

Meridian

Camille Saint-Saëns - Music for Piano and Cello & Piano  
Christine Croshaw - Piano - Christina Shillito - Cello

CDE 84433

Meridian

A Natural Sound Recording

CDE 84433 TT 61'43"



LC 13637  MCPS

**K**

Recorded in the church of  
St. Edward the Confessor, London.  
Piano by Steinway.

Recorded by Richard Hughes  
Produced by Gary Skyrme

Cover image  
'Architectural Fantasy' (Les Ateliers Pinton)  
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# Camille Saint-Saëns

Music for Piano and  
Cello & Piano

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- |  |      |
|--|------|
| [1] <b>Allegro Appassionato Op. 70</b> | 6:26 |
| [2] <b>Mazurka Op. 21</b>              | 3:48 |

## Sonata No. 1 for Cello and Piano, Op. 32 in C Minor

- |                      |      |
|----------------------|------|
| [3] Allegro          | 9:22 |
| [4] Andante          | 6:07 |
| [5] Allegro moderato | 7:10 |

- |  |      |
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| [6] <b>Allegro appassionato in B minor, Op. 43</b> | 4:14 |
|--|------|

## Suite Op. 90

- |                      |      |
|----------------------|------|
| [7] Prélude et Fugue | 3:01 |
| [8] Menuet           | 3:52 |
| [9] Gavotte          | 2:45 |
| [10] Gigue           | 2:29 |

## Album for Piano, Op. 72

- |               |      |
|---------------|------|
| [11] Carillon | 5:19 |
|---------------|------|

## Six Études, Op. 52

- |  |      |
|--|------|
| [12] En forme de Valse in D flat major | 7:17 |
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- 

Christine Croshaw - Piano  
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# Camille Saint-Saëns

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Music for Piano  
and  
Cello & Piano



Christine Croshaw - Piano

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Camille Saint-Saëns was one of the most fascinating and extraordinary geniuses of his era.

It seems appropriate that, in 1908, he became the first celebrated composer to write a score for a film, (*The Assassination of the Duke of Guise*) for his own life had all the ingredients of a blockbuster movie: scandals and rumours about his sexuality, a sensational disappearance at the height of his fame, personal tragedy, and prodigious musical genius.

He was a true Renaissance man; a multi-faceted intellectual, who studied geology, astronomy, architecture, archaeology, Roman theatre, botany, acoustics and the occult sciences, and had an extensive knowledge of mathematics. Such was his erudition in these and other subjects, that he contributed throughout his life to scientific journals, and engaged in discussions with leading scientists and philosophers of the day. He had a telescope built to his own specifications, and even planned concerts to coincide with solar eclipses.

Saint-Saëns was born in Paris in October, 1835. His father, a government clerk, died three months after his birth, and his mother sought the assistance of her aunt, Charlotte Masson. It was she who introduced the young child to the piano, giving him lessons on the instrument.

The boy soon showed his prodigious talents. He composed his first piece for the piano at the age of seven, and at ten years old gave his debut recital, which became legendary. After the concert, which included Mozart's Piano Concerto in B flat major K 450, and works by Bach, Handel and Hummel, Saint-Saëns offered as an encore to play any of Beethoven's 32 piano sonatas, as requested by the audience, from memory!

At sixteen, he composed his first symphony, and his second, published and performed when he was only eighteen, won him the admiration of Franz Liszt and Hector Berlioz, both of whom became firm friends.

Saint-Saëns was no less distinguished as a performer. Liszt observed that he was the greatest organist in the world, and he was regarded as one of the finest pianists of the time.

Saint-Saëns attracted controversy by his championing of new music, actively promoting performances of works by Liszt, Berlioz, Schumann and Wagner.

He was highly influential in his advocacy of specifically French music by contemporary composers including César Franck, Lalo and Fauré, who was his favourite pupil, and later his closest friend.

Saint-Saëns's private life was less satisfactory. His marriage in 1875 at the age of forty, to Marie-Laure Truffot, lasted only six years, during which they suffered the premature loss of both their two sons (one of whom died falling from an upper-storey window). Three years after this double tragedy, Saint-Saëns, while on holiday with his wife, suddenly vanished. She never saw him again.

After his mother's death a few years later, the grieving composer moved away from France and travelled the world extensively, particularly visiting exotic locations such as North Africa, South-East Asia and South America.

It is believed Saint-Saëns was homosexual, a fact, that if true, was greatly at odds with his public image of dignity, sobriety and Victorian gravitas.



It is possible to see the duality of his nature revealed in his music, which was generally considered to be imbued with the supremely Gallic virtues of order, elegance, and purity, but lacking in passion. This is far from the truth Saint-Saëns' music is always highly individual, often passionate, turbulent, colourful, sometimes dark, sometimes humorous, often unexpected, even quirky, and embracing a wide variety of musical styles.

