CÉCILE CHAMINADE

PIANO MUSIC

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Piano Music

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Cécile-Louise-Stéphanie Chaminade was born in Paris on 8 August 1861. From an early age she showed signs of rare musical precocity and ability, and in her eighth year composed sacred music which won the commendation of Bizet, who prophesied a brilliant future for her. She underwent various courses of musical study with Le Couppey, Savart, Marsick, and Benjamin Godard, and all these masters showed the greatest interest in the promising talent of their clever pupil. She made her piano debut at eighteen, and appeared with much success as soloist in concerts in various European capitals and in the provinces.

Chaminade soon became famous as a composer. Such is the virility of her compositions that, in ignorance of her identity, several critics referred to her early publications as the work of a man, and unconsciously verified an epigrammatical remark of that versatile musician, writer and poet, Ambroise Thomas, who, after the performance of one of her works, said of Chaminade, "This is not a woman who composes, but a composer who is a woman." This pithy dictum, widely published, at once proclaimed Mademoiselle Chaminade's advent to the circle of famous modern musicians.

Her principal work, *Callirhoë*, a ballet-symphony, was performed at the Theatre of Marseilles, 16 March 1888, and in Lyons in 1891. *Les Amazones*, a lyric symphony, with chorus and orchestra, to a poem of Grandmougin, was produced at Antwerp on 18 April 1888. *La Sévillanne* (The Lady of Seville), a comic opera in one act, is also from her pen. Two orchestral suites and other concert pieces, two trios for pianoforte, violin, and violoncello, have been performed at the Pasdeloup, Lamoureux, and Colonne concerts in Paris, by the London Philharmonic and numerous other European and American societies. At a Lamoureux concert the talented composer presided at the pianoforte and played her remarkable *Concertstück*, an ambitious composition with orchestral accompaniment. Her works are marked by great vigor and strength, and bear the impress of the widest knowledge of her art.

