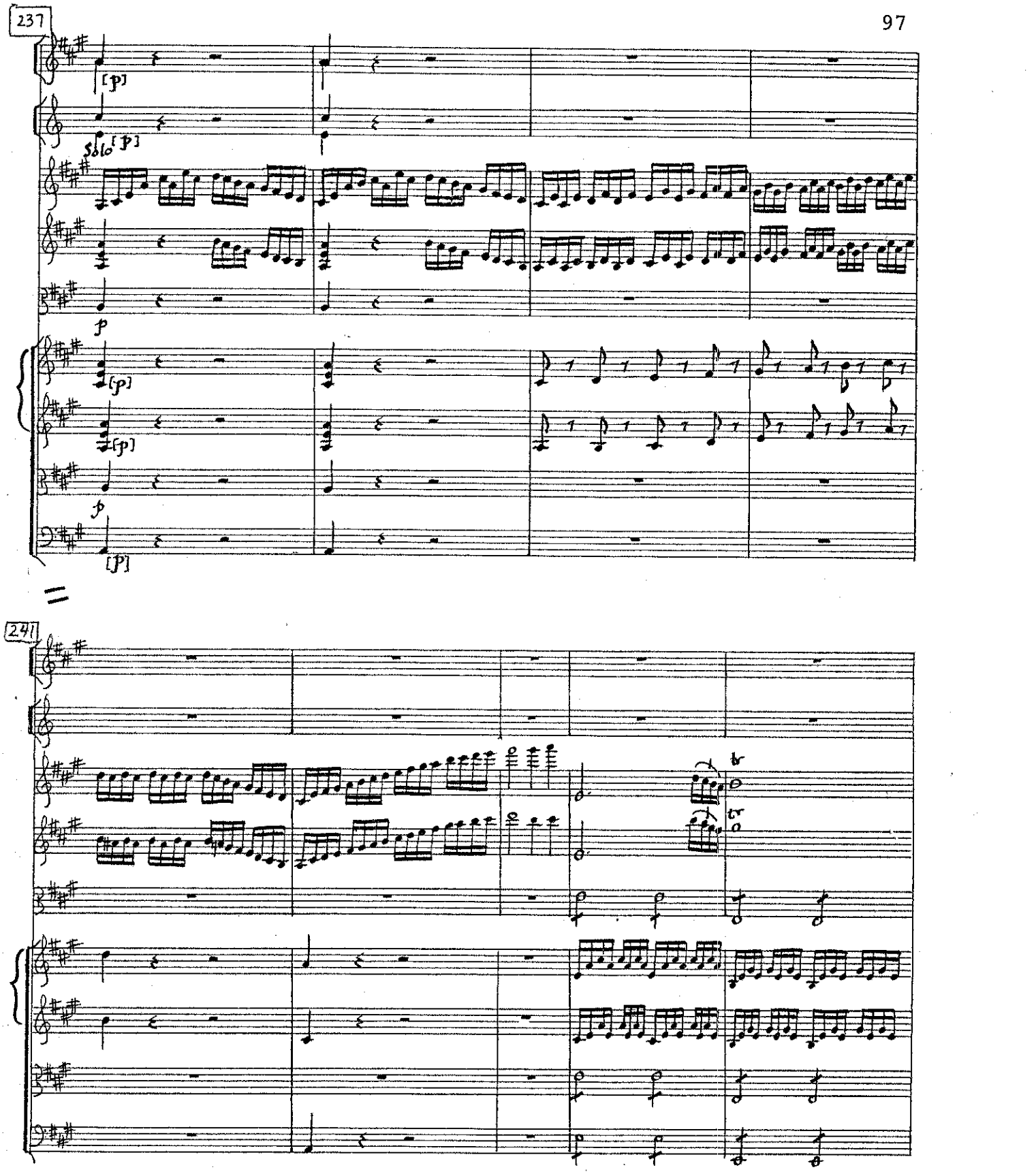
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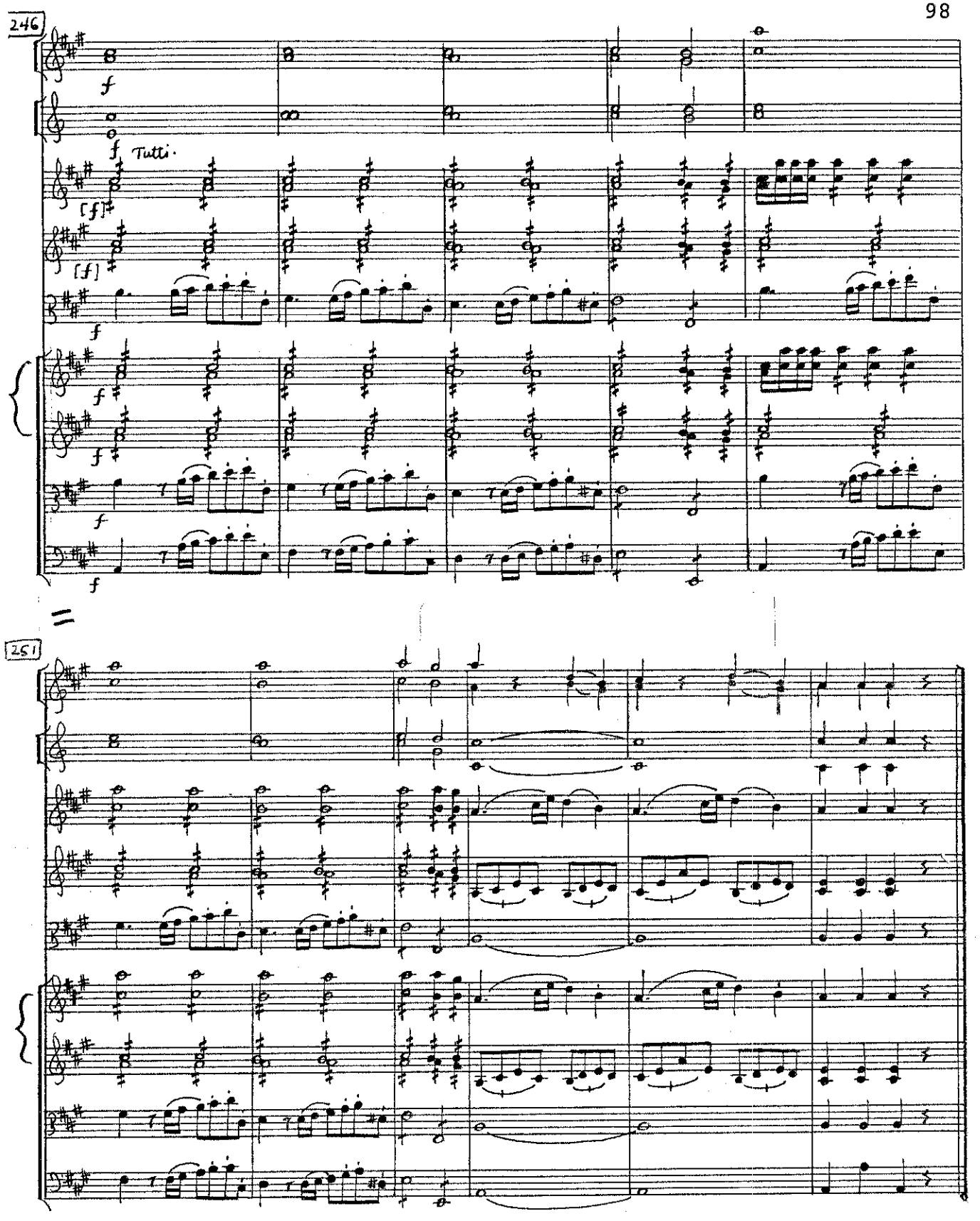
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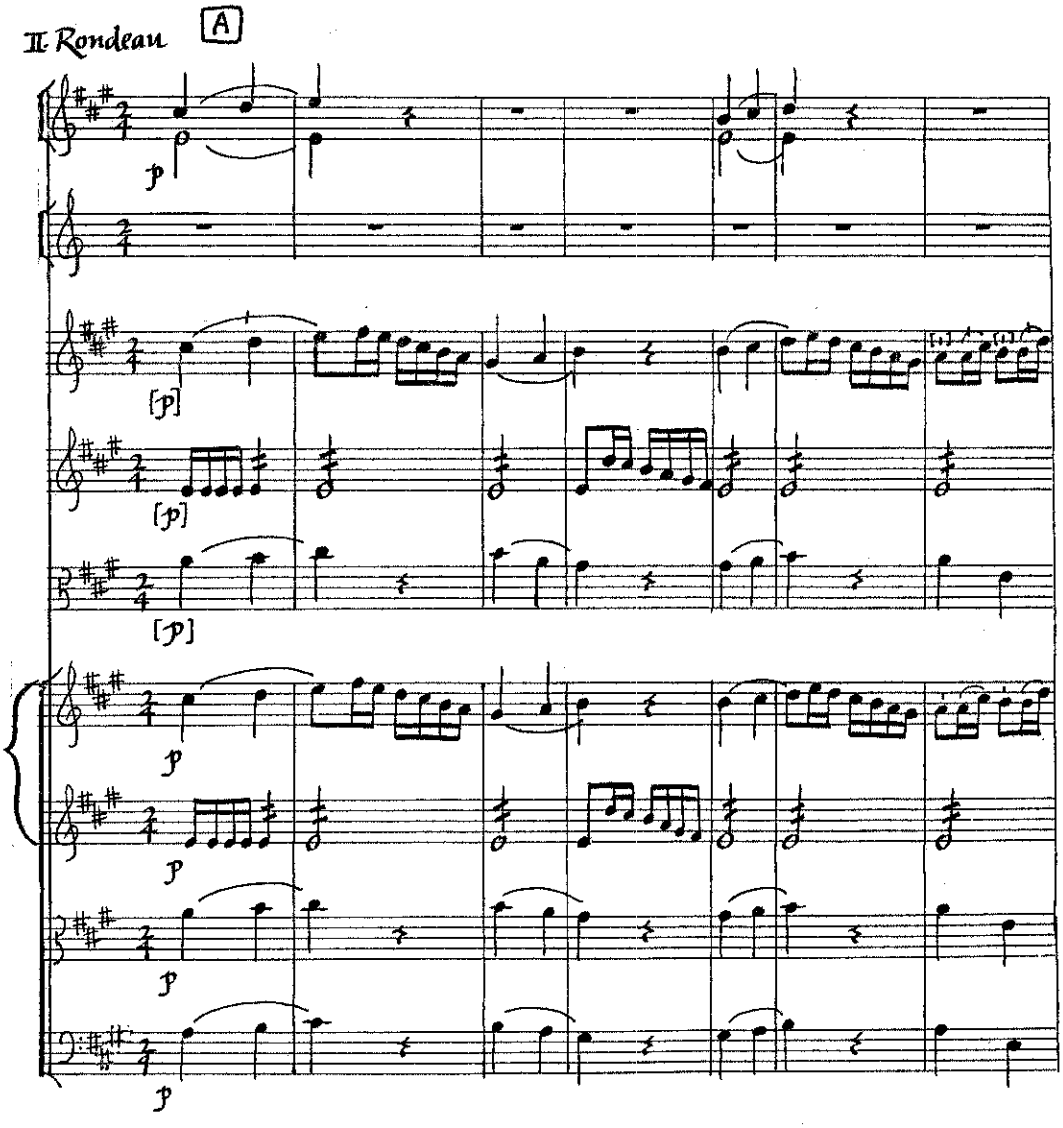
