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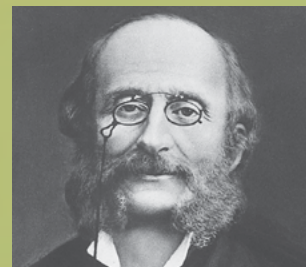
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OFFENBACH: GAÎTÉ PARISIENNE – XV. ALLEGRO – CANCAN

1 MOULIN ROUGE CABARET, 82 BOULEVARD DE CLICHY, 75018

Although nowadays associated with the all-female dance troupes of Paris's exclusive nightlife district, the cancan seems to have emerged in the early 19th century as a working-class dance for couples, inspired by the routine of a popular male entertainer. Despite bearing the title of *Infernal Gallop*, the Act Two dance from the operetta *Orpheus in the Underworld* by Jacques Offenbach (1819-1880) has become synonymous with the high-kicking style and is often mistakenly referred to as 'Offenbach's cancan.' This version opens the composer's *Parisian Gaiety* suite, which was written to accompany a ballet.



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MOULIN ROUGE

MOULIN ROUGE

SAINT-SAËNS: LE CARNAVAL DES ANIMAUX – VII. AQUARIUM

2 PARIS ZOOLOGICAL PARK, 53 AVENUE DE SAINT-MAURICE,
75012

Camille Saint-Saëns (1835-1921) was a child prodigy, making his first public concert appearance at the age of five. The 14-movement suite titled *The Carnival of the Animals* was written in later life, as an exercise in light relief following an unsuccessful concert tour of Germany. Saint-Saëns was adamant that the work should not be published or performed in public during his lifetime for fear of compromising his image as a serious composer, and it was accordingly only in 1922 that it received its open premiere in Paris.



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SATIE: GYMNOPIEDIE NO.1

3 SACRÉ-COEUR BASILICA, 35 RUE DU CHEVALIER DE LA BARRE, 75018

Born in Normandy to a French father and Scottish mother, Erik Satie (1866-1925) was brought up in Paris where he attended music college. His teachers were scathing, branding him “insignificant” and “worthless” and Satie initially resigned himself to military service. Happily, he soon re-settled in his family’s home district of Montmartre (overlooked by the iconic Basilica of the Sacred Heart) where he published what would prove to be some of his most enduring compositions, including the *Gymnopédies* and *Gnossiennes* for solo piano.



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MOZART: SYMPHONY NO.31 – III. ALLEGRO

4 PALAIS-ROYAL, 8 RUE DE MONTPENSIER, 75001

Wolfgang Amadeus Mozart (1756-1791) came to Paris in 1778 with the intention of making his mark on the city's music-loving elite but encountered resistance, even claiming that a performance of one of his pieces was sabotaged. Finally, however, he triumphed with his Symphony No.31, which pleased the audience so much at its premiere that they clapped several times during the movements. Afterwards, an elated Mozart treated himself to an ice-cream at the Palais-Royal.



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GERSHWIN: AN AMERICAN IN PARIS

5 AVENUE DES CHAMPS-ÉLYSÉES

In his programme notes for the first performance of this 'symphonic poem', George Gershwin (1898-1937) explained: "My purpose... 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." The premiere actually took place in New York's Carnegie Hall in December 1928, but Gershwin ensured a local flavour through the inclusion of some specially-imported Parisian taxi horns – eminently audible to this day on central Paris's famous thoroughfare, 'Elysian Fields Avenue'.



