

Saint-Saëns' travels often resulted in geographically themed works, such as the *Suite algérienne*: this exotic musical picture postcard – full of perfumed sensuality and the brazen confidence of march themes – reflects the composer's visits to colonial North Africa. The two suites on this recording are both structured around dance movements and were originally scored for different forces – the *Suite in D major, Op. 49* for harmonium, the *Suite in D minor, Op. 16* for cello and piano. The engaging *Serenade, Op. 15*, rarely performed with its original, exotic scoring, is heard here in an orchestral transcription.

Camille
SAINT-SAËNS
(1835–1921)

	Suite algérienne, Op. 60 (1873/1880)	19:11
1	I. Prélude	3:49
2	II. Rhapsodie mauresque	5:19
3	III. Rêverie du soir (A Blidah)	5:39
4	IV. Marche militaire française	4:14
	Suite in D major, Op. 49 (1863/1869)	20:03
5	I. Prélude	2:52
6	II. Sarabande	2:59
7	III. Gavotte	3:19
8	IV. Romance	6:45
9	V. Final	3:45
	Suite in D minor, Op. 16bis (version for cello and orchestra) (1919)	21:10
10	I. Prélude: Moderato assai	2:28
11	II. Sérénade: Andantino	3:31
12	III. Gavotte: Allegro non troppo	5:47
13	IV. Romance: Molto adagio	7:12
14	V. Tarentelle: Presto non troppo	3:46
15	Serenade in E flat major, Op. 15 (version for orchestra, 1865)	6:15

Guillermo Pastrana, Cello 10–14

Basque National Orchestra/Orquesta Sinfónica de Euskadi
Jun Märkl

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DDD

Playing Time
67:04



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