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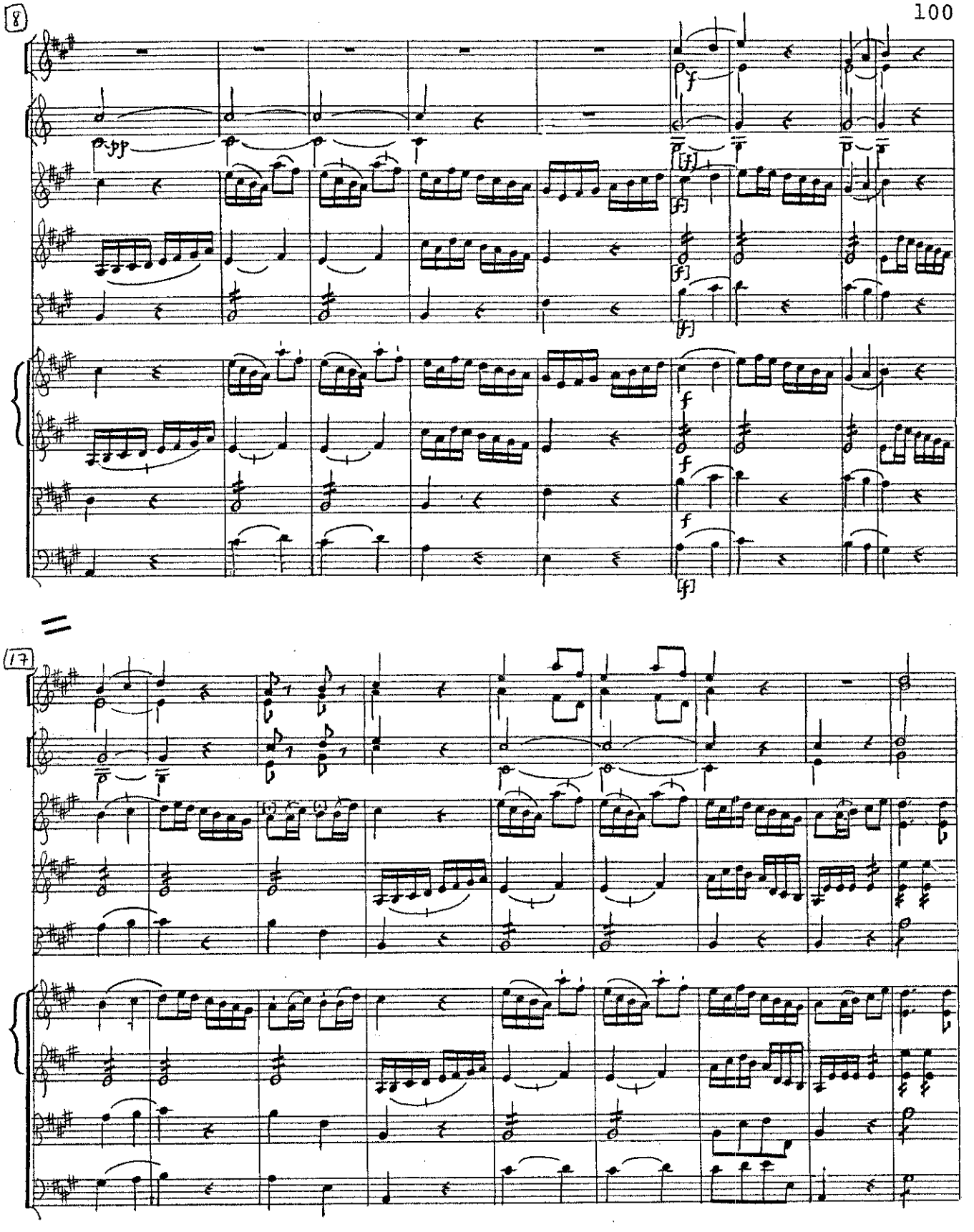
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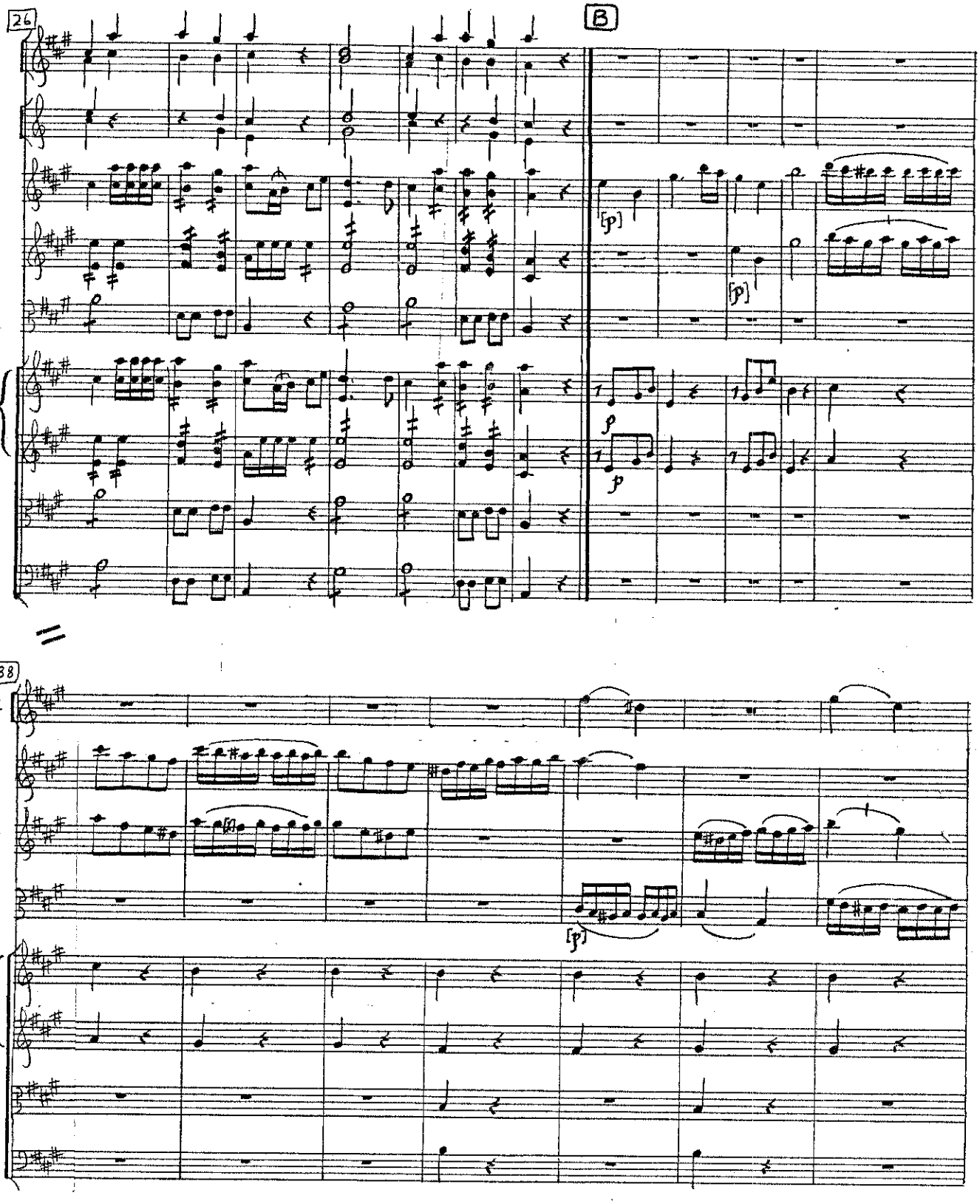
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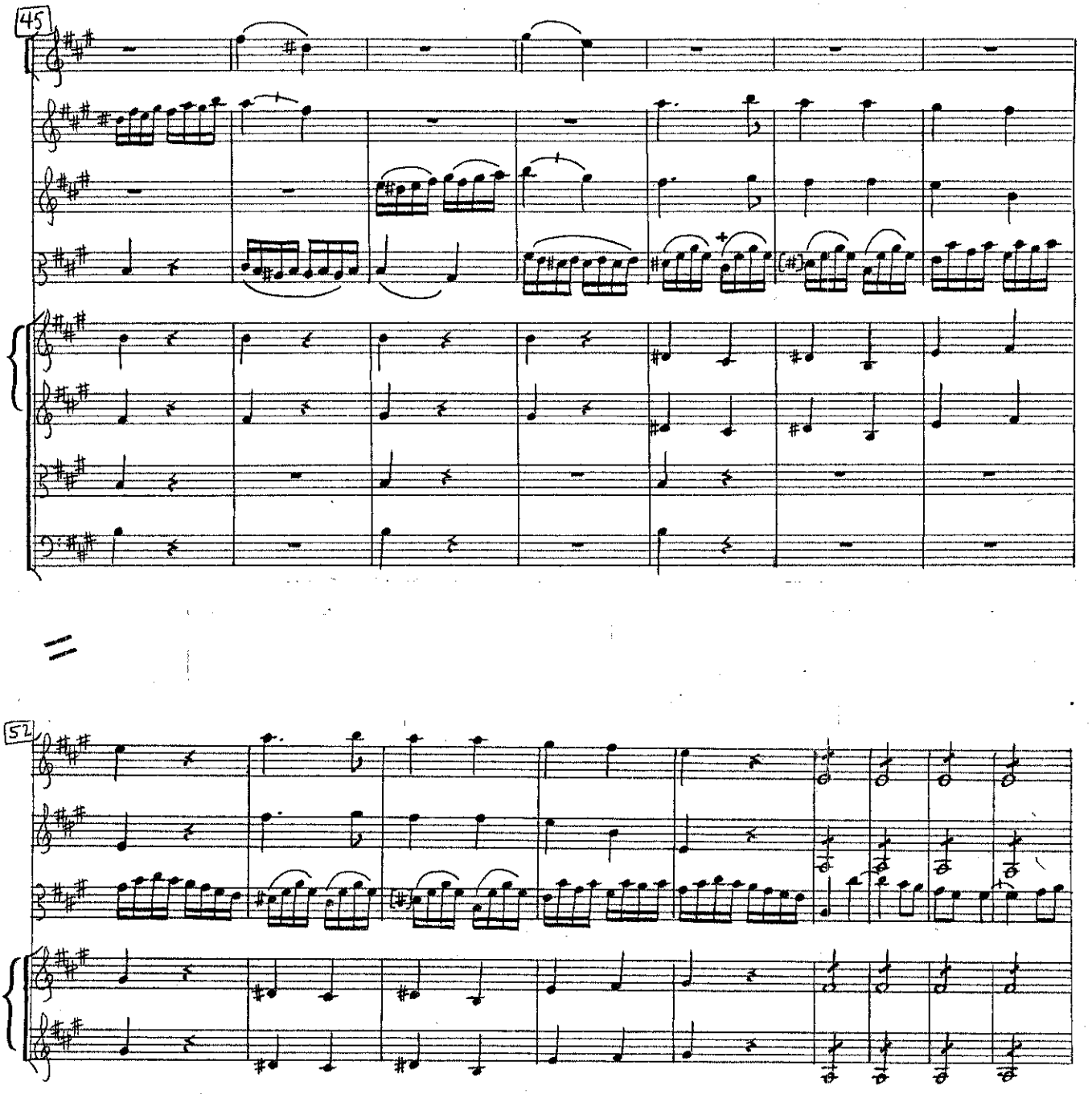
