

# Paris

Delius: Paris The Song of a great City)

*Royal Liverpool Phil & Sir Charles Mackerras*

Easton: An Australian in Paris

*Len Vorster, Victoria State Orchestra & Brett Kelly*

Haydn: Symphony No. 86 in D Major (II Adagio)

*Orchestra of the Age of Enlightenment & Sigiswald Kuijken*

Gershwin: An American in Paris

*The Cleveland Orchestra & Lorin Maazel*

Lutyens: En Voyage ( iv) Paris Soir (City Lights))

*Royal Philharmonic & Simon Joly*

Mozart: Symphony No.31 (Paris I. Allegro assai)

*Capella Istropolitana & Barry Wordsworth*

Ibert: Suite Symphonique, (Paris – IV. Restaurant in the Bois de Boulogne)

*The Metro Harmonie Ensemble New York & Steven Richman*

Offenbach: La Vie Parisienne (Overture)

*Philharmonia Orchestra & Neville Marriner*

Cole Porter: I Love Paris

*Ella Fitzgerald*

## **Delius - Paris: The Song of a Great City**

Paris: The Song of a Great City (full title: Paris, A Night Piece – The Song of a Great City) is a nocturne for orchestra composed by Frederick Delius over the period of 1899–1900. Hans Haym, to whom Delius dedicated the work, conducted the premiere on 14 December 1901 in Elberfeld, Germany. Sir Thomas Beecham conducted the UK premiere of the work in Liverpool on 11 January 1908. The critical edition of the score, published in the late 1980s, incorporated revisions by Beecham, and included editorial work from Eric Fenby and Norman Del Mar.[3]

Whilst drawing upon Delius' own memories of his residence in Paris, the work is not a literal depiction, but more "impressionist" in nature. Philip Heseltine noted this quality as follows:

"For Delius, Paris is not merely a city of France, whose collective life is something to be studied objectively, from a place apart, much as an entomologist studies an ants' nest; it is a corner of his own soul.

Delius had a special fondness for Paris. He lived there from 1888 to nearly the end of the century. In 1896 he met his future wife there. And in 1899 he wrote Paris: The Song of a Great City.

In his sketches for the piece, Delius wrote a series of impressions such as "mysterious city," "city of pleasures," "of gay music and dancing." These images are painted in music with brushstrokes ranging from delicate to bold.

The slow opening reflects the "mysterious city." This is followed by the teeming merry-go-round of Parisian nightlife, which is then interrupted by a lushly lyrical passage that may indicate the intimacies of love. Next, music from the café and music-hall are heard again, and the piece ends as the night ends, and the sounds of awakening streets can be heard as dawn slowly breaks and a new day begins.

## **Michael Easton - An Australian in Paris**

Michael Easton (1954 - 6 February 2004) was a British-Australian composer, musician, and music critic he was born in Stevenage, Hertfordshire, in 1954. He received his musical training at the Royal Academy of Music where the help and encouragement of Sir Lennox Berkeley confirmed his ambition to be a composer. On leaving the Royal Academy he found work in the music-publishing world, first with J&W Chester and then with Novelle & Company. As an ambassador for their publications he was required to travel widely in Europe, America, and the Far East. This brought him to Australia where, in 1982, he was head-hunted by Mans Music and decided to make Melbourne his home.

Once in Australia Michael Easton quickly established himself as a practical composer able to respond to commissions of all kinds, as a brilliant arranger of other people's music and as an all-round musician of wide abilities. By 1986 he felt able to retire from music publishing and devote himself entirely to work as a free-lance composer. This, however, did not prevent him from forming a notable piano-duo partnership with Len Vorster and contributing many stimulating pre-concert talks to the Melbourne Symphony Orchestra and Music Viva series. He also became known as a provocative music critic for the Melbourne Age and Sunday Herald and frequent contributor to the Australian Broadcasting Corporation. In 1990, in partnership with Len Vorster, he founded the Port Fairy Spring Music Festival, a concentrated long-weekend that embraces opera, ballet orchestral and chamber music, jazz, talks and exhibitions, and involves musicians of International status. It is now firmly established as one of the most innovative events In the Australian music calendar.