Adapted from the writing
of C. Leonard-Stuart,
1899

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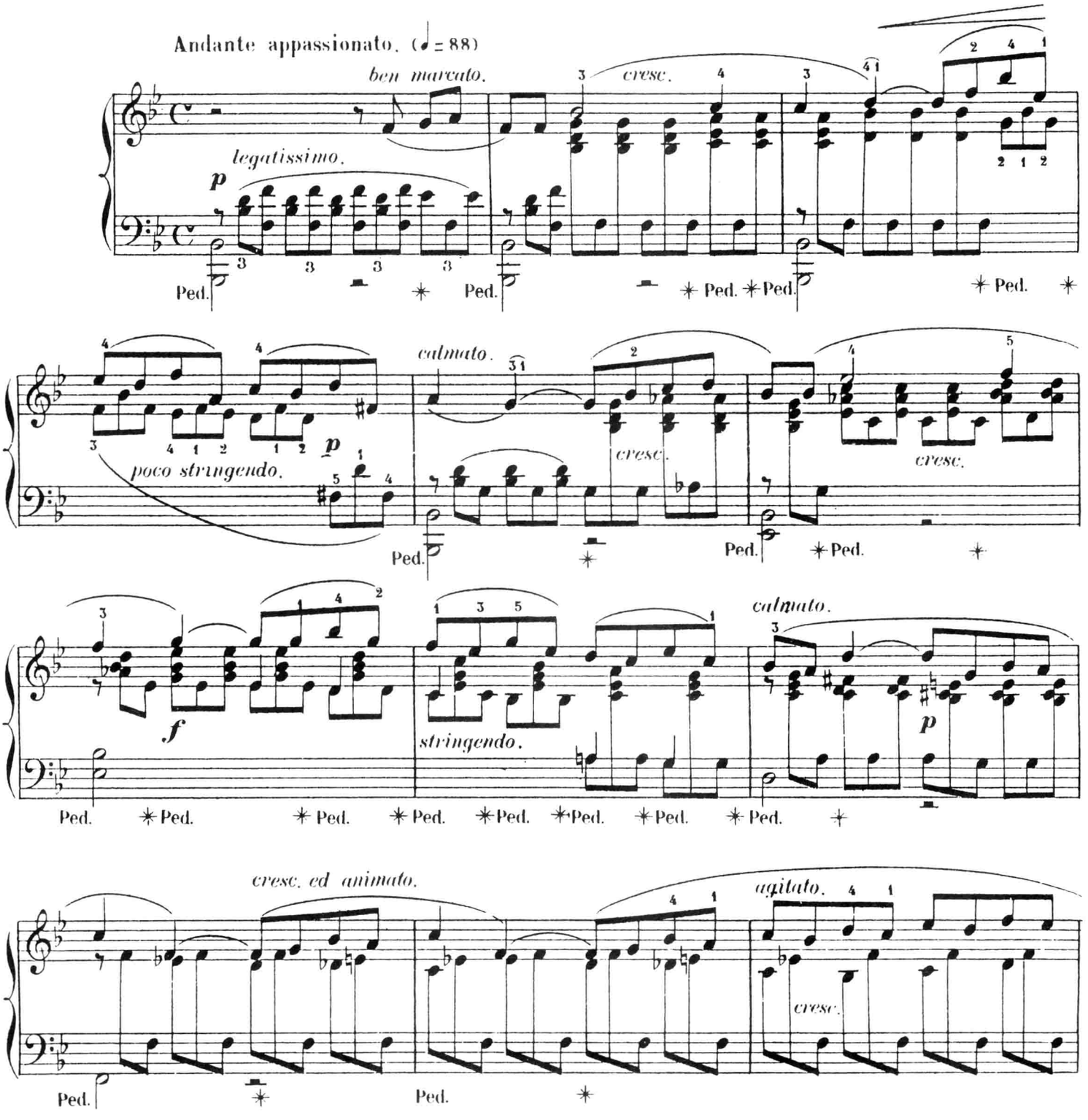
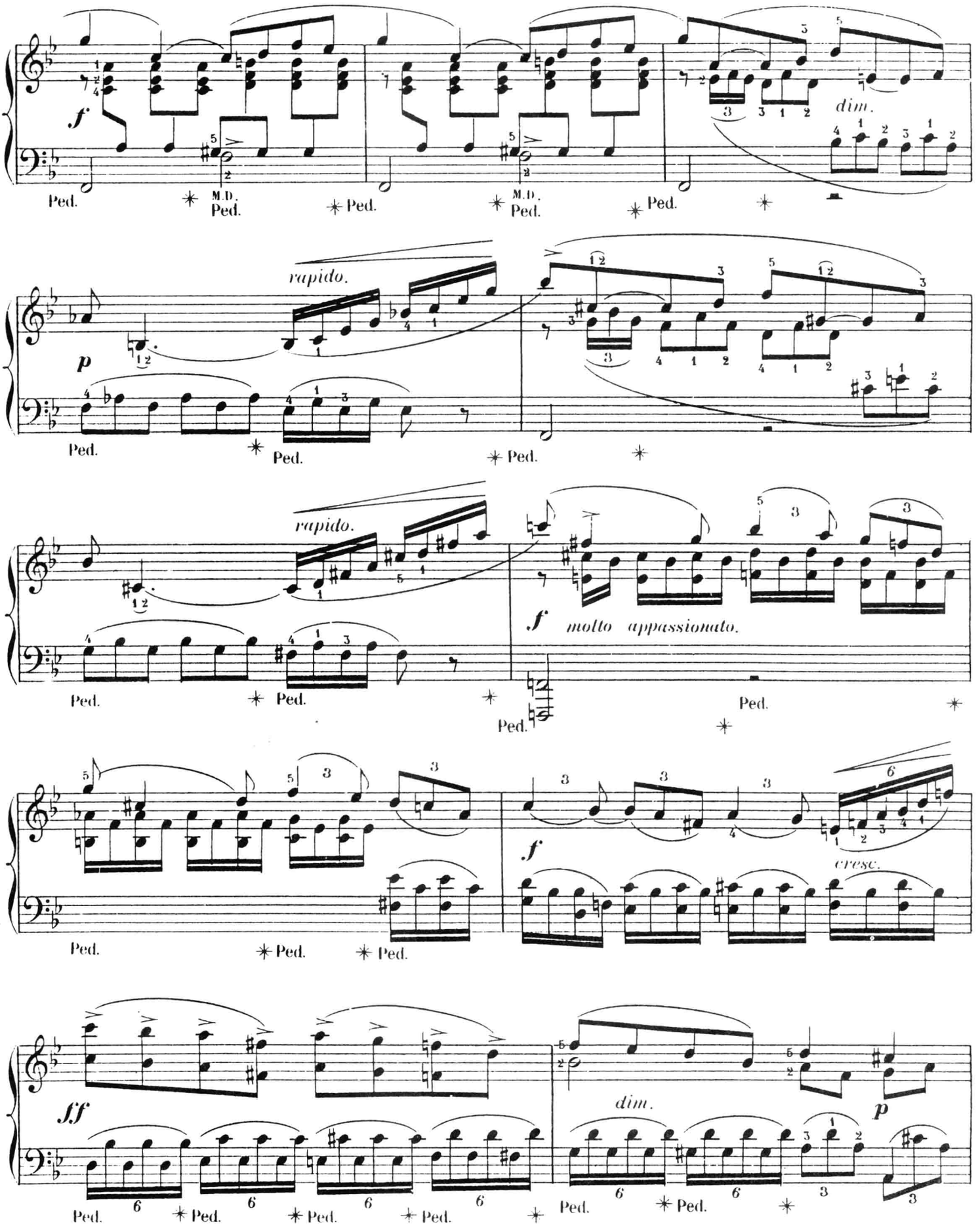
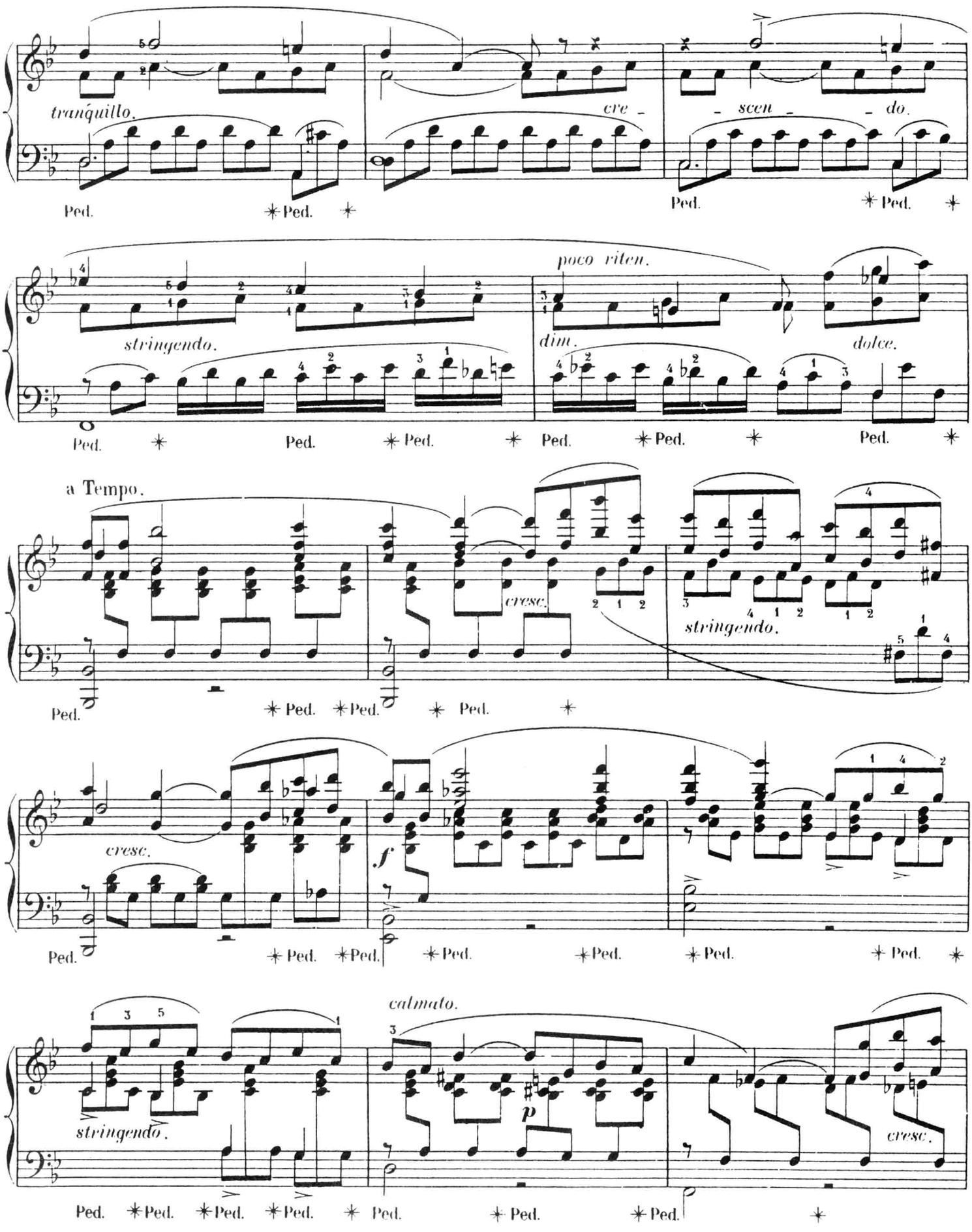
To I. J. Paderewski

