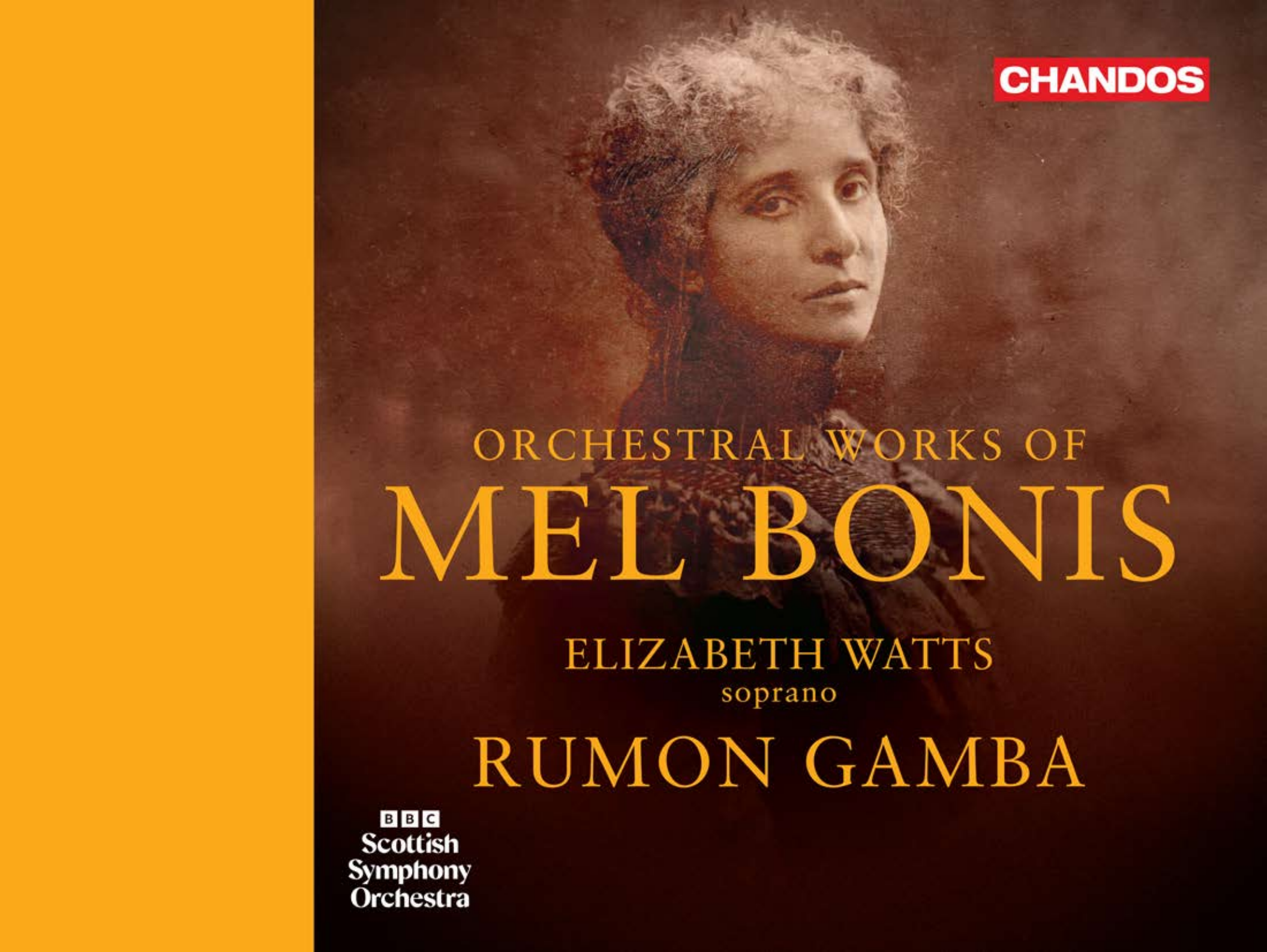


A sepia-toned portrait of Mel Bonis, a woman with curly hair, looking slightly to the right. The portrait is the background for the album cover.