Among the many commissions that have come Michael Easton's way is a series of children's operas, beginning in 1986 with *The Snow Queen* and *Including The Musicians of Bremen* (1990). The *Emperor's New Clothes* (1993), and *The Selfish Giant* (1995). These have proved immensely popular and have been toured widely in Australia as a means of introducing young audiences to the pleasures of opera. Orchestral commissions include two symphonies and a number of concertos especially written for distinguished soloist friends — for example the *Concerto for Piccolo and Orchestra* (1990) for Frederick Shade, and the *Concertino for Trumpet and Orchestra* (1991) for Geoffrey Payne. He has also composed scores for numerous film and television productions, and a musical, *Petrov*, which was first performed in 1992 as part of the Melbourne Summer Music Festival.

Michael Easton's music reflects his own ebullience, energy and good humour. It is entirely accessible, reliant upon ear-catching melodies, piquant harmonies, and brilliant orchestration. The influence of French music (particularly that of Milhaud, Poulenc, and Ravel) and jazz is strong, the former a matter both of natural sympathy and the stimulation of his studies with Berkeley (himself a French-trained composer), and the latter an outcome of his own skills as a jazz pianist. Wickedly witty, and beautifully crafted, it is music with a capacity to please at first hearing that conceals a depth and seriousness that may only gradually become apparent.

### **Haydn: Symphony No. 86 in D Major ( Adagio)**

The *Symphony No. 86 in D major, Hoboken I/86*, is the fifth of the six Paris Symphonies (numbers 82–87) written by Joseph Haydn.

#### **Movements**

The work is in standard four movement form and scored for flute, two oboes, two bassoons, two trumpets, two horns, timpani and strings (violin I, violin II, viola, cello, double bass). Of the six Paris symphonies, the 86th and 82nd are the only two to use percussion and trumpets.

Adagio  $\frac{3}{4}$  Allegro spiritoso,  $\frac{4}{4}$

The first movement is in sonata form and is broadly conceived. An unusual feature is that the primary theme of the exposition begins "off-tonic" and does not resolve to the D major until five bars in. Similarly the secondary theme group also delays establishment of the dominant key

### **Gershwin: An American in Paris**

is a jazz-influenced orchestral piece by the American composer George Gershwin, written in 1928. Inspired by the time Gershwin had spent in Paris, it evokes the sights and energy of the French capital in the 1920s and is one of his best-known compositions.

Gershwin composed *An American in Paris* on commission from the conductor Walter Damrosch. He scored the piece for the standard instruments of the symphony orchestra plus celesta, saxophones, and automobile horns. He brought back some Parisian taxi horns for the New York premiere of the composition, which took place on December 13, 1928, in Carnegie Hall, with Damrosch conducting the New York Philharmonic. Gershwin completed the orchestration on November 18, less than four weeks before the work's premiere.

Gershwin collaborated on the original program notes with the critic and composer Deems Taylor, noting that: "My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere." When the tone poem moves into the blues, "our American friend ... has succumbed to a spasm of homesickness." But, "nostalgia is not a fatal disease." The American visitor "once again is an alert spectator of Parisian life" and "the street noises and French atmosphere are triumphant."

Gershwin was attracted by Maurice Ravel's unusual chords. Upon Gershwin's request, Ravel accepted him as a student, and Gershwin went on his first trip to Paris in 1926 ready to study. After his initial student audition with Ravel turned into a sharing of musical theories, Ravel said he couldn't teach him but he would send a letter referring him to Nadia Boulanger. While the studies were cut short, that 1926 trip resulted in the initial version of *An American in Paris* written as a 'thank you note' to Gershwin's hosts, Robert and Mabel Shirmer. Gershwin called it "a rhapsodic ballet"; it is written freely and in a much more modern idiom than his prior works.

Gershwin strongly encouraged Ravel to come to the United States for a tour. To this end, upon his return to New York, Gershwin joined the efforts of Ravel's friend Robert Schmitz, a pianist Ravel had met during the War, to urge Ravel to tour the U.S. Schmitz was the head of Pro Musica, promoting Franco-American musical relations, and was able to offer Ravel a \$12,000 fee for the tour, an enticement Gershwin knew would be important to Ravel.

Gershwin greeted Ravel in New York in February 1928 at the start of Ravel's U.S. Tour, and joined Ravel again later in the tour in Los Angeles. After a lunch together with Chaplin in Beverly Hills, Ravel was persuaded to perform an unscheduled 'house concert' in a friend's music salon, performing among kindred spirits.