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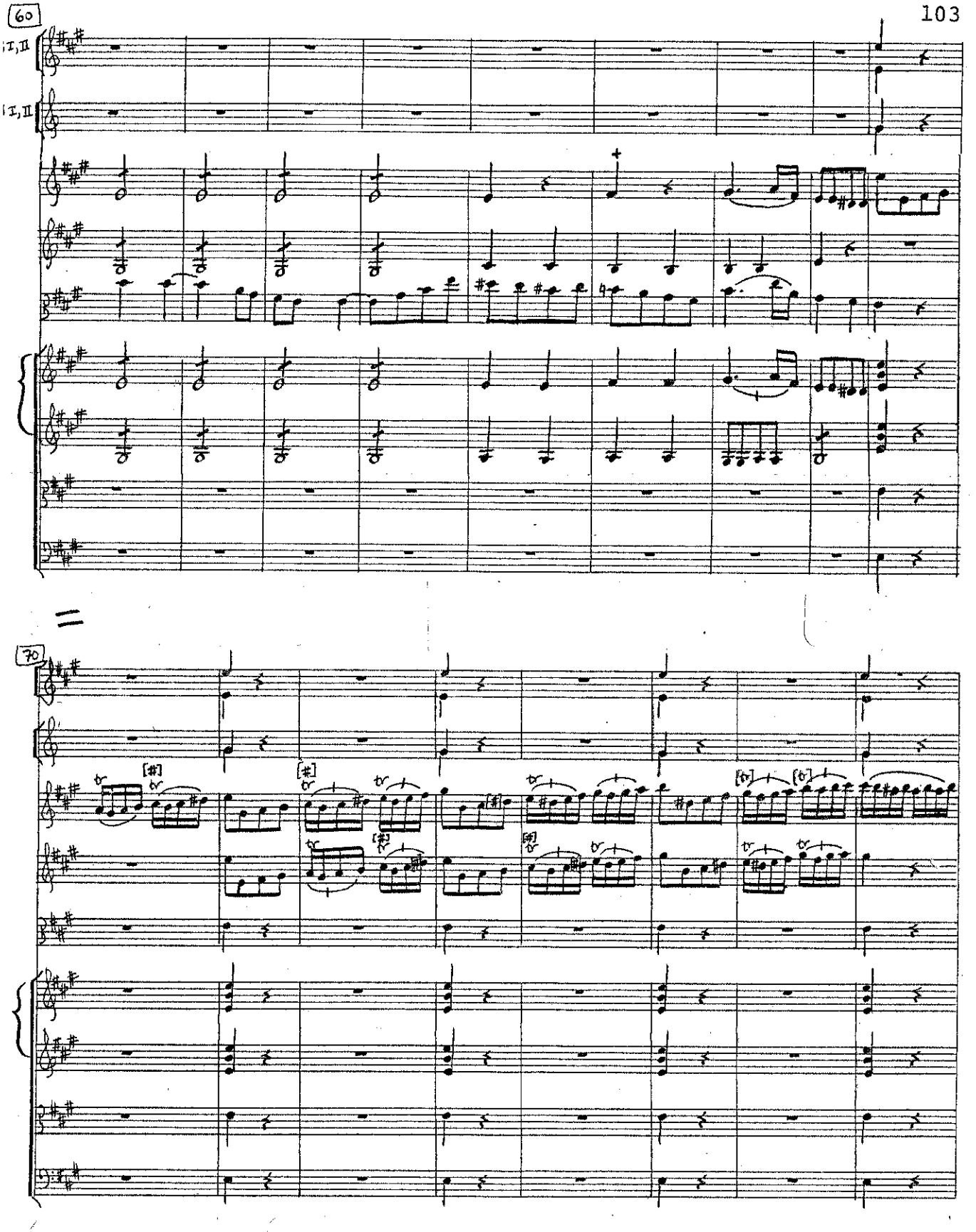
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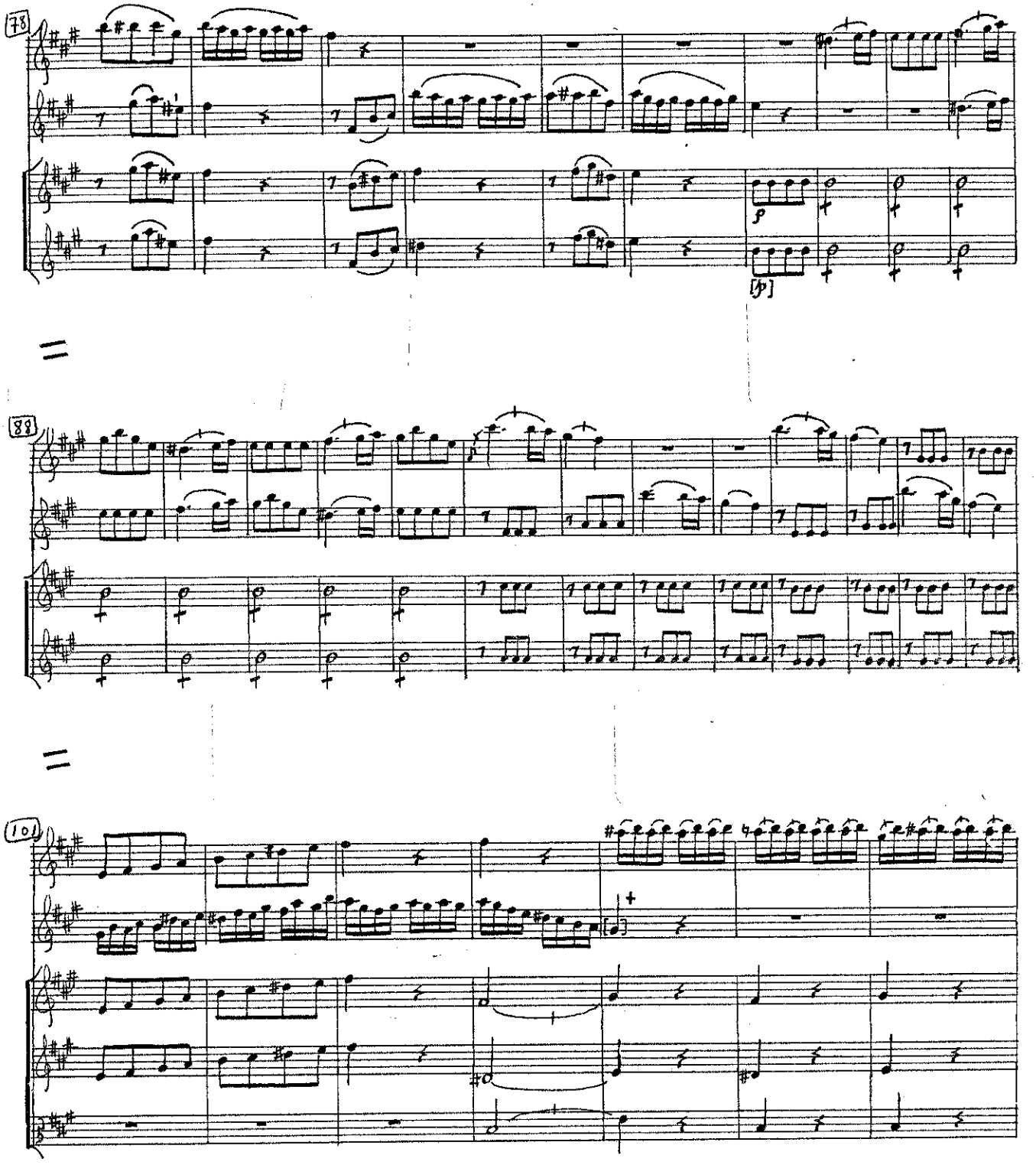
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88