CHANDOS

ORCHESTRAL WORKS OF
MEL BONIS

ELIZABETH WATTS
soprano

RUMON GAMBA

BBC
Scottish
Symphony
Orchestra



Eugen Archive / Alamy Stock Photo

Mel [Mélanie Hélène Domange, née] Bonis, c. 1908

Mel [Mélanie Hélène Domange, née] Bonis (1858 – 1937)

Trois Femmes de légende (c. 1909) **17:41**

Suite symphonique pour orchestre

(Symphonic Suite for Orchestra)

Edited by Christine Géliot

- | | | | |
|---|---|--|------|
| <div style="border: 1px solid black; width: 15px; height: 15px; display: flex; align-items: center; justify-content: center; margin: 0 auto;">1</div> | 1 | Ophélie, Op. 165 / 2 | 4:31 |
| | | in E flat major • in Es-Dur • en mi bémol majeur | |
| | | Très lent – [] – Très lent – Adagio – Très lent | |
| <div style="border: 1px solid black; width: 15px; height: 15px; display: flex; align-items: center; justify-content: center; margin: 0 auto;">2</div> | 2 | Salomé, Op. 100 / 2 | 4:42 |
| | | in D flat major • in Des-Dur • en ré bémol majeur | |
| | | Assez vif – Plus lent – Vif – Modéré – | |
| | | Assez vif – Moins vite (modéré) – Modéré – | |
| | | Allegretto – Moins vite (modéré) – Très modéré | |
| <div style="border: 1px solid black; width: 15px; height: 15px; display: flex; align-items: center; justify-content: center; margin: 0 auto;">3</div> | 3 | Le Songe de Cléopâtre, Op. 180 / 2 | 8:21 |
| | | in D major • in D-Dur • en ré majeur | |
| | | Lent – Più lento – Plus vite – Tempo I – Plus lent – | |
| | | Tempo I – Agitato – Plus lent – Pressez – Tempo I | |

	Suite en forme de valse (1898)	8:15
	for Orchestra	
	À Mesdames Adèle et Marguerite Domange	
4	I Ballabile, Op. 35 / 3	2:07
	in C sharp minor • in cis-Moll • en ut dièse mineur	
	Mouvement modéré de Valse	
	II Interlude et Valse lente, Op. 36 / 3	
5	A. Interlude	1:57
	in C sharp minor • in cis-Moll • en ut dièse mineur	
	Assez lent – Un peu plus animé – Tempo I –	
6	B. Valse lente	2:03
	in D flat major • in Des-Dur • en ré bémol majeur	
	(♩ = 152)	
7	III Scherzo-valse, Op. 38 / 3	2:00
	in F major • in F-Dur • en fa majeur	
	Allegro moderato	
	Two Movements from 'Suite orientale', Op. 48 / 2 (1900)	7:29
	for Orchestra	
8	I Prélude	3:34
	in D minor • in d-Moll • en ré mineur	
	Assez lent	
9	II Danse d'Almées	3:52
	in A minor • in a-Moll • en la mineur	
	Allegretto – Poco più lento – Tempo I	

10	Le Chat sur le toit, Op. 93 / 2 (c. 1912)* in C sharp minor? / D flat major • in cis-Moll? / Des-Dur • en ut dièse mineur? / ré bémol majeur <i>(Les Amours du chat)</i> (The Cat on the Roof) (The Loves of the Cat) <i>Mélodie avec accompagnement d'orchestre</i> (Song with Orchestral Accompaniment) for High Voice (Soprano or Tenor) and Orchestra Pour Gabriel Paulet Edited by Christine Géliot [] – Plus lent – Tempo I – Andante	3:14
	Trois Danses (1904 – 09) for Orchestra Edited by Christine Géliot	9:11
11	Bourrée, Op. 62 / 2 (1904). À Pierre Domange in B minor • in h-Moll • en si mineur [] – Un peu retenu – Tempo I	2:16
12	Pavane, Op. 81 / 3 (1904). À Édouard Domange in B minor • in h-Moll • en si mineur Poco andante – Poco più vivo – Tempo I – Poco meno – Meno	3:08
13	Sarabande, Op. 82 / 2 (1909). À Jeanne Domange in F sharp minor • in fis-Moll • en fa dièse mineur Lent et solennel – Plus lent	3:41