Again, in contrast with his often rather stuffy image, Saint-Saëns revealed only in private his sense of fun and love of outrageous behaviour. There are stories of him singing, dressed in full costume, Marguerite's Jewel Song from Faust, and, on one memorable occasion, again in costume, dancing a pas de deux, onstage in Moscow, with Tchaikovsky! Unfortunately, no spectators were admitted!

Saint-Saëns continued to compose and write on musical, scientific and historical subjects well into old age, still travelling the world, before spending his last few years in Algiers, where he died in December 1921.

The piano music of Saint-Saëns reveals a wide variety of styles, to all of which he brought an elegant mastery of form and harmonic language.

ALLEGRO APPASSIONATO Op. 70. (1884) is a brilliant bravura work, written in the style of a toccata.

MAZURKA Op. 21 is a charming and evocative salon piece.

SONATA No. 1 for Cello and Piano, Op. 32 was written about the same time as his ever-popular First Cello Concerto. It is a dramatic work, dark in character, and was described by Fauré as one of Saint-Saëns's finest works.

ALLEGRO APPASSIONATO for Cello and Piano, Op. 43 is a lively piece, somewhat reminiscent of the first movement of the First Cello Concerto.

The SUITE, Op. 90 (1892) looks back at the eighteenth century. Saint-Saëns imbues the Baroque form with his own personal style and harmonic language.

In the CARILLON from Album pour le Piano, Op. 72, the piano imitates the sound of chiming bells. The insistent use of repetition creates an almost sinister and hypnotic atmosphere.

ETUDE EN FORME DE VALSE (1877) is the last of the Six Etudes, Op. 52. It is more of a concert waltz than an etude, and is the most popular of the set, so enchanting the great violinist Eugène Ysaÿe that he transcribed it for violin and orchestra (or piano).



**Christine Croshaw - Piano.**

Following a distinguished studentship at the Royal Academy of Music, where she was awarded many prizes for piano solo, chamber music and accompaniment, including the coveted Chappell Medal, Christine Croshaw has enjoyed a busy and varied career as a performer and teacher. Her concert engagements have taken her to major venues all over the British Isles, including many appearances at the Wigmore Hall, Queen Elizabeth Hall and Purcell Room, and to most European countries. Christine has been privileged to work with numerous eminent musicians and chamber music groups including Nathan Milstein, Antonio Janigro, Alan Civil, Peter-Lukas Graf and the Nash Ensemble.

Recordings have included albums for the American company Golden Crest, and a series of Cds for Meridian Records of solo piano and chamber music of the early 19th century, which are frequently heard on Radio 3 and Classic FM. Christine has also appeared several times on BBC Television, and in the film "Hope and Glory" for John Boorman. Recently she has been helping compile as well as perform in revues and anthology programs with programmes with distinguished actors, including Edward Fox, Prunella Scales, Hannah Gordan, Sir Derek Jacobi and Charles Dance.

**Christina Shillito** - cello, studied at the Royal Academy of Music with Florence Hooton where she won all the major prizes. Early in her professional career she became Co-principle Cellist of the London Philharmonic and, since leaving, has appeared as Guest Principal with orchestras such as the BBC Symphony and the BBC Northern Symphony. Christina is Principal Cellist of the Docklands Sinfonietta and the Wren Orchestra of London.

Also available on Meridian  
[www.meridian-records.co.uk](http://www.meridian-records.co.uk)

CDE 84217 HUMMEL Chamber Music Vol. 1:  
Trio for flute, cello and piano. Op. 78  
Rondo Brillante for piano solo. Op. 109  
Grand Rondeau Brillant for flute and piano. Op. 126;  
Grande Senate for Cello and piano. Op. 104.  
Clive Conway - Flute, Christine Croshaw - Piano,  
Charles Tunnell - Cello

CDE 84236 HUMMEL Chamber Music Vol. 2:  
Flute Sonata in D major. Op. 50;  
Sonata in E flat major. Op. 5;  
Sonata in A major. Op. 64.  
Clive Conway - Flute, Norbert Blume - Viola,  
Christine Croshaw - Piano

CDE 84460 WEBER  
Trio for Piano, Flute and Violoncello, Op. 63;  
Seven Variations on a Theme from Weber's *Silvana* for  
Clarinet and Piano, Op. 33;  
Sonata in A flat for Flute and Piano, Op. 39;  
Variations on an original theme for solo piano. Op. 9.  
Clive Conway - Flute, Christina Shillito - Cello,  
David Campbell - Clarinet, Christine Croshaw - Piano

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Rondo Facile et Brillante Op. 374 No.3;  
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Grande Serenade Concertante Op. 126.  
Clive Conway - Flute, Christine Croshaw - Piano,  
Nicholas Bucknall - Clarinet, Christina Shillito - Cello,  
Stephen Stirling - Horn.

CDE84388 MOSCHELES  
La Forza; La Tenerezza; Four Divertimenti - Marcia; Air  
de Haydn en Fantaisie; Rondino; Air de la Famille Suisse  
de Weigl; Gigue; Pastorale; Sonata Concertante  
Grand Etude  
Clive Conway - Flute, Christine Croshaw - Piano