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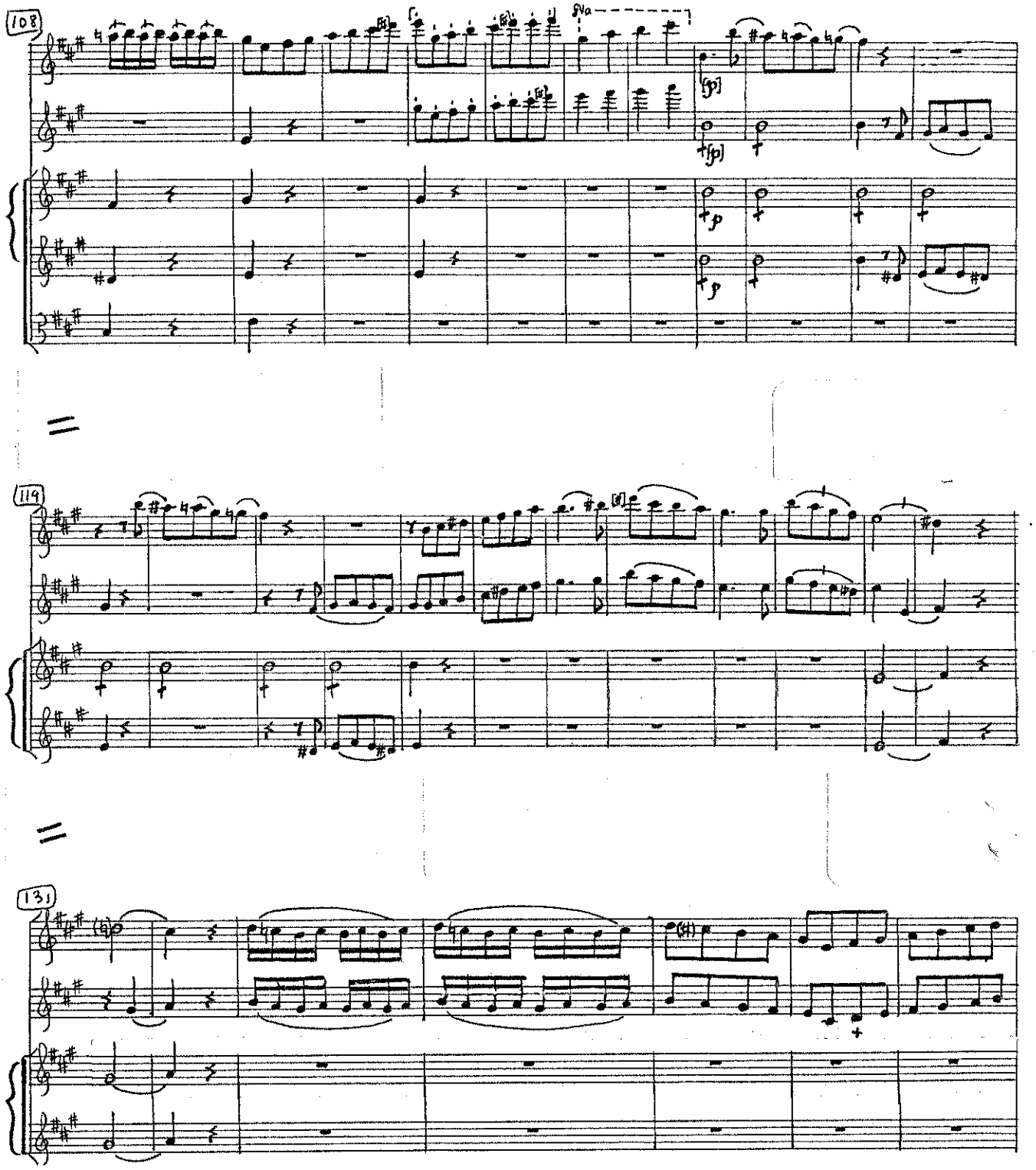
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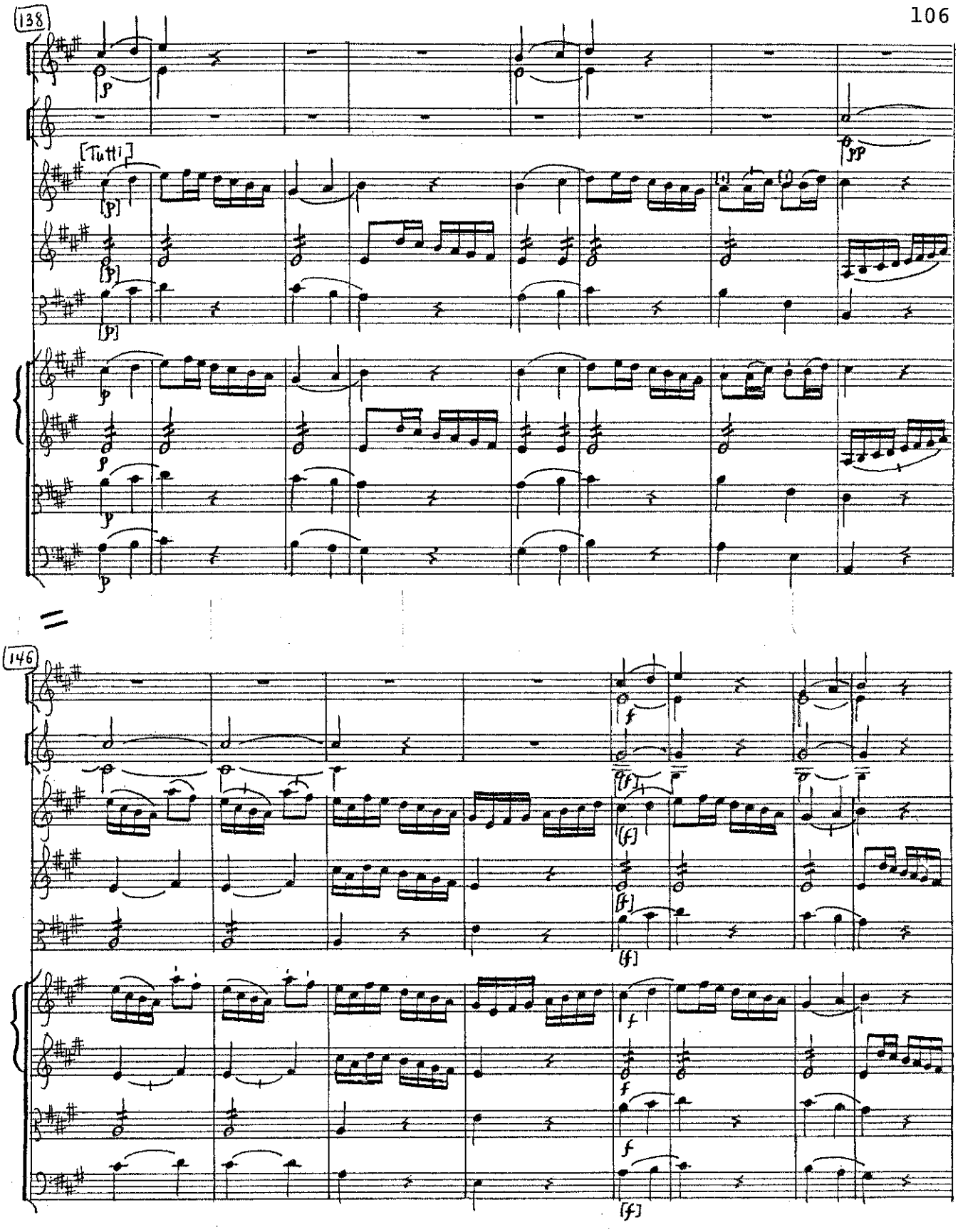
119
131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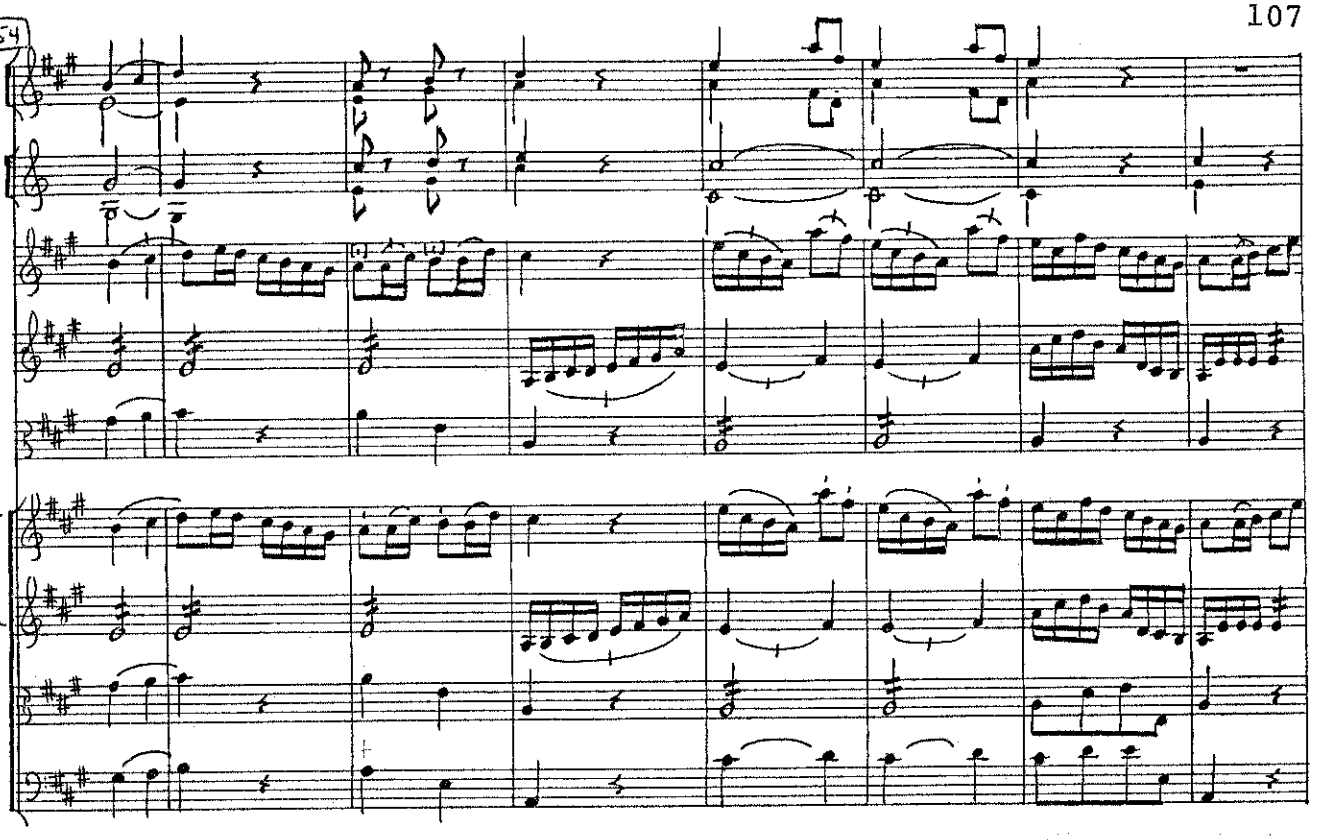
154