- 14 **Noël de la vierge Marie, Op. 54 / 2** (1901, orchestrated 1905)* 5:44
 in D major • in D-Dur • en ré majeur
 (Christmas Carol of the Virgin Mary)
 for Mezzo-soprano and Orchestra
 Dédié à Louise Aboilard
 Edited by Christine Géliot
 Très lent et recueilli – Quasi doppio movimento – Un peu plus vite –
 [Tempo I]
- 15 **Danse sacrée, Op. 37 / 3** (1898) 3:43
 in F sharp major • in Fis-Dur • en fa dièse majeur
 À Mesdames Adèle et Marguerite Domange
 Lento
- 16 **Les Gitanos, Op. 15 / 3** (1891) 3:38
 in A major • in A-Dur • en la majeur
 (The Gypsies)
Valse espagnole
 (Spanish Waltz)
 À mon père
 Orchestrated 1904 by Adolphe Gauwin (1865 – 1934)
 Edited by Christine Géliot
 Très rythmé
- TT 59:28

Elizabeth Watts soprano*
 BBC Scottish Symphony Orchestra
 Emily Davis leader
 Rumon Gamba

Bonis: Orchestral Works

Mélanie Hélène Bonis (1858 – 1937) – who preferred to style herself Mel Bonis – began to compose at the age of twelve. In her teens, she was encouraged by César Franck who gave her some piano lessons and took a particular interest in her early compositions. In due course, she became a fellow student with Claude Debussy and Gabriel Pierné at the Paris Conservatoire, where she enjoyed considerable success, winning a *second prix* in piano accompaniment in 1879 and the *premier prix* for harmony in 1880. Her passionate involvement during this period with the singer Amédée-Louis Hettich was frowned upon by her parents and in 1883 they pressured her to marry Édouard Domange, a twice-widowed industrialist. He seems to have been a kindly man, but took little interest in music, or in his wife's career; for several years Bonis devoted herself largely to life as a stepmother, then mother. In the 1890s, it was a reunion with Hettich (who subsequently became famous for his *Répertoire moderne de vocalises-études* by composers ranging from Fauré to Messiaen) which reignited her serious interest in composing. Her large output included the

orchestral works on this recording, along with many pieces for solo piano, and a significant amount of chamber music among which are sonatas for flute, violin, and cello and two piano quartets. Bonis also composed some forty *mélodies* for voice and piano as well as a Mass for unaccompanied voices and a number of shorter sacred vocal works.

Bonis and Hettich embarked on an affair which led to the birth of a daughter, Madeleine, in 1899. The child was entrusted to a former chambermaid and Bonis devoted herself with renewed vigour to composition. Her orchestral output is relatively small, but it covers two decades of her composing career, ranging from the early 1890s to more adventurous pieces written in the years leading up to the First World War.

Les Gitanos

The earliest work on this recording is *Les Gitanos*, originally subtitled 'Grande Valse espagnole' and dedicated to Bonis's father. In its original version, for solo piano, *Les Gitanos* won first prize in a competition for a new waltz organised by the magazine *Piano Soleil* in 1891.