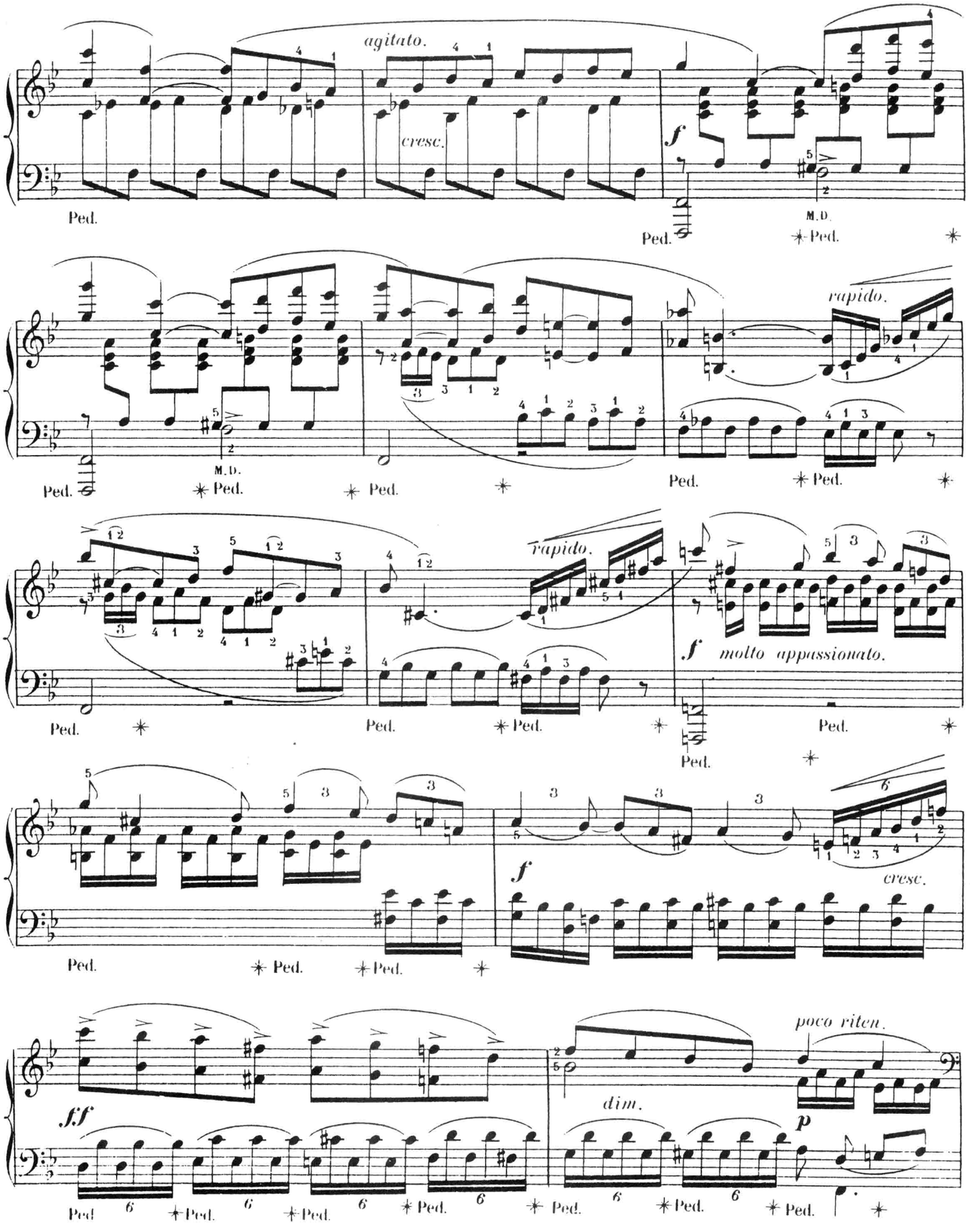
Étude Symphonique

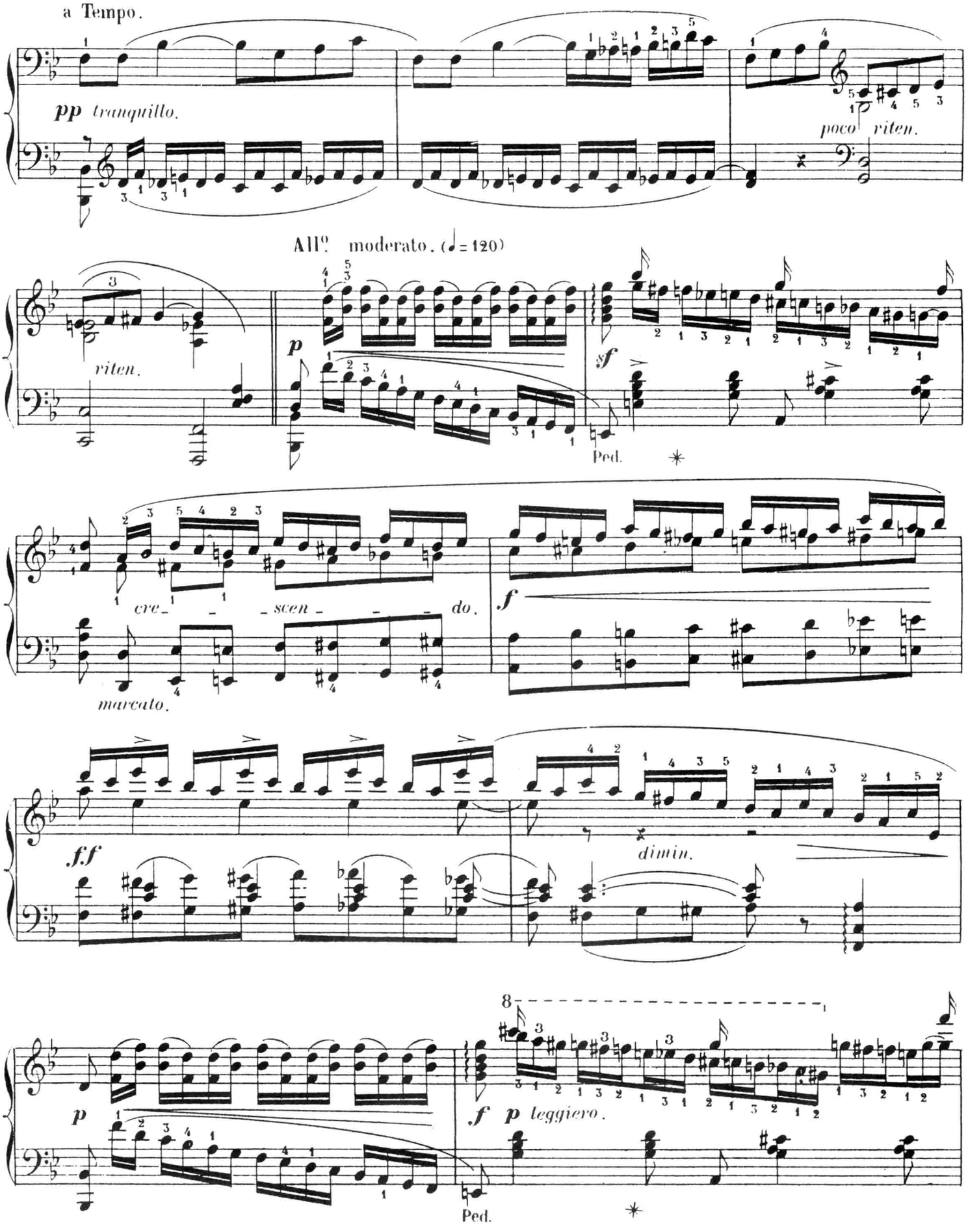
(*Symphonic Study*, Op. 28)

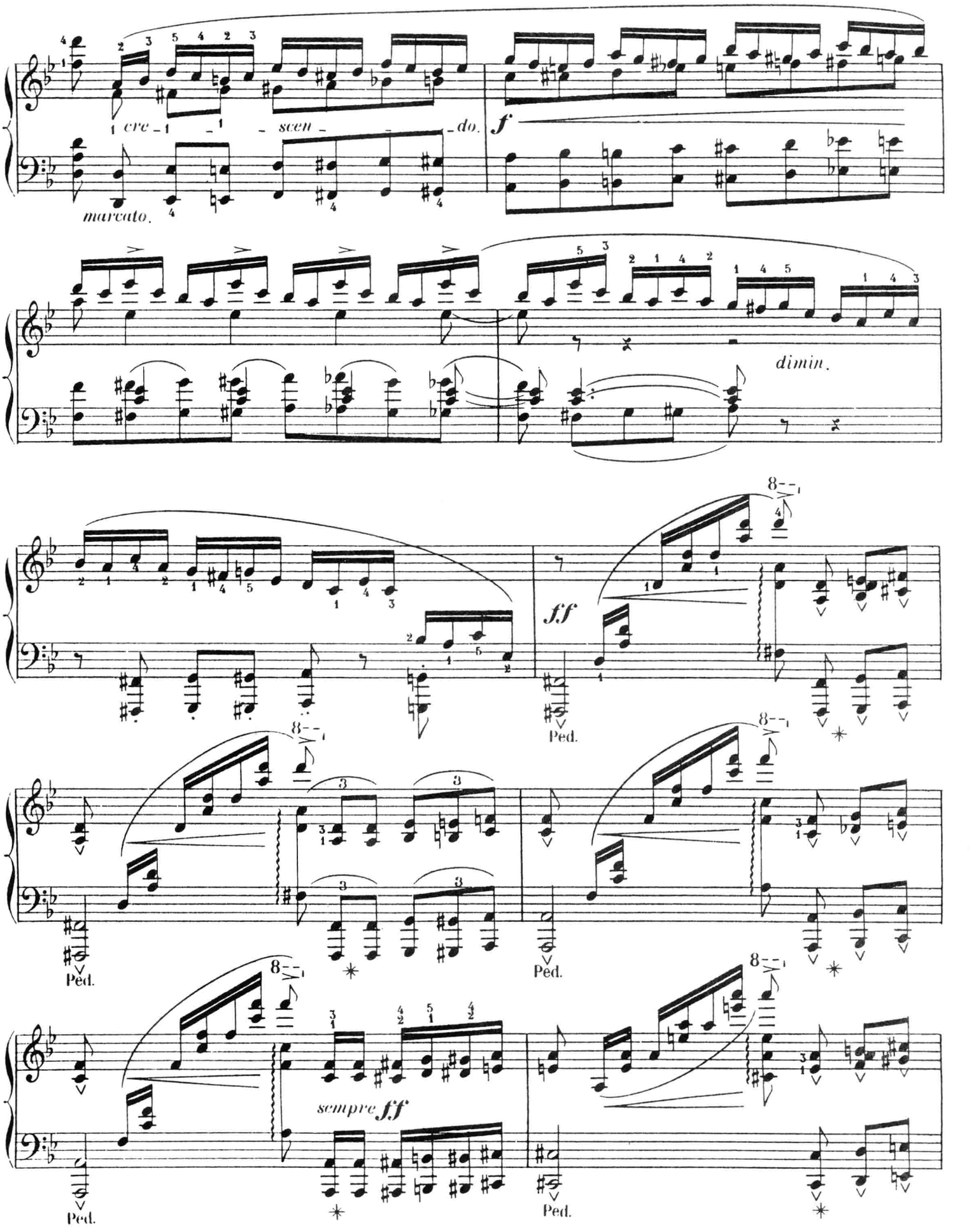



f
dim.
Ped.
M.D.
Ped.
rapido.
p
f
molto appassionato.
cresc.
ff
dim.
p


tranquillo.
cre -
- scen - do.
Ped.
poco riten.
stringendo.
dim.
dolce.
a Tempo.
cresc.
stringendo.
cresc.
f
calmato.
stringendo.
p
cresc.