Ravel's tour reignited Gershwin's desire to return to Paris which he did in March 1928. Ravel's high praise of Gershwin in an introductory letter to Boulanger caused Gershwin to seriously consider taking much more time

to study abroad in Paris. Yet after playing for her, she told him she could not teach him. Nadia Boulanger gave Gershwin basically the same advice she gave all of her accomplished master students: "Don't copy others; be yourself." In this case, "Why try to be a second rate Ravel when you are already a first rate Gershwin?" This did not set Gershwin back, as his real intent abroad was to complete a new work based on Paris and perhaps a second rhapsody for piano and orchestra to follow his Rhapsody in Blue.

Gershwin based *An American in Paris* on a melodic fragment called "Very Parisienne", written in 1926 on his first visit to Paris. He described the piece as a "rhapsodic ballet" because it was written freely and is more modern than his previous works. Gershwin explained in *Musical America*, "My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere."

The piece is structured into five sections, which culminate in a loose ABA format. Gershwin's first A episode introduces the two main "walking" themes in the "Allegretto grazioso" and develops a third theme in the "Subito con brio". The style of this A section is written in the typical French style of composers Claude Debussy and Les Six. This A section featured duple meter, singsong rhythms, and diatonic melodies with the sounds of oboe, English horn, and taxi horns. The B section's "Andante ma con ritmo deciso" introduces the American Blues and spasms of homesickness. The "Allegro" that follows continues to express homesickness in a faster twelve-bar blues. In the B section, Gershwin uses common time, syncopated rhythms, and bluesy melodies with the sounds of trumpet, saxophone, and snare drum. "Moderato con grazia" is the last A section that returns to the themes set in A. After recapitulating the "walking" themes, Gershwin overlays the slow blues theme from section B in the final "Grandioso."

### **Lutyens: En Voyage Suite for Full Orchestra ( IV 'Paris Soir: City Lights')**

Elisabeth Lutyens was born in London in 1906. She was one of the five children of the architect Sir Edwin Lutyens and his wife Emily, who was involved in the Theosophical Movement.. At age nine she began to aspire to be a composer. In 1922, Lutyens pursued her musical education at the École Normale de Musique de Paris, before accompanying her mother to India in 1923. On her return she studied with John Foulds and subsequently continued her musical education from 1926 to 1930 at the Royal College of Music in London as a pupil of Harold Darke.

#### **Compositional style and development**

Lutyens is credited with bringing Schoenbergian serial technique (albeit her own very personal interpretation of it) to Britain. She disapproved of the 'overblown sound' of Gustav Mahler and similar composers, and instead chose to work with sparse textures and develop her own type of serialism; she first used a 12-note series in Chamber Concerto I for 9 instruments (1939), but earlier than this she had been using the techniques of inversion and retrograde fundamental to a serial idiom, and she stated she had been inspired to this by precedents she found in older British music, especially Henry Purcell.

She did not always employ or limit herself to 12-note series; some works use a self-created 14-note progression, for instance. She was very fond of the music of Claude Debussy, and she became close friends with Luigi Dallapiccola. However, her negative opinions of strict serialism caused an ideological rift between herself and her serialist colleagues.

#### **En Voyage**

*En Voyage* was composed in 1944 as an orchestral suite; however, it appeared to languish before the composer 're-discovered' it. Some years later, it metamorphosed into a *Divertissement* for double wind quintet. Meirion and Susie Harries in their *A Pilgrim Soul: the Life and Work of Elisabeth Lutyens*(1989) have suggested that 'Liz was pleased with it [*En voyage*] or at least felt that it was serviceable'.

The work was meant to be a musical picture of a journey from London to Paris via Dieppe.

There are four short movements in this suite – 'Overture: Golden Arrow', 'Channel Crossing', 'Yvette: la Dieppoise' and 'Paris Soir: City Lights'.

The last movement is the most impressive: certainly, it is the most dramatic. After a romantic opening, worthy of a contemporary film-score, the music moves up a gear to reflect the Café life of Paris. However, the mood is sometimes challenged by more profound phrases in the brass section. This is not all about 'gaîté' and 'joie de vivre'. At the mid-point of the movement, Lutyens lets down her hair. This is the Paris of Jacques Offenbach – complete with 'can-can' dancers. Even so, there is still time for the lovers to stroll down the Champs Elysées. The movement concludes with a reflective glance back across the years to less-frivolous history.