It was first published in the musical supplement of the magazine (on 8 November 1891) as *Les Gitanos: Premier prix du Concours de Valse, 15 octobre 1891* and was reissued by Hamelle in 1892, at the same time as a version for piano four hands. In 1904, Hamelle published the orchestral version made by Adolphe Gauwin (1865 – 1934), a composer who achieved considerable success in his own right with popular songs and dances, many of them, such as the *Marches des automobiles* and the *Skiers marche*, on topical subjects. Bonis's music is beguiling, and the 'Spanish' flavour is evoked in a style which owes something to Chabrier.

Suite en forme de valse; Danse sacrée

The *Suite en forme de valse* was published by Leduc in 1898 in full score and orchestral parts, along with transcriptions for piano and for piano four hands. In this case, the orchestral version is the original – the piano arrangements mention that they are 'd'après la Suite d'orchestre en forme de valse'.

The original Leduc score comprises three movements: I. Ballabile, II. Interlude et Valse lente, and III. Scherzo-valse. It was issued as No. 331 in Leduc's series of popular orchestral works, with a dedication to Mesdames Adèle and Marguerite Domange. At the same time, Leduc published Bonis's *Danse sacrée* as

No. 332 in the same series (and with the same dedication). These two works – the *Suite* and the *Danse sacrée* – may belong together as an ensemble, though the autograph manuscript of the *Danse sacrée* contains no indication that Bonis intended it to be part of the suite, and it is quite different in character. The first movement of the *Suite* is a spirited 'Ballabile' (a dance performed by a corps de ballet without the principal dancers) marked *Mouvement modéré de Valse*. The 'Interlude et Valse lente' is really two pieces in one (with sections designated 'A' and 'B' in the score). The 'Interlude' (marked *Assez lent*) is quite brooding in mood, with a slightly more animated central section. Paradoxically, the 'Valse lente' is livelier, typical of Bonis's free-flowing style and gift for melody. The 'Scherzo-valse', marked *Allegro moderato*, is an absolute charmer, containing hints of the elegance, inventiveness, and easy momentum found in ballet music by predecessors of Bonis such as Delibes. The *Danse sacrée* is altogether more serious in tone, its long, serpentine melody (in F sharp major) unfurled by solo instruments – starting and ending with a flute – over quiet, slow chords.

Two movements from 'Suite orientale'

In 1900, Durand published Bonis's *Suite*

orientale for piano, violin, and cello in three movements: 'Prélude', 'Danse d'Almées', and 'Ronde de nuit'. But the origins of this piece are tangled: a slightly earlier version scored for oboe, horn, cello, and harp was awarded a prize by the Société des compositeurs de musique in February 1899. At a performance of this first version, on 23 March 1899 in the Salle Pleyel, the programme listed four movements (concluding with a 'Nocturne'). It seems that Bonis adapted the work for piano trio and deleted the last movement. Soon afterwards she orchestrated the suite, but only the first two movements, 'Prélude' and 'Danse d'Almées', were performed at a concert conducted by Pierre Monteux on 15 December 1906 (handwritten orchestral parts survive of 'Ronde de nuit', so presumably a decision was taken either by Bonis or Monteux to drop it). The 'oriental' aspect of the work is evoked through modal colouring and long pedal-points, as well as snaking melodic lines, but in general the result is more restrained (and more French) than the title might suggest. This is particularly true in the 'Danse d'Almées' in which the 'almées', or almas – used here as shorthand for exotic middle eastern dancers – perform to music with a decidedly French accent.

Trois Danses: Bourrée, Pavane, Sarabande

The *Trois Danses* comprises three pieces composed originally for piano. The Bourrée was first published by the firm of Demets for solo piano in 1904, and the same year a piano four-hand version of the Pavane was printed as a musical supplement in the journal *L'Illustration*. Orchestral versions of all three pieces, including a Sarabande, were published by Demets in 1909. Each dance is dedicated to members of Bonis's family, respectively Pierre Domange, Édouard Domange, and Jeanne Domange. All three dances are attractively written in 'olden style', pastiches of antique forms repurposed for the early twentieth century.