162

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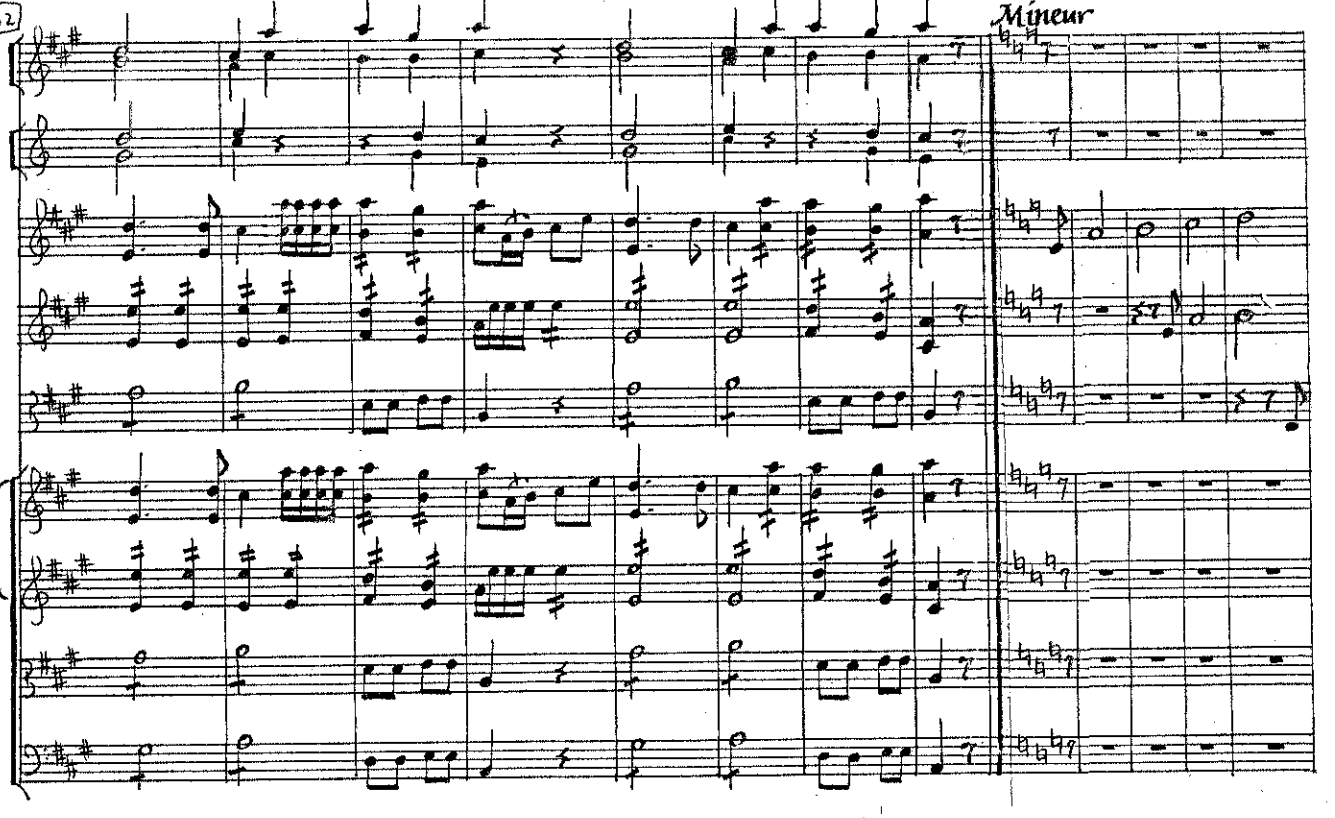