agitato.
cresc.
f
M.D.
Ped.
rapido.
molto appassionato.
poco riten.
dim.
p
ff


a Tempo.
pp tranquillo.
poco riten.
All.o moderato. (♩= 120)
riten.
p
sf
Ped.
cre_ _ _scen_ _ _ _do.
marcato.
f
f.f
dimin.
p
Ped.
8
f p leggiero.



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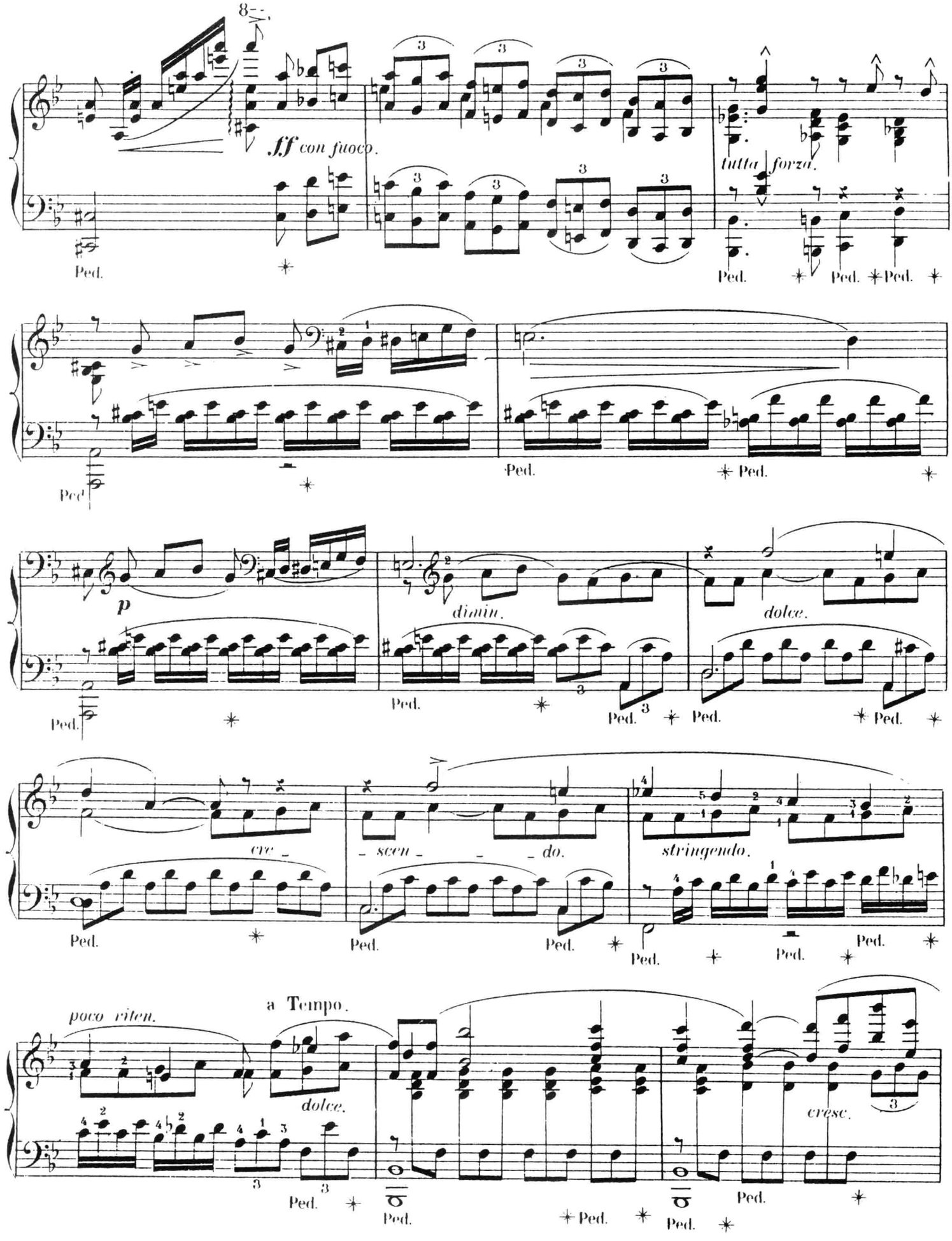
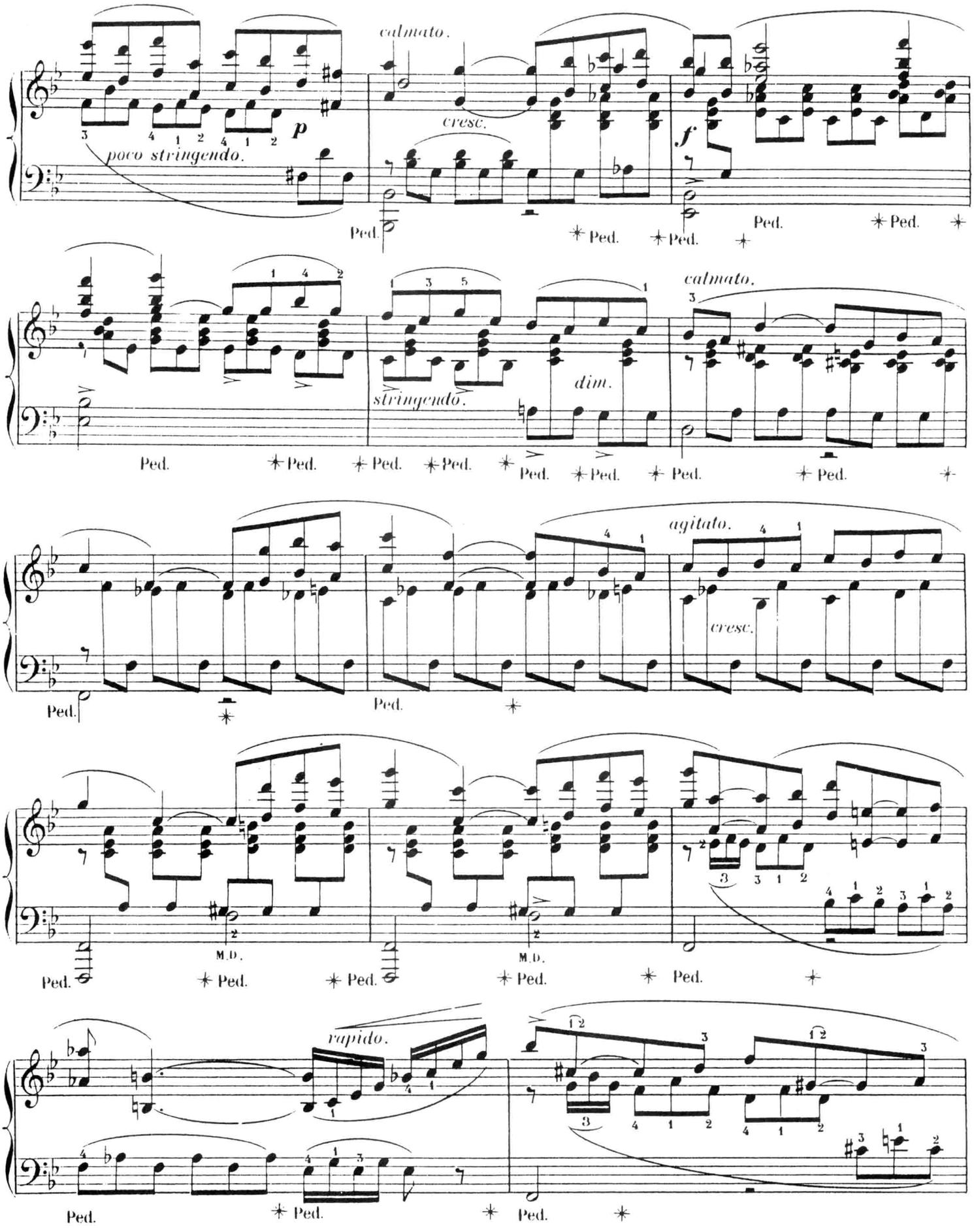
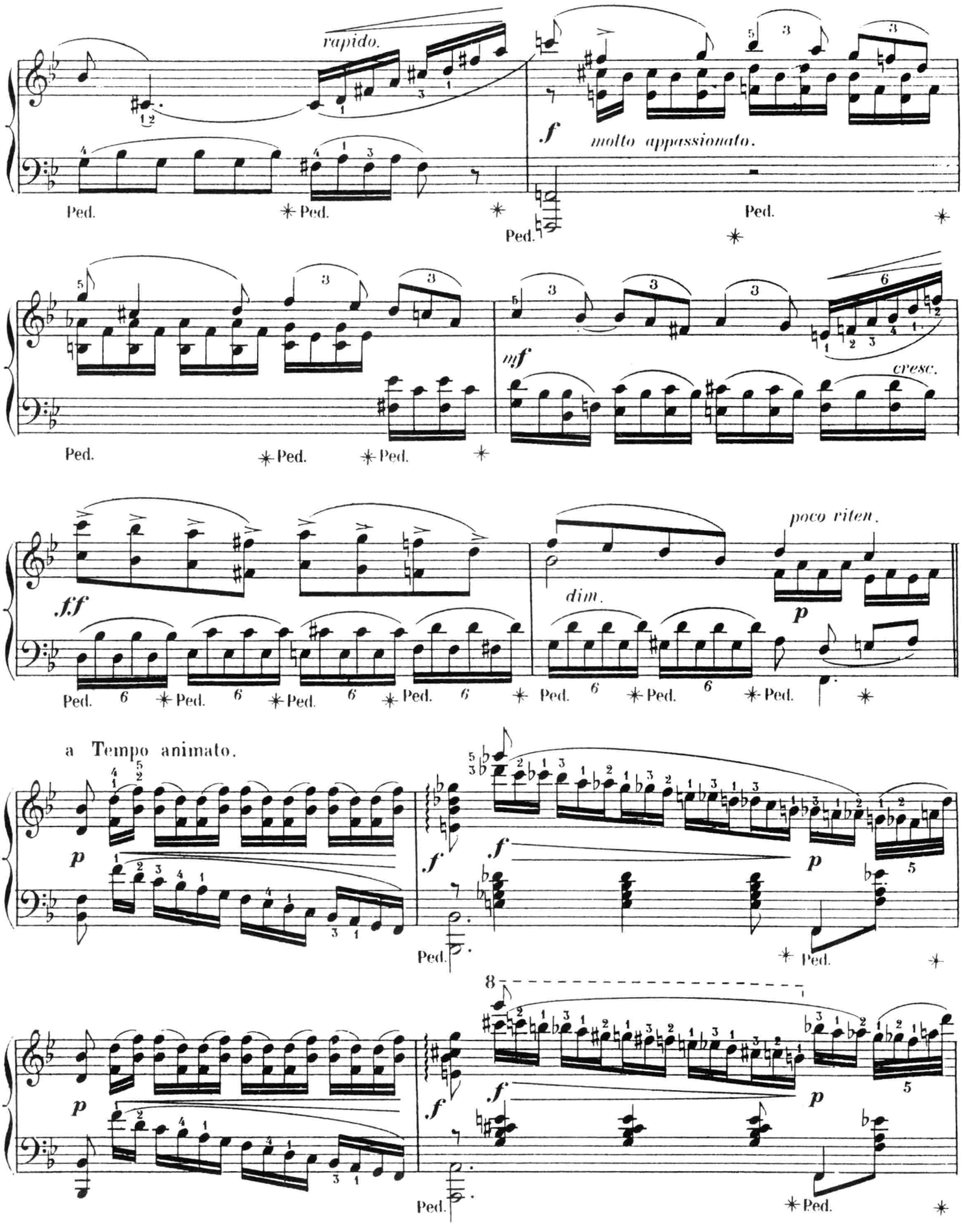
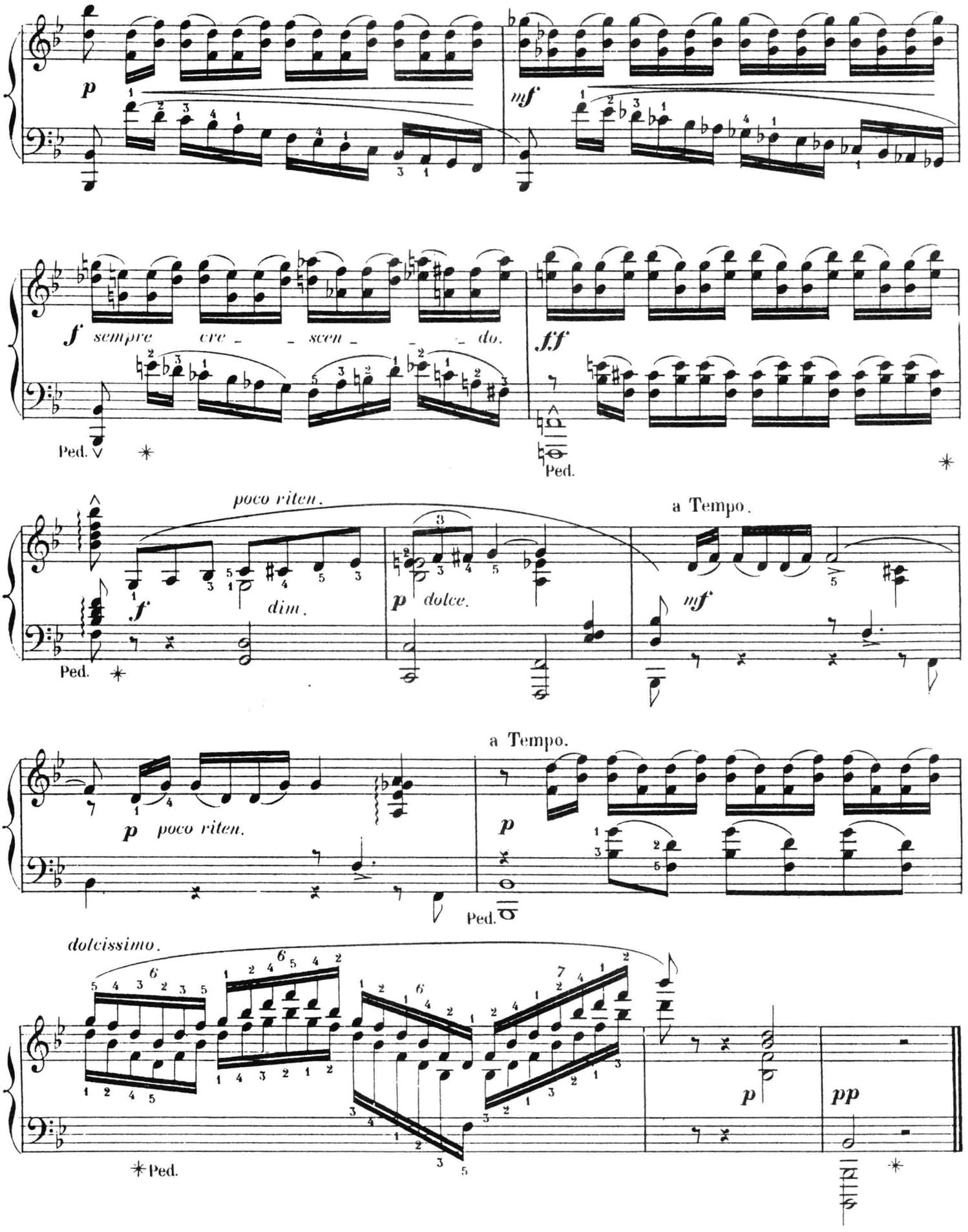