Le Chat sur le toit; Noël de la vierge Marie

Bonis's song *Le Chat sur le toit* has a surprisingly complex genesis. It was originally written to complete *Le Chat*, a set of songs by Louis Bourgault-Ducoudray, which he left unfinished at his death, in 1910. The poems were by Robert du Costal, and Bonis undertook to compose the missing song (then called 'Les Amours du chat'), and thus to complete the cycle. Du Costal turned out to be a difficult and ill-tempered collaborator, and plans to issue the finished collection in 1912 came to nothing following the death

of the publisher. More than a decade later, in 1925, Maurice Senart published Bonis's song in a version for voice and piano, now renamed *Le Chat sur le toit*. The version for voice and orchestra (slightly different in places from the piano edition) probably dates from about 1912. Witty and ingenious, this setting shows Bonis at her most flexible and agile. Although nominally in C sharp minor (with a key signature of four sharps), the harmonies at the start of this song are extremely volatile, with numerous abrupt shifts of tonality. It is only near the end that the key settles, and the music comes to rest in D flat major.

Noël de la vierge Marie was first published for voice and piano, in 1901, by Hachette, and reissued in 1903 as 'Berceuse de Noël' by Demets. Bonis's manuscript of the version for voice and orchestra is dated 1905. The poem is by Madeleine Pape-Carpantier. A simple prayer to the Virgin Mary and infant Jesus, this song is notable for the chaste beauty of Bonis's setting.

Trois Femmes de légende

After returning wholeheartedly to Parisian musical life at the turn of the century, notably as a pianist in her own chamber music, Bonis decided to deepen her study of orchestration. For advice, she turned to Charles Koechlin

(1867 – 1950). A student of Massenet and Fauré, Koechlin was particularly skilled as an orchestrator and earned the gratitude of Fauré in 1898 for the instrumentation of his incidental music for *Pelléas et Mélisande*. Bonis studied with Koechlin in a series of lessons between February 1908 and March 1909, working intensively on orchestral technique (a notebook from the time records the lessons in some detail). The creative outcome of this further study was significant, inspiring Bonis's most ambitious orchestral pieces, posthumously grouped under the title of *Trois Femmes de légende*. Though the three pieces range from Op. 100 to Op. 180, it is thought that they all date from around 1909, the year in which Leduc also published a solo piano version of *Salomé*.

Ophélie, the first of the *Trois Femmes de légende*, shows Bonis controlling rich orchestral textures with great assurance. This is a short tone poem, essentially a lyrical and atmospheric meditation on the tragic decline of Shakespeare's Ophelia, its music solemn and restrained. There are three surviving autograph manuscripts of the orchestral version of *Salomé*, including a fair copy, all undated. They are preserved in a folder on which Bonis has written: 'Les Princesses. Salomé. Orchestre' (whether she intended

'Les Princesses' as a possible collective title is unclear). The first orchestral sketch is in D major, but Bonis then transposed the work into D flat major (also the key of the solo piano version). From the start, Bonis's orchestral writing shows a new-found virtuosity and a kaleidoscopic use of instrumental colour. Stylistically, *Salomé* also marks an important step forward, adopting a much richer palette of impressionist harmonies and greater rhythmic freedom. Bonis's portrayal of Princess Salome is stirring and atmospheric, without the brutality of the near-contemporary operatic depiction by Richard Strauss. The third item of this remarkable trilogy is described on the title page of the autograph full score as *Le Rêve de Cléopâtre, Nocturne pour orchestre*, while one manuscript of Bonis's arrangement for piano four hands is entitled simply 'Nocturne'. Its title in the most complete catalogue of Bonis's works – and in Christine Géliot's edition of the score – is *Le Songe de Cléopâtre*. The longest of the three pieces, this luxuriant musical portrait of Cleopatra is also the most sensual, and moments of orientalist colouring add to the pervasive mood of opulence before the music fades into silence.