### **Mozart Symphony No.31 (Paris I. Allegro assai)**

The Paris Symphony, is one of the more famous symphonies by Wolfgang Amadeus Mozart. It may have been first of his symphonies to be published when Seiber released their edition in 1779.[1]

Composition and premiere

The work was composed in 1778 during Mozart's unsuccessful job-hunting sojourn in Paris. The composer was then 22 years old. The premiere took place on 12 June 1778 in a private performance in the home of Count Karl Heinrich Joseph von Sickingen, the ambassador of the Electorate of the Palatinate. The public premiere took place six days later in a performance at the Concert Spirituel.

The Concert Spirituel on Corpus Christi Day began with a symphony by M. Mozart. This artist, who from the earliest age made a name for himself among harpsichord players, may today be ranked among the most able composers.

The symphony is notable for having an unusually large instrumentation for its time, made possible by the large orchestra available to Mozart during his time in Paris. There are 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings. It was Mozart's first symphony to use clarinets.

### **Ibert: Suite Symphonique ( IV Restaurant au Bois de Boulogne)**

Jacques Francois Antoine Marie Ibert (15 August 1890 – 5 February 1962) was a French composer of classical music. Having studied music from an early age, he studied at the Paris Conservatoire and won its top prize, the Prix de Rome at his first attempt, despite his studies being interrupted by his service in World War I.

Ibert pursued a successful composing career, writing (sometimes in collaboration with other composers) seven operas, five ballets, incidental music for plays and films, works for piano solo, choral works, and chamber music. He is probably best remembered for his orchestral works including *Divertissement* (1930) and *Escales* (1922).

As a composer, Ibert did not attach himself to any of the prevalent genres of music of his time, and has been described as an eclectic. This is seen even in his best-known pieces: *Divertissement*, for small orchestra is lighthearted, even frivolous, and *Escales* (1922) is a ripely romantic work for large orchestra.

In tandem with his creative work, Ibert was the director of the Académie de France at the Villa Medici in Rome. During World War II he was proscribed by the pro-Nazi government in Paris, and for a time he went into exile in Switzerland. Restored to his former eminence in French musical life after the war, his final musical appointment was in charge of the Paris Opera and the Opéra-Comique.

#### **ORCHESTRATION**

flute trumpet trombone.. timpani. percussion. pants harmonium, celesta. stings

Le Metro

Faubourgs

La Mosquee de Paris

Restaurant au Bois de Boulogne

Le Paquebot "Ile-de-France"

Parade foraine

Like Gershwin, Jacques Ibert prized variety in his music and often gravitated toward the theater, His *Suite symphonique*: "Paris- (1930) provides an almost cinematic panorama of Paris in the jazz age, from its suburban parks to its urban thoroughfares. As with the *Rhapsody*, there are motoric passages—as in "The Metro" and "The Steamship !le-de-France"—that depict the machinery of modernity. Many composers of the interwar period were fascinated with planes, trains, and automobiles, and jazz seemed like it could capture their kinetic energy, albeit with a more ominous tone in Ibert's music. These two movements and "The Restaurant au Bois de Boulogne" also feature orchestral sound effects - chiming signal bells, the rumble of a train, or a car horn - that recall Gershwin. In fact, the first movement features several brief quotes from American in Paris, albeit cleverly disguised by a darker minor-mode harmony. The fourth movement - Restaurant au Bois de Boulogne, however, is Ibert's own impression of the way in which American popular song and dance music like the Charleston and foxtrot had infiltrated the cafes and cabarets of Paris and melded with the waltzes and melodies already popular there.

### **Offenbach: La vie parisienne ( Overture)**

*La vie parisienne* is an operetta, composed by Jacques Offenbach, with a libretto by Henri Meilhac and Ludovic Halévy.[1]

This work was Offenbach's first full-length piece to portray contemporary Parisian life, unlike his earlier period pieces and mythological subjects. It became one of Offenbach's most popular operettas.

**Cole Porter: I Love Paris** a popular song written by Cole Porter and published in 1953. The song was introduced by Lilo in the musical *Can-Can*. A line in the song's lyrics inspired the title of the 1964 movie "Paris When It Sizzles."