

Saint-Saëns' operatic works contain instrumental music of vivacity and charm but have been undeservedly overlooked. *Ascanio* contains a substantial and elaborate *divertissement* that fellow composer Reynaldo Hahn termed 'the entire Renaissance in a few pages'. *Les Barbares*, a tale of conquest and revenge, includes a vivid *Prologue* and joyful ballet, while *La Princesse jaune* with its pentatonic writing, and *La Jota aragonese* laced with Spanish vitality, show the composer at his most generously carefree.

Camille
SAINT-SAËNS
(1835–1921)

Ascanio – Ballet (1887–88) Act III	24:26	12 Les Barbares – Prologue (1901)	14:25
1. Entrée du Maître des Jeux (Introduction)	1:35	13 La Jota aragonese – Overture (1880)	4:09
2. Vénus, Junon et Pallas (Danse ancienne)	1:08	14 Andromaque – Act IV: Prélude (1902)	4:54
3. Diane, Dryades et Naiades (Gavotte)	2:02	15 Andromaque – Overture (1902)	8:35
4. Bacchus et les Bacchantes (Bacchanale)	1:39	16 La Princesse jaune – Overture (1871–72)	6:26
5. Apparition de Phœbus, d'Apollon et des neuf Muses	2:40	17 Ouverture d'un opéra-comique inachevé (1854)	5:39
6. Phœbus prenant sa lyre, évoque l'Amour	3:24	Ascanio	
7. L'Amour fait apparaître Psyché	2:29	18 7. L'amour fait apparaître Psyché (alternative version)	2:29
8. Ensemble de Phœbus, Diane, Erigone, Nicæa et Bacchus avec les Muses, les Nymphes et les Bacchantes	1:53	19 9. Variation de l'Amour (alternative version)	2:08
9. Variation de l'Amour	1:38		
10. Le Dragon des Hespérides apporte la pomme d'or	1:56		
11. Finale – Les Déesses, Bacchantes, Naiades et Dryades	4:03		

Malmö Symphony Orchestra • Jun Märkl

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 Booklet notes: Dominic Wells • Cover painting by Denys Kuvaiev (Dreamstime.com)



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Playing Time
73:38



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