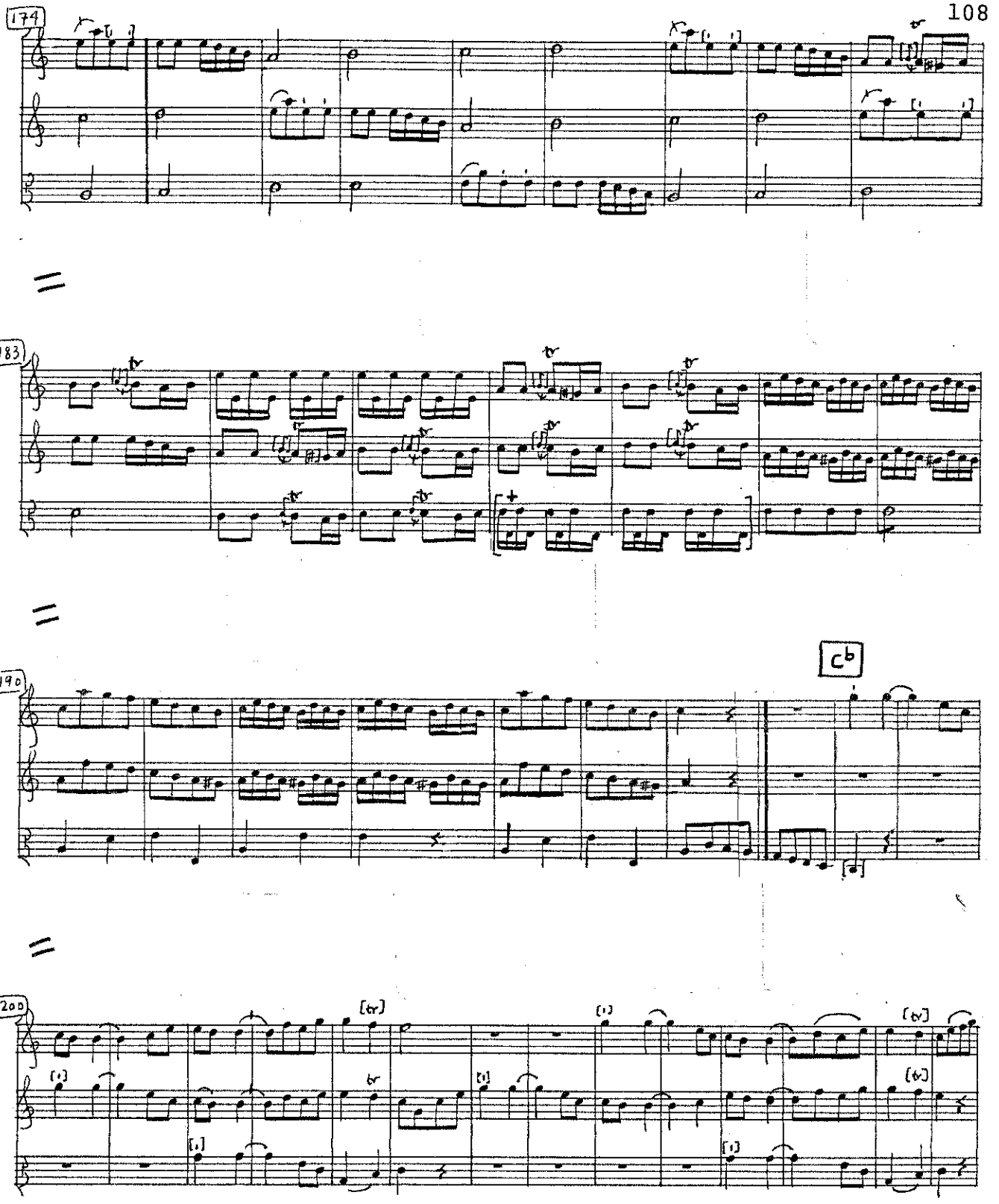
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190
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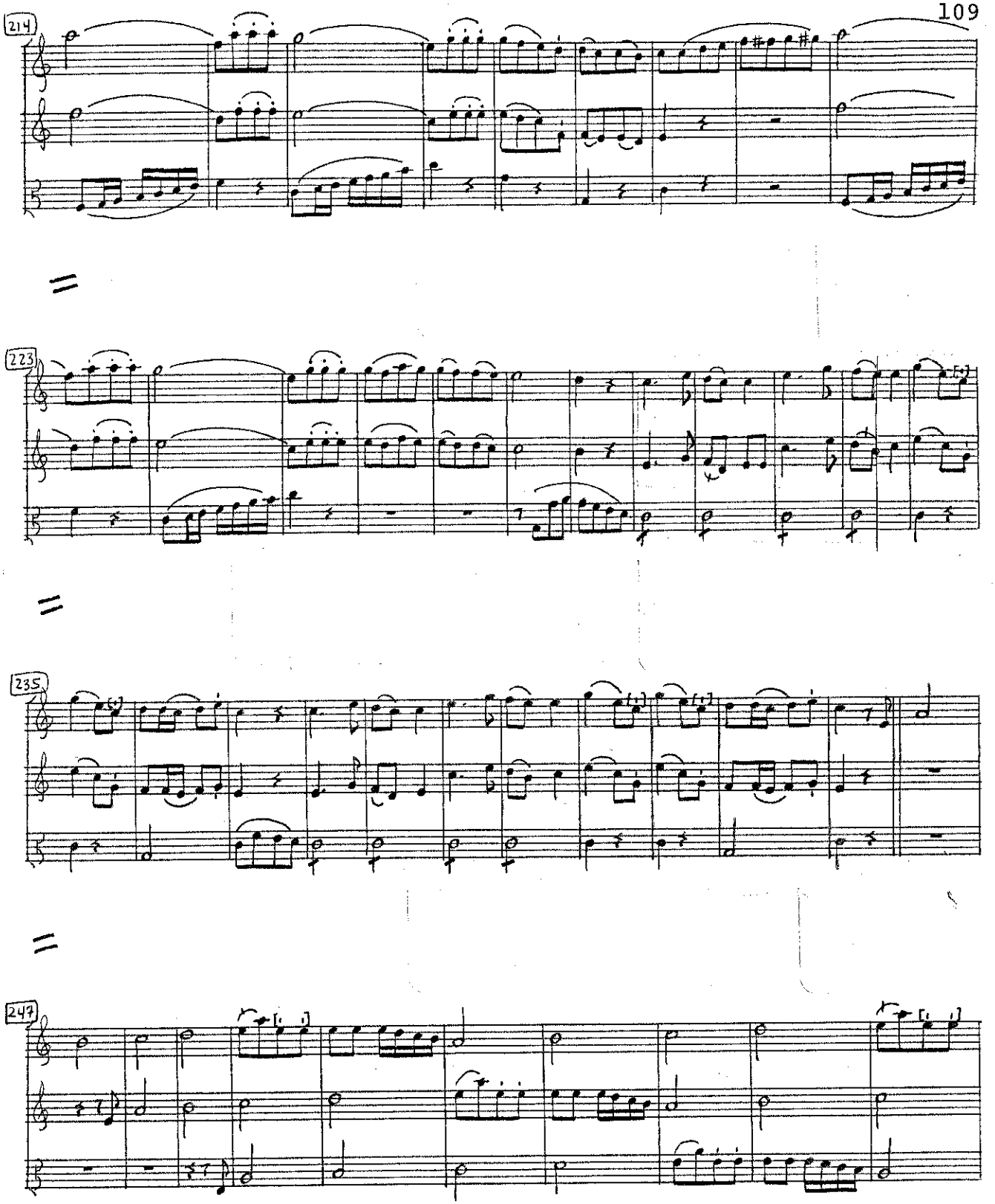
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247