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Her voice described as 'one of the most beautiful Britain has produced in a generation' (*International Record Review*), **Elizabeth Watts** is 'now established as one of Britain's leading sopranos' (*The Guardian*) and 'a national treasure' (*The Arts Desk*). Having been a chorister at Norwich Cathedral, she studied at the University of Sheffield, which has made her an Honorary Doctor of Music, and Royal College of Music, where she is now a Fellow, and has received numerous prizes and awards. Her début recording, of Lieder by Schubert, a *Gramophone* Editor's Choice, was praised for its 'milky timbre & interpretative maturity' (*Financial Times*) and 'technical mastery' (*Gramophone*). Her rapidly expanding discography includes cantatas by Bach, Lieder by Strauss, opera arias by Mozart, J.S. Bach's St John and St Matthew Passions, and Mahler's Symphony No. 4. Most recently, her recording of Britten's *Spring Symphony*, with Sir Simon Rattle and the London Symphony Orchestra, was named Orchestral Album of the Year by the magazine *Classica*. A former BBC Radio 3 New Generation Artist, she is much in demand as a recitalist and has appeared at major venues such as Wigmore Hall, the Royal Concertgebouw, Amsterdam, and Edinburgh International Festival, as well as in Paris, Madrid, and Zürich.



Elizabeth Watts

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On the concert platform she sings a broad repertoire, ranging from Bach to Brahms, Mahler, and Strauss, and has appeared with orchestras including the London Symphony Orchestra, BBC Symphony Orchestra, Nederlands Philharmonisch, and Göteborgs Symfoniker, working with conductors such as Sir Simon Rattle, Sakari Oramo, and Yannick Nézet-Séguin. Highlights include appearances at the BBC Proms and performances of Mahler's Symphonies Nos 2 and 4, Bach's Passions, and Handel's *L'Allegro, il penseroso ed il moderato* with the Mark Morris Dance Group. Her world première performance of Richard Blackford's *Songs of Nadia Anjuman*, which she also conducted, received multiple five-star reviews and was named a Concert of the Year by *The Times*. Now firmly established as a lyric soprano, Elizabeth Watts has recently sung roles such as Aspasia (*Mitridate, re di Ponto*), at Garsington Opera, and the Countess (*The Marriage of Figaro*), at English National Opera.

Formed in 1935, the **BBC Scottish Symphony Orchestra** has been based at Glasgow's City Halls since 2006. It has a rich history of performing, broadcasting, and recording across Scotland and the rest of the UK, and of

touring overseas, most recently to South Korea, Japan, South America, China, and India. Its huge range of repertoire has developed under its Chief Conductors, who include Osmo Vänskä, Ilan Volkov (currently Creative Partner), Sir Donald Runnicles (now Conductor Emeritus), Thomas Dausgaard, and, since September 2022, Ryan Wigglesworth. It has long been a champion of new music, not least through Tectonics, its annual festival of the new and experimental, and it has established strong links with local communities through its learning and engagement programmes, led by Lucy Drever, its Associate Artist. It maintains a close association with the Royal Conservatoire of Scotland, in Glasgow, working across a variety of disciplines with conductors, composers, soloists, and orchestral players. The BBC Scottish Symphony Orchestra maintains a busy schedule of broadcasts on BBC Radio 3, BBC Radio Scotland, and BBC Sounds, as well as BBC television and BBC iPlayer. It appears regularly at the BBC Proms and Edinburgh International Festival and is a recipient of the Royal Philharmonic Society Award for Ensemble and of four *Gramophone* Awards. www.bbc.co.uk/bbcso