8va
fff con fuoco.
tutta forza.
Ped.
p
dimin.
dolce.
cre - scen - do.
stringendo.
poco riten.
a Tempo.
dolce.
cresc.


calmato.
cresc.
poco stringendo.
p
f
Ped.
stringendo.
dim.
agitato.
M.D.
rapido.

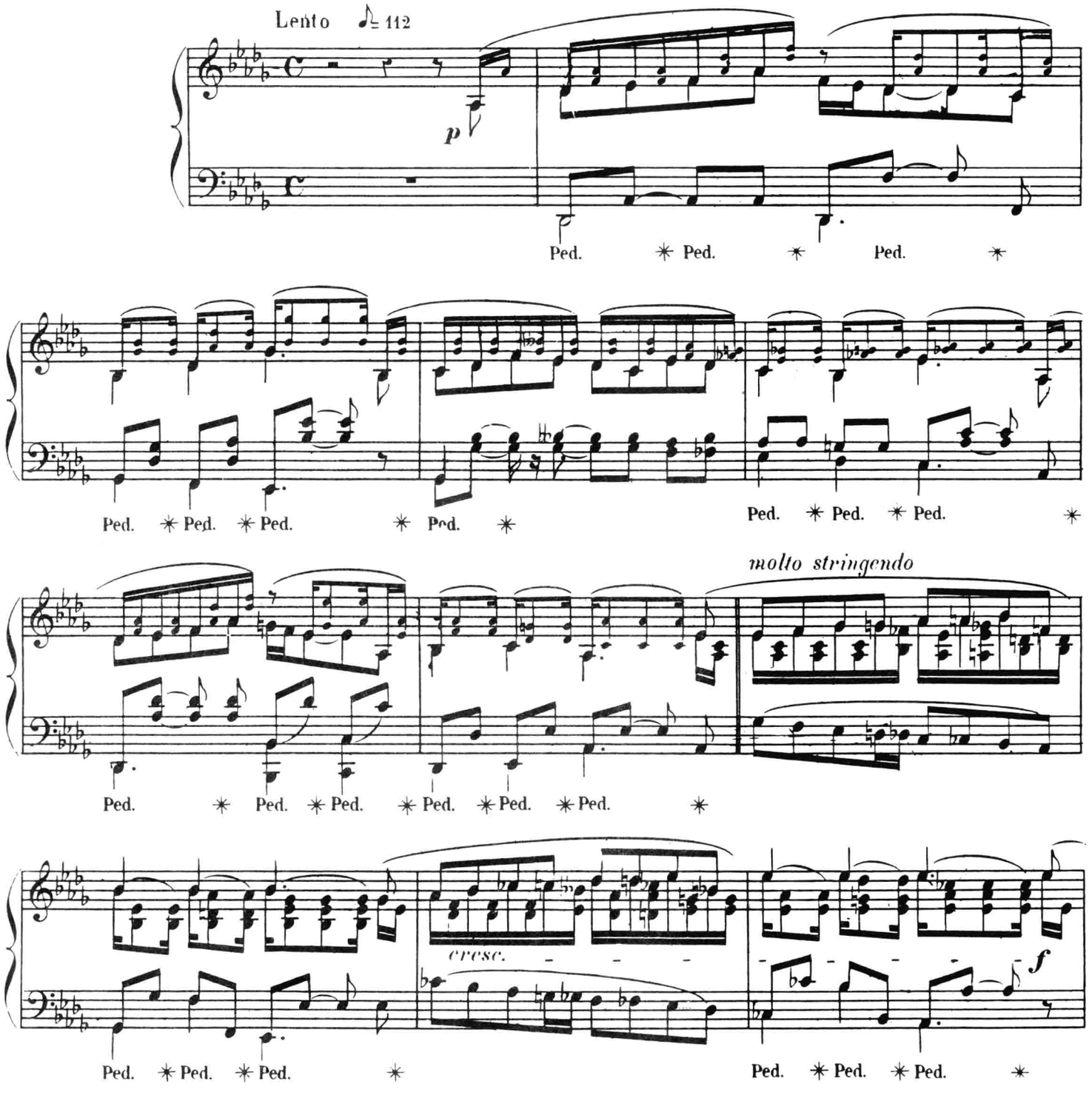

rapido.
f
molto appassionato.
Ped.
mf
cresc.
ff
poco riten.
dim.
p
a Tempo animato.

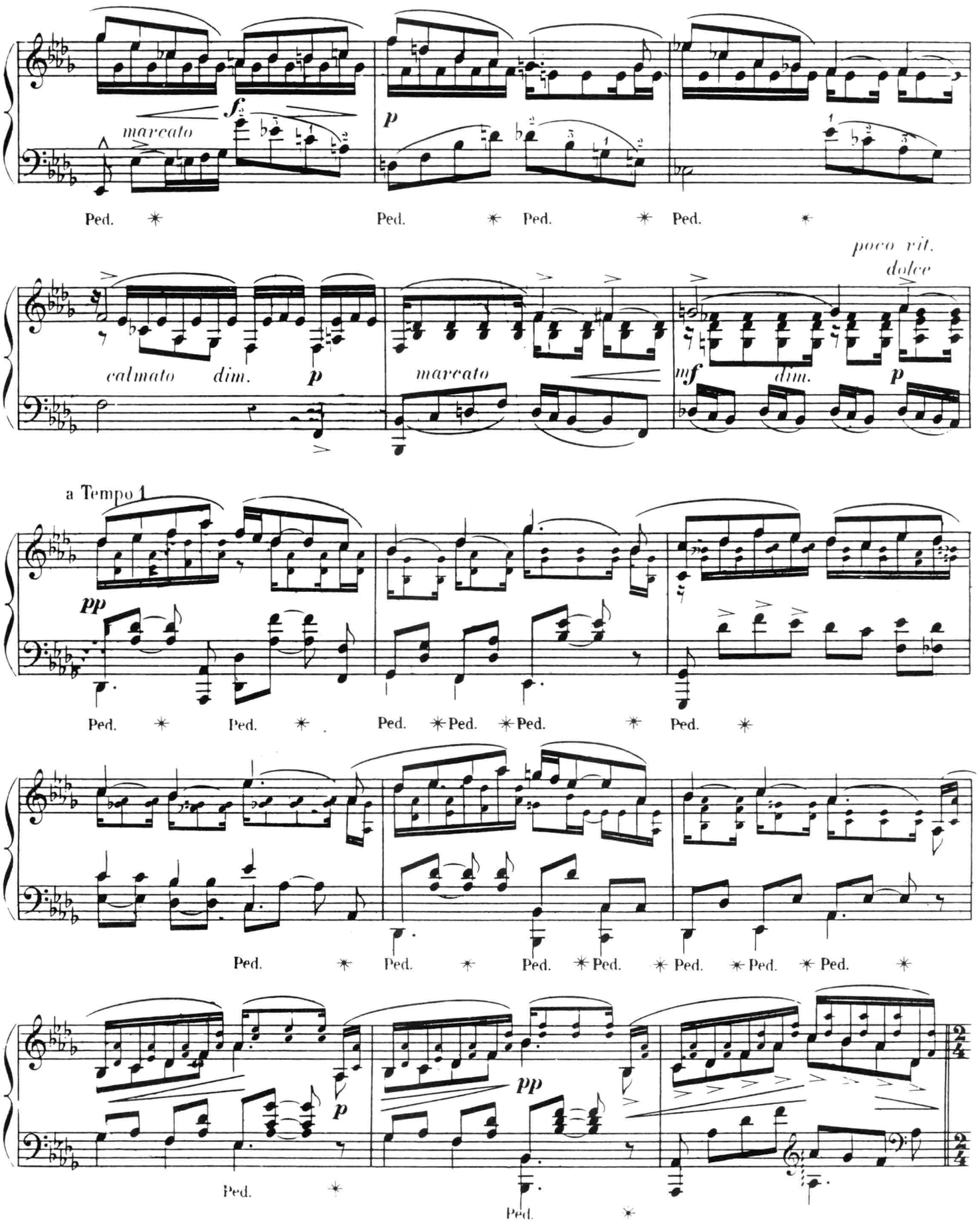

p
mf
f sempre cre - - scen - - - do.
ff
Ped.
poco riten.
f
dim.
p dolce.
a Tempo.
mf
Ped.
a Tempo.
p poco riten.
p
Ped.
dolcissimo.
p
pp
Ped.

To Mlle. Hélène Kryzanowska

Automne

(*Autumn*—No. 2 of Six Concert Etudes, Op. 35)





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