257

265

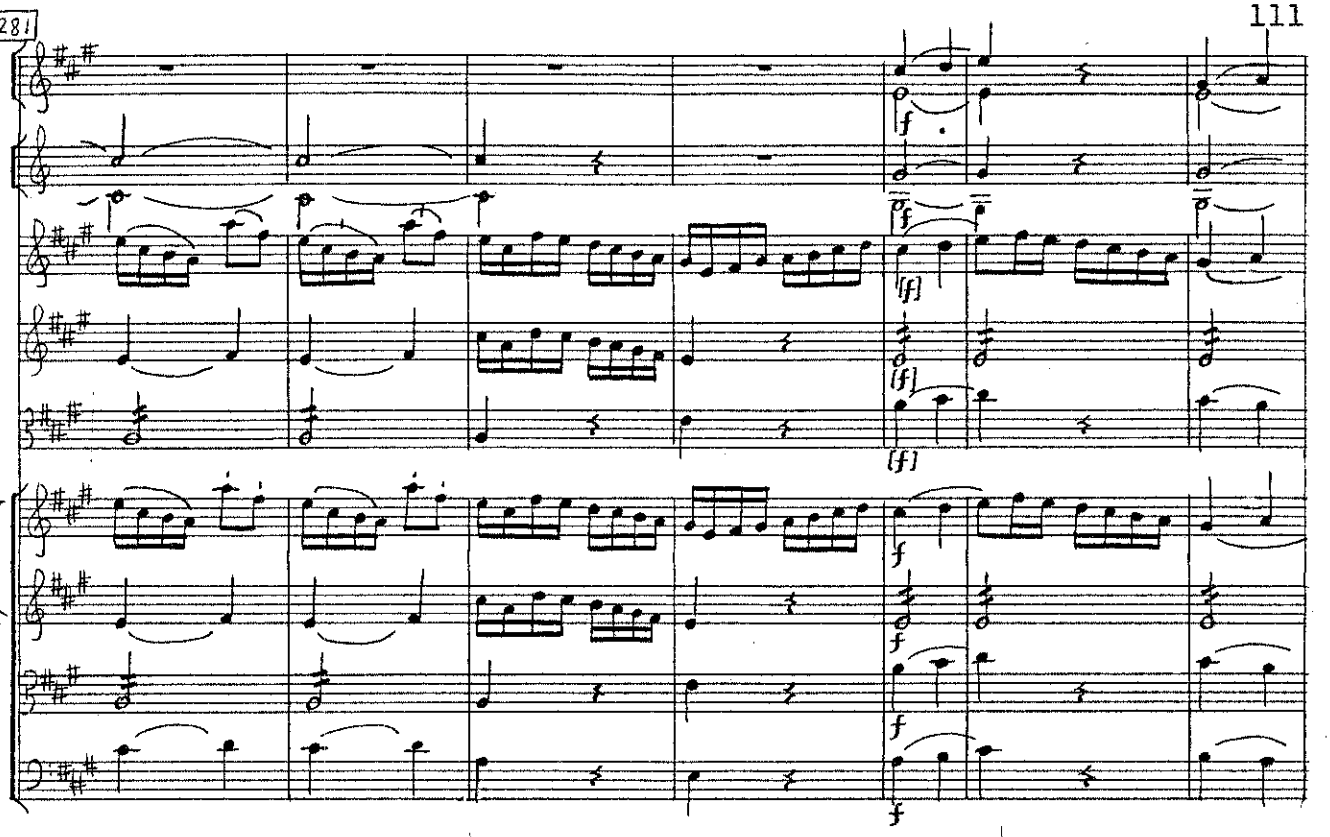
273 Majeur

BS

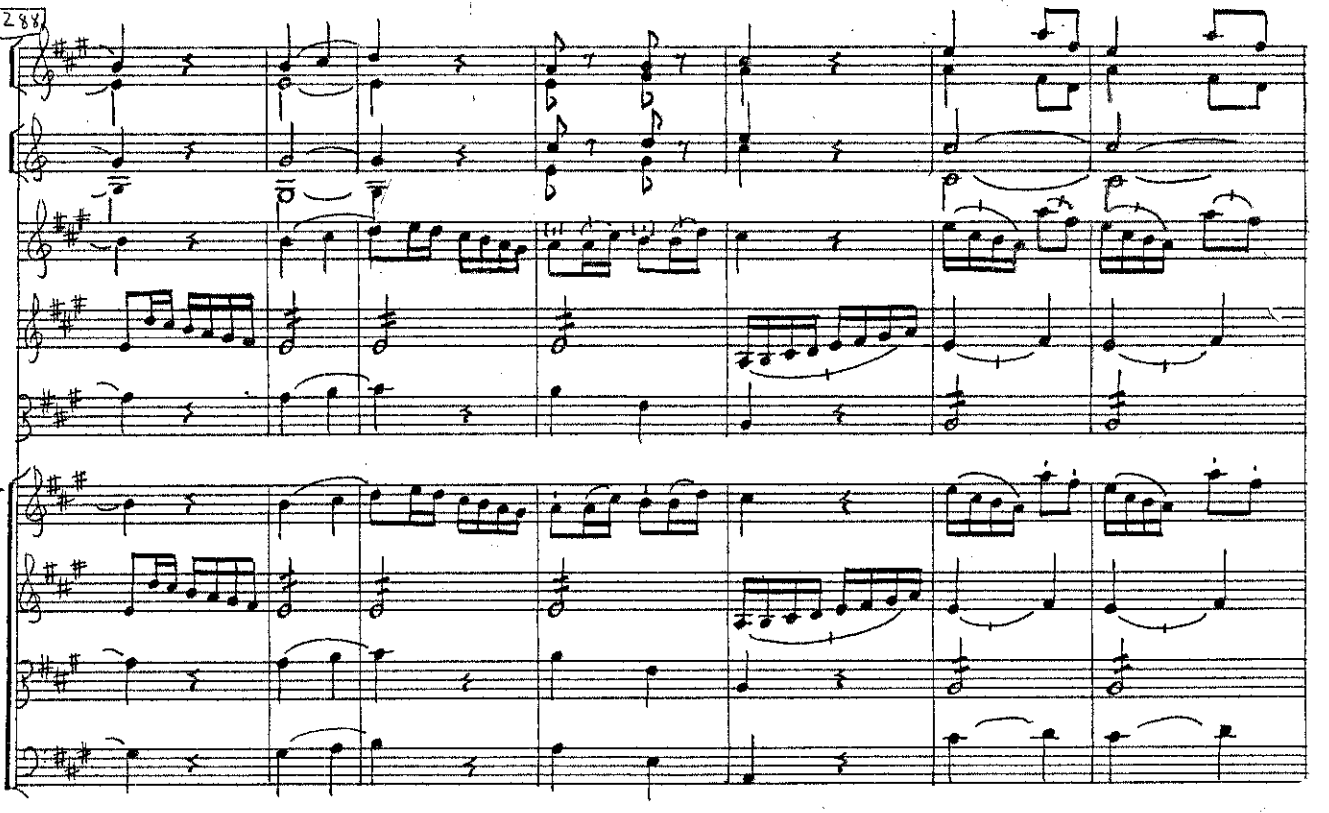
VNS

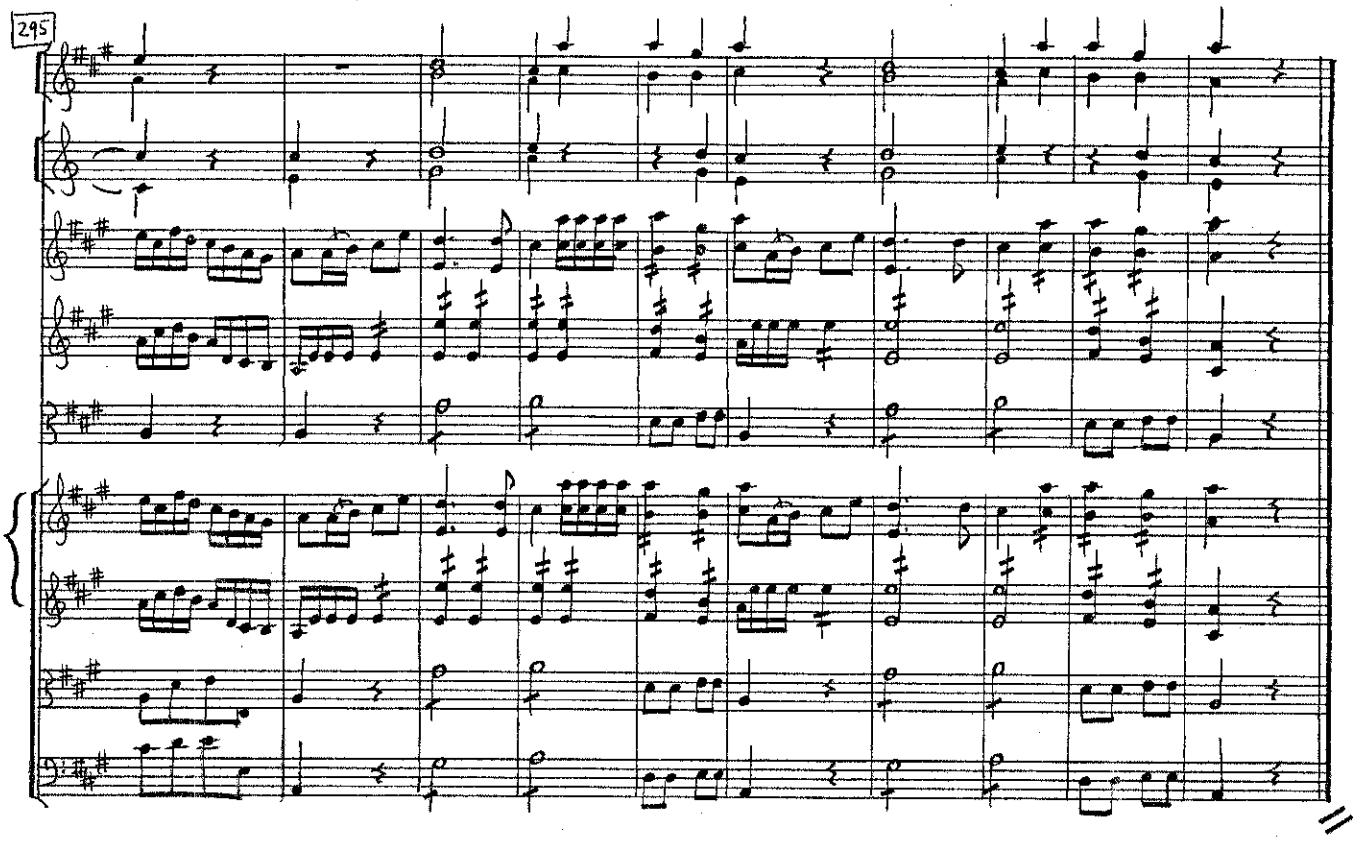
Tutti

281



288




295

NOTES TO SCORES

Opus VI, No. 1

First movement:

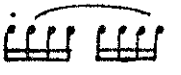
mm. 1-2	vl pr I/vln I: on last beats possibly should be dotted (see recap., mm. 222-223).
m. 11	vl pr I: in part
m. 12	vl pr I: D in part
mm.46-49	bass: see Editorial Procedures
m. 82	vl pr II: A in part
m.129	vl pr II: written as appoggiatura in part
m.168	vl pr II/vl II: top note B^{b} in part
m.261	vl pr I: possibly an appoggiatura to be played (see also m. 263).

Second movement:

m. 25	ob II: D's are tied in part
m.108	parts indicate *f* on beat 1, *p* on beat 3

Opus X, No. 2

First movement:

m. 15	vl I: original phrasing 
m. 25	vl II pr and rip: G#-A#-F# in parts
m. 58	vl pr I: in part
mm.68-71	vl II: not indicated in part

m. 71	bass: F#-G# in part
m. 92	vla pr: D in part
m.143	vln I: in part
m.169	vl II pr and rip: B in part
m.183	vln I: 3rd beat, in part
m.188	vl pr I: A-C#-E in part
m.196	ob II: G# in part
Second movement:	
m. 49	vla pr: B in part
m. 65	vl pr I: E in part
m.105	vl pr II: last note of scale supplied
m. 136	vl pr II: D# in part
mm.186-187	see Editorial Procedures

APPENDIX A

WORKS OF SAINT-GEORGES

It should be noted that this list includes only those works now extant or known to have existed. Others have evidently been lost.

STAGE

7 extant works for stage (opera, ballet, comedy). The most famous is *Ernestine*.

INSTRUMENTAL

Orchestra

16 violin concerti (1773-1775, 1781ff.)
11 symphonies concertantes (1775-1779, 1784)
3 symphonies (1779)
1 bassoon concerto (lost) (performed 1782)

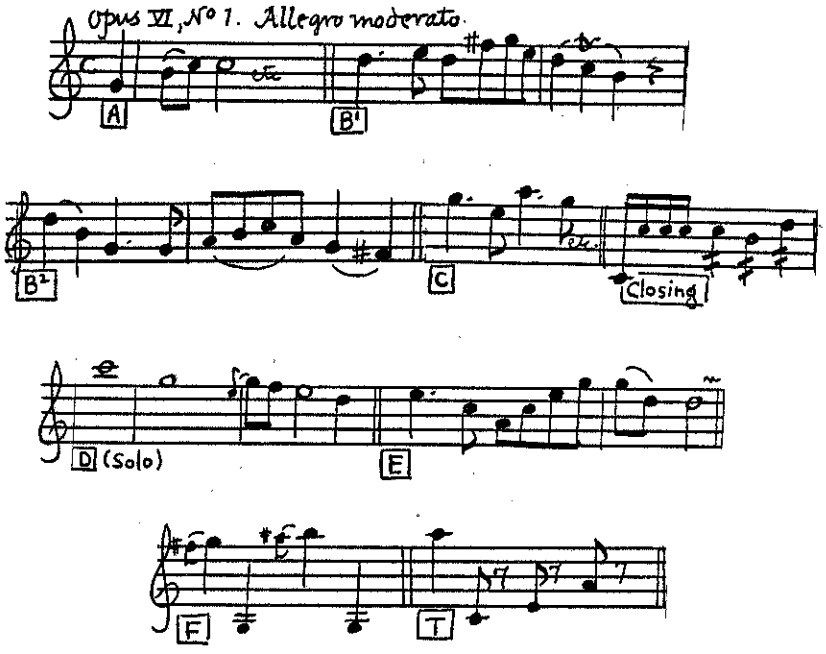
Chamber Music

4 string quartets (1772-1773)
6 "quartetto concertans" (1777)
3 sonatas for keyboard and violin obbligato (1781)
6 quatuors (1785)
6 sonatas for violin and violin accompaniment (3 published in 1800)
sonata for harp
collection of pieces for piano and violin
several vocal pieces
6 *air variés* for two violins (lost) (*ca.* 1799)
other short violin pieces (lost)

