Saint-Saëns composed many original works for the violin. He also took the art of arrangement to new heights of refinement, believing his transcriptions were independent of their models, following the precedent of composers such as Liszt. This album presents early or alternative duo versions of some of Saint-Saëns's most popular works, in which the declamatory style of the originals – such as the ever-popular *Danse macabre* or the habanera-infused *Havanaise* – is made more intimate and subtle. Composed for the exclusive use of Queen Elisabeth of Belgium in 1918, the *Air de Dalila* here receives its world premiere recording.

Centenaire Camille Saint-Saëns 1921 2021 • IREMUS institut de recherche en musicologie

ROYAUMONT abbaye & fondation

8.574314

DDD

Playing Time 68:01

Camille SAINT-SAËNS
(1835–1921)
Music for Violin and Piano • 3
Transcriptions

1 **Danse macabre, Op. 40 (1874, arr. 1877)** 7:13

2 **Jota aragonese, Op. 64 (1880)** 4:18

3 **Le Déluge, Op. 45 – Prélude (1875)** 6:40

4 **Havanaise in E major, Op. 83 (1887)** 10:09

5 **Introduction et rondo capriccioso in A minor, Op. 28 (1863) (arr. Georges Bizet [1838–1875], pub. 1870)** 9:34

6 **Prière, Op. 158bis (1920)** 4:26

7 **Caprice andalou, Op. 122 (1904)** 11:27

8 **Air de Dalila (1918)*** 4:27
(Samson et Dalila, Op. 47 – Act I: Printemps qui commence [1877])

9 **Caprice d'après l'Étude en forme de valse (1901)** 9:00
(arr. Eugène Ysaÿe [1858–1931])
(*from* 6 Études, Op. 52 – No. 6. En forme de valse [1877])

All transcriptions by the composer except where indicated
***WORLD PREMIERE RECORDING**

Fanny Clamagirand, Violin
Vanya Cohen, Piano

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Recorded: 4–7 January 2021 at the Bibliothèque Littéraire Henry et Isabel Goüin, Abbaye de Royaumont, France • Producer, engineer and editor: Judith Carpentier-Dupont • Booklet notes: Fabien Guilloux
Piano: Bösendorfer Vienna Concert 280 • Cover image © Scaliger / Dreamstime.com