Chief Conductor of the Oulu Sinfonia since January 2022, the British maestro

Rumon Gamba has previously served as Principal Conductor and Music Director of NorrlandsOperan (2008 – 15), Chief Conductor of Aalborg Symfoniorkester (2011 – 15), and Chief Conductor and Music Director of the Iceland Symphony Orchestra (2002 – 10). He regularly leads the BBC orchestras and has appeared at the BBC Proms on a number of occasions. A champion of new music, he has conducted several high profile premières, including the world premières of Nico Muhly's *Two Boys*, at English National Opera, and Brett Dean's Viola Concerto, with the composer as soloist and the BBC Symphony Orchestra; the national premières of Poul Ruders's *Dancer in the Dark* and Mark-Anthony Turnage's *Blood on the Floor* and *Scherzoid*, with NorrlandsOperan; and the Australian première of the original version of Sibelius's Symphony No. 5, with the Queensland Symphony Orchestra. To celebrate the status of Umeå as European Capital of Culture, he conducted NorrlandsOperan in a critically acclaimed epic outdoor production of *Elektra*, with the Spanish theatrical group La Fura dels Baus. In 2016 he conducted Mats Larsson Gothe's *The African Prophetess* with the orchestra of NorrlandsOperan and Cape Town Opera Chorus as part of the

Royal Stockholm Philharmonic Orchestra's Composer Week.

Rumon Gamba is a sought-after guest conductor by orchestras such as the Rotterdams Philharmonisch Orkest, Brussels Philharmonic, Helsingborgs Symfoniorkester, Romanian Radio National Orchestra, Göteborgs Symfoniker, Kristiansand Symfoniorkester, Helsinki Philharmonic Orchestra, Lahti Symphony Orchestra, Warsaw Philharmonic, WDR Funkhausorchester Köln, and Münchner Rundfunkorchester. Most recently he has conducted a successful Stravinsky ballet double bill for Finnish National Opera and Ballet and a production of *Die Zauberflöte* at Oulu City Theatre, for which, in 2026, he will conduct a new commission celebrating the European Year of Culture in Oulu. He has recorded exclusively for Chandos Records for over twenty years, his projects including a series devoted to orchestral works by d'Indy with the Iceland Symphony Orchestra, the first of which was nominated for a Grammy Award. His Chandos discography also includes, as well as more than a dozen albums with the BBC Philharmonic Orchestra, recordings of works by the Swedish composer Dag Wirén, British overtures and tone poems with the BBC National Orchestra of Wales, Finnish overtures

with the Oulu Sinfonia, and works by Malcolm Williamson, Sir Malcolm Arnold, Miklós Rózsa, and Ruth Gipps. He is here launching a new recording project with the BBC Scottish

Symphony Orchestra. The Royal Academy of Music recognised his contribution to music by making Rumon Gamba an Associate, in 2002, and a Fellow, in 2017.



Elizabeth Watts, with the orchestra and Rumon Gamba, during the recording sessions

10 Le Chat sur le toit

Il disparaît...
Où peut-il être?
C'est son secret.
Par la fenêtre,
Qui donc s'enfuit?
Son cri bruit,
Bruit encore;
Appel sonore,
Tendre et strident,
Qui se prolonge...

Et cependant,
Comme en un songe,
On aperçoit,
Au plus haut faite
Du mince toit,
Sa silhouette
Se découpant
Dans la nuit claire.

Il va rampant,
Se dresse et flaire.
Dans les cieux bleus
Semés de feux,
La douloureuse
Plainte s'entend:
Car l'amoureuse
Au loin chantant,
En langue humaine
Lui répond...
Oui! oui! oui!

The Cat on the Roof

He disappears...
Where can he be?
That remains his secret.
There, through the window,
Who is that fleeing?
His cry sounds,
Sounds again;
A sonorous call,
Affectionate and shrill,
Which never seems to end...

And nevertheless,
As in a dream,
You can glimpse,
On the highest gable
Of the delicate roof,
His outline
Becoming visible
In the clear night.

He sneaks on,
Rises up and sniffs.
In the blue sky
Seeded with fires,
The painful
Lament is heard:
Because the beloved,
Singing in the distance
In human language,
Answers him...
Yes! Yes! Yes!