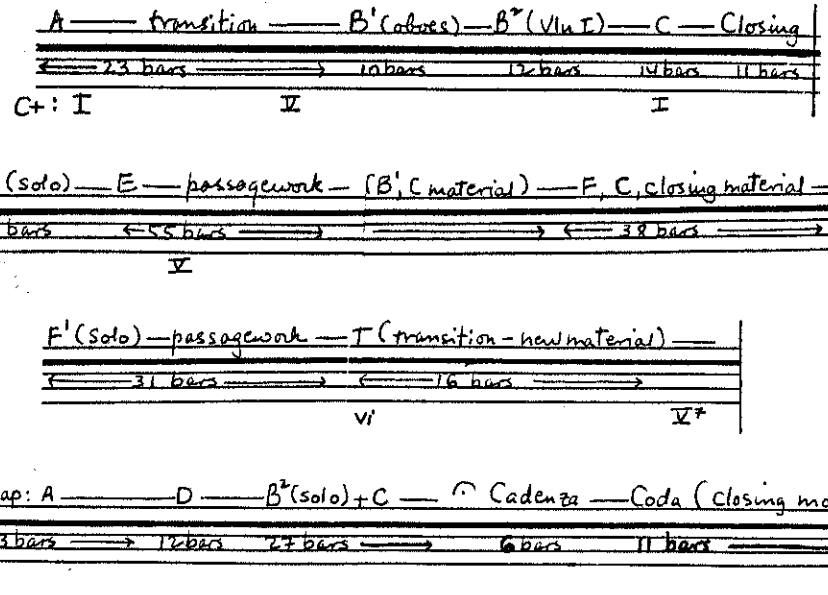
APPENDIX B

THEMES AND FORMAL ANALYSES: SAINT-GEORGES OPUS VI, N° 1, and OPUS X, N° 2

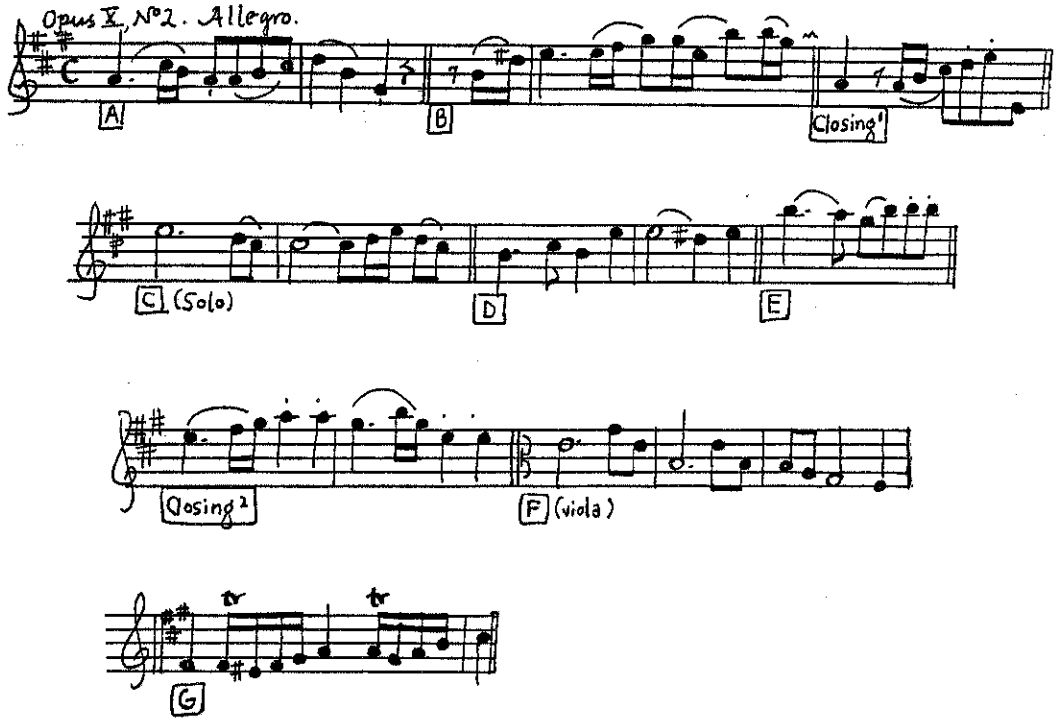
Opus VI, No. 1, First Movement:



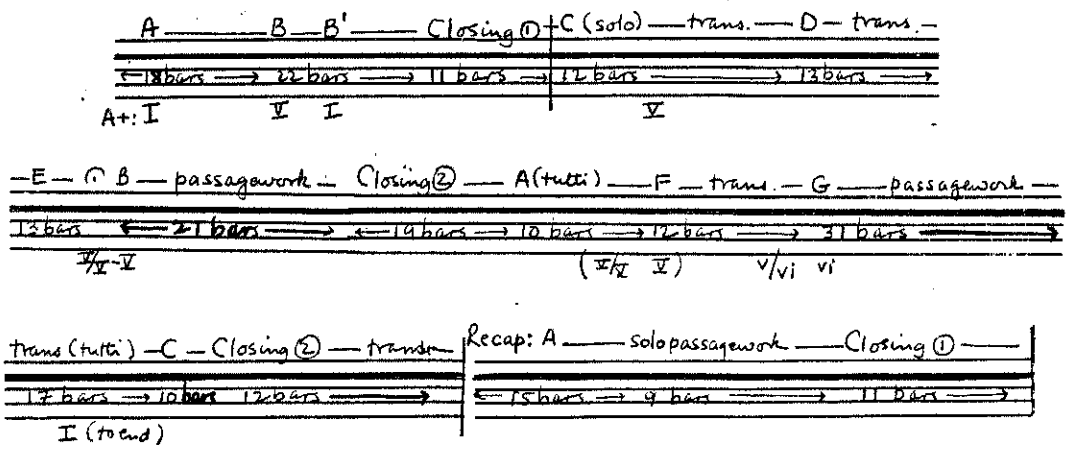
Analysis:



Opus X, No. 2, First Movement:

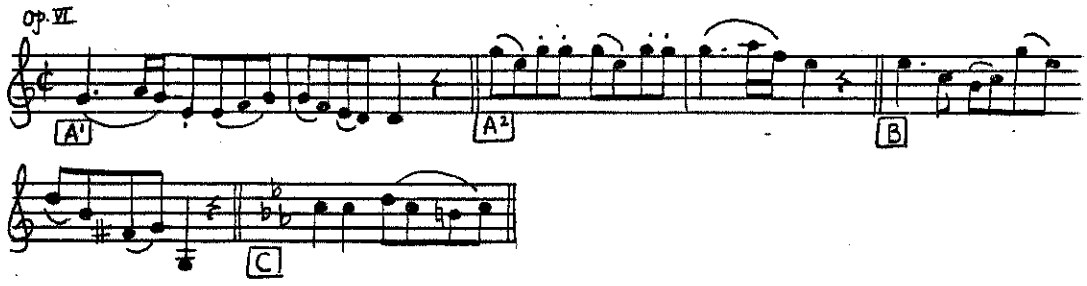


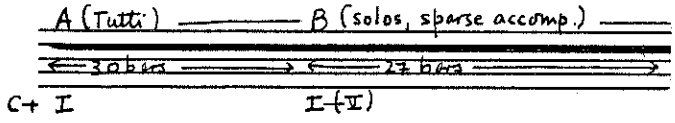
Analysis:

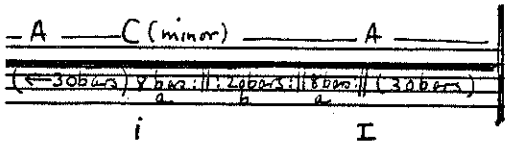


Rondo Movements and Analyses

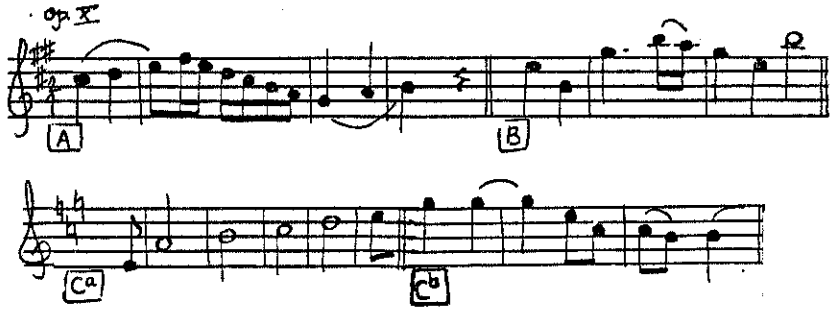
Opus VI:

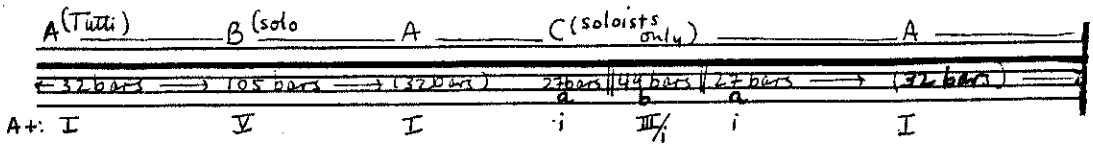






Opus X:





SOURCES OF FIGURES

Figure 1. Lionel de la Laurencie. L'Ecole française de violon, de Lully à Viotti, 3 vols. Paris: Librairie Delagrave, 1922, 457. Figures 2 and 3. Photocopies of title page and parts provided by Dr. Barry S. Brook, City University of New York.

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