

A NOTE FROM *Johnstone-Music*

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SUITE FOR CELLO AND PIANO (Op.16) or CELLO AND ORCHESTRA (Op.16B) of CAMILLE SAINT-SAËNS

The Suite for Cello and Piano, Op. 16, was written by Camille Saint-Saëns in 1866. This work is considered the launching point of the composer's career.

The piece is written in the form of a suite with five movements:

Prélude: Moderato assai // Sérénade: Andantino // Scherzo: Allegro grazioso // Romance: Adagio // Finale: Allegro con brio

The work is based on the composer's study of tradition, especially of the form of the Baroque suite, integrated in a Romantic tonal language. The “Finale” allows the composer to showcase his skill with counterpoint, and the end of the finale contains a recapitulation of the prelude, typical of a serenade. Perhaps the work bears a resemblance to Antonín Dvořák's String Serenade?

Saint-Saëns' interest in this piece was revived in 1919. Cellist Joseph Hollmann, for whom the Second Cello Concerto was written, encouraged Saint-Saëns to orchestrate this suite of five pieces. However, the composer felt that the Scherzo and Finale were too pianistic to be orchestrated, and eventually came to a decision to replace the two movements with a Gavotte and a Tarantelle, respectively. The Gavotte, originally written in G minor, was transposed into D minor upon orchestration. The Romance already existed in orchestrated form because the composer once took the movement from the original suite and transcribed it for horn, for Henri Chaussier, though he modified it once again with different orchestration for the suite, and changing the ending.

The orchestrated version was published by J. Hamelle in 1920. The enthusiastic, melodic 'Suite' is a valuable addition to the cello repertoire, suitable for both tuition and concert purposes.

Some Recordings available:

Cello and PIANO -

Roger Drinkall (cello) and Dian Baker (piano)

Christoph Henkel (cello) and Hüseyin Sermet (piano)

Maria Kliegel (cello) and François-Joël Thiollier (piano)

Lucia Swarts (cello) and Leo van Doeselaar (piano)

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Cello and ORCHESTRA -

Steven Isserlis (cello) and Christoph Eschenbach conducting the NDR Symphony Orchestra)

Maria Kliegel (cello) and Jean-François Monnard conducting the Bournemouth Sinfonietta

Mischa Maisky (cello) and the Orpheus Chamber Orchestra

Christine Walevska (cello) and Elisha Inbal conducting the Orchestra National de Monte-Carlo)

Johannes Moser (cello) and Fabrice Bollon conducting the Stuttgart Radio Symphony Orchestra

Anecdote:

Unfortunately, Saint-Saens wasn't helped by his publisher who continued to publish the individual movements as separate pieces, much to Saint-Saens fury (who angrily argued with them that they were to be kept together). For the whole suite they initially published all SEVEN movements (from the two versions Op. 16 and Op. 16b). They then messed things up even more by publishing the suite without the Romance ("that is like scrambled eggs without the yolk - a mass of egg whites" wrote Saint-Saens). In short, Saint-Saens described the publisher as 'very disagreeable'!

'documenting the cello' www.johnstone-music.com

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Also both general musical and cello based articles, directories of famous historical cellists, and many other items of interest

DOWNLOADS - Many downloads on *Johnstone-Music* are now available, for those that are interested, at a *symbolic* payment, which is to help cover the costs of this web site. Some scores/parts are presented in musical edition programmes but generally they are found here in a most “clear” hand-written manuscript copy (the majority to almost a professional copyist standard) and transferred to a PDF file.

As far as *Johnstone-Music* is concerned you are welcome to publicly perform or record any work or piece found in the web; however you DO need to make mention of the name of the composer and the arranger on any printed information (hand programmes, disc covers etc.).

FREE PUBLICITY - If you care to inform us of any public performance (no matter how formal or informal the event is), recording or other uses of the original music or arrangements of David Johnstone or of other musical colleagues included in this web, we are happy to give your event free publicity on the *Johnstone-Music* web.

To take advantage of this, try to write to us three weeks or more in advance with any information. Last-minute entries are certainly better than not writing at all - however, understandably, once we have past the calendar month of the event it is not usually possible to add old items to the calendar. It is very interesting for the promoters of *Johnstone-Music* to have knowledge of your activity - and so in return for your information you will be entitled to a free gift of a work/s for every diary addition you tell us about. To find out more about this, please visit the “*Cello Club*” section in the web!