Or, l'aube a lui,
Claire et sereine,
Et la clameur
Nocturne meurt;
Dedans l'espace
Craintif du jour,
L'amour s'efface.
Adieu l'amour!

Robert du Costal
(1887 – 1945)

Now, dawn has broken,
Bright and calm,
And the clamour
Of the night dies;
In that space that is
Fearful of the day
Love fades away.
Farewell, love!

Translation:
Chandos Records Ltd

14 Noël de la vierge Marie

Ô ma petite fleur vivante mon Jésus mignon,
Mon ami,
Pour te voir plus vite endormi,
Ta mère chante.

Ainsi qu'un tout petit oiseau, tu couches sans
drap ni berceau.
Tes chers pieds nus n'ont pas de langes,
Mais dans l'ombre où je te berçais, l'autre soir,
lorsque tu dormais,
J'ai vu des anges.

Des princes de loin sont venus, ils ont adoré
mon Jésus,
Ils ont adoré sa misère,
Ils ont dit que vous étiez roi. Mon amour, que
m'importe à moi.
Je suis ta mère!

Christmas Carol of the Virgin Mary

O my little lively flower, my sweet Jesus,
My friend,
So as to see you fall asleep more quickly,
Your mother sings to you.

Like a very small bird, you lie without blanket
or cradle.
Your dear bare feet have no stockings,
But in the shade where I rocked you the other
evening, when you slept,
I saw angels.

Princes came from afar, they worshipped my
Jesus,
They worshipped his misery.
They said you were a King. My dear, what matter
is that to me?
I am your mother!

Je suis ta mère, ô mon lys blanc! Mon agnelet
doux et tremblant.
A t'aimer passent mes heures.
Et je n'ai pas d'autre souci que lorsque je te vois
transi,
Et que tu pleures.

Le soleil s'éteint, il fait noir,
Il faut dormir,
Voici le soir.

Madeleine Pape-Carpantier (1855 – 1926)

I am your mother, O my white lily! My little
lamb, sweet and trembling.
Loving you, I pass my hours.
And I have no other concern than when I see
that you are cold,
And that you cry.

The sun is setting, it is getting dark,
It is time to sleep,
Now it is evening.

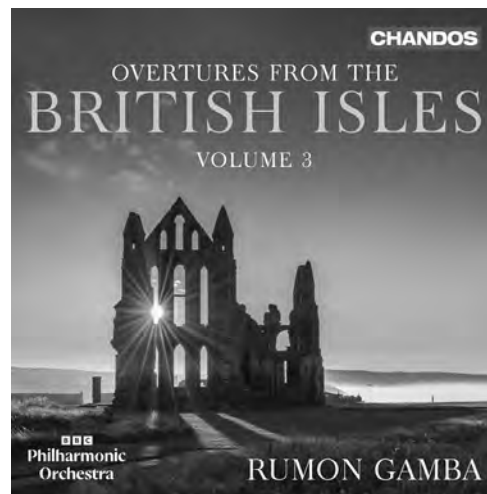
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Kati Leinonen

Rumon Gamba

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Watts / BBC Scottish Symphony Orchestra / Gamba

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BONIS: ORCHESTRAL WORKS

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MEL [Mélanie Hélène Domange, née] BONIS
(1858–1937)

1-3	Trois Femmes de légende (c. 1909)	17:41
4-7	Suite en forme de valse (1898)	8:15
8-9	Two Movements from 'Suite orientale', Op. 48/2 (1900)	7:29
10	Le Chat sur le toit, Op. 93/2 (c. 1912)*	3:14
11-13	Trois Danses (1904–09)	9:11
14	Noël de la vierge Marie, Op. 54/2 (1901, orchestrated 1905)*	5:44
15	Danse sacrée, Op. 37/3 (1898)	3:43
16	Les Gitanos, Op. 15/3 (1891)	3:38
		TT 59:28

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BBC SCOTTISH SYMPHONY ORCHESTRA

EMILY DAVIS leader

RUMON GAMBA



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