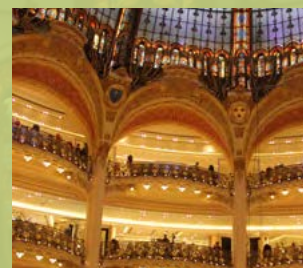
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ROSSINI-RESPIGHI: LA BOUTIQUE FANTASQUE – XIII. NOCTURNE

6 GALERIES LAFAYETTE, 40 BOULEVARD HAUSSMANN 75009

When commissioned to write music for a new ballet by the Russian-born impresario and dancer Léonide Massine, Ottorino Respighi (1879-1936) turned for inspiration to a set of piano pieces written in Paris fifty years before by Gioacchino Rossini (1792-1868). The ballet tells the magical story of two marionettes who fall in love and come to life one night to plan their escape before they are bought by different customers and separated. Thoughts of escape tend to be far from the minds of customers at Paris's own 'fantastic boutique', the 10-storey Galeries Lafayette, which opened at its present location seven years before the premiere of Respighi and Massine's story.



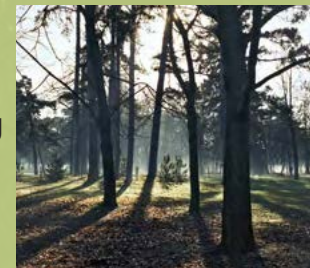
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DEBUSSY: PRÉLUDE À L'APRÈS-MIDI D'UN FAUNE

7 BOIS DE BOULOGNE, 75016

Inspired by a symbolist poem by Stéphane Mallarmé which describes the nymph-filled afternoon reveries of a pipe-playing faun, this famous orchestral work by Claude Debussy (1862-1918) received its premiere in Paris in 1894. The dreamy quality of the piece and its mysteriously sensual transitions were radical at the time and demonstrated that French music, like French painting, was entering a new world of expression. Parisians looking for peace and quiet (though not necessarily for nymphs) head to the Bois de Boulogne in western Paris, a former Royal hunting ground.



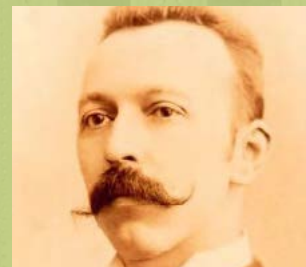
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BOËLLMANN: SUITE GOTHIQUE – III. TOCCATA

8 NOTRE-DAME DE PARIS, PLACE JEAN-PAUL II, 75004

Léon Boëllmann was a star pupil at the School of Classical and Religious Music in Paris, winning prizes in piano, organ, counterpoint, fugue, plainsong, and composition. Following graduation and still aged just 19, he was hired as organist at the Church of St Vincent de Paul. In the years before his premature death from tuberculosis, he composed more than 150 pieces of music, including works for orchestra, piano, voice, chamber ensemble and organ. Written in 1895, the *Gothic Suite* – and its spookily dramatic closing toccata in particular – has proved an enduring hit. Notre-Dame Cathedral is widely considered as the supreme example of Gothic architecture.



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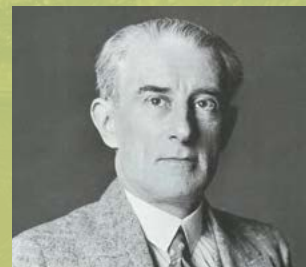
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RAVEL: BOLÉRO

9 PALAIS GARNIER, 8 RUE SCRIBE, 75009

Boléro caused a sensation at its premiere at the Palais Garnier in 1928, in which the music accompanied a danced scene set in a Spanish tavern. Maurice Ravel (1875-1937) was somewhat bemused by the success of his creation, as he himself had predicted that orchestras would refuse to play it. In fact, popular demand ensured the prompt publication of versions for solo piano and piano duet and the appearance of four gramophone recordings by the end of 1930, including one conducted by Ravel himself. British ice dancers Jayne Torvill and Christopher Dean famously skated to a specially-adapted version of the work at the 1984 Winter Olympics in Sarajevo, winning the gold medal with the only perfect score in the event's history.



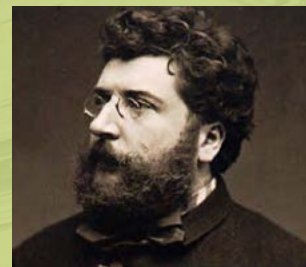
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BIZET: LES PÊCHEURS DE PERLES – 'AU FOND DU TEMPLE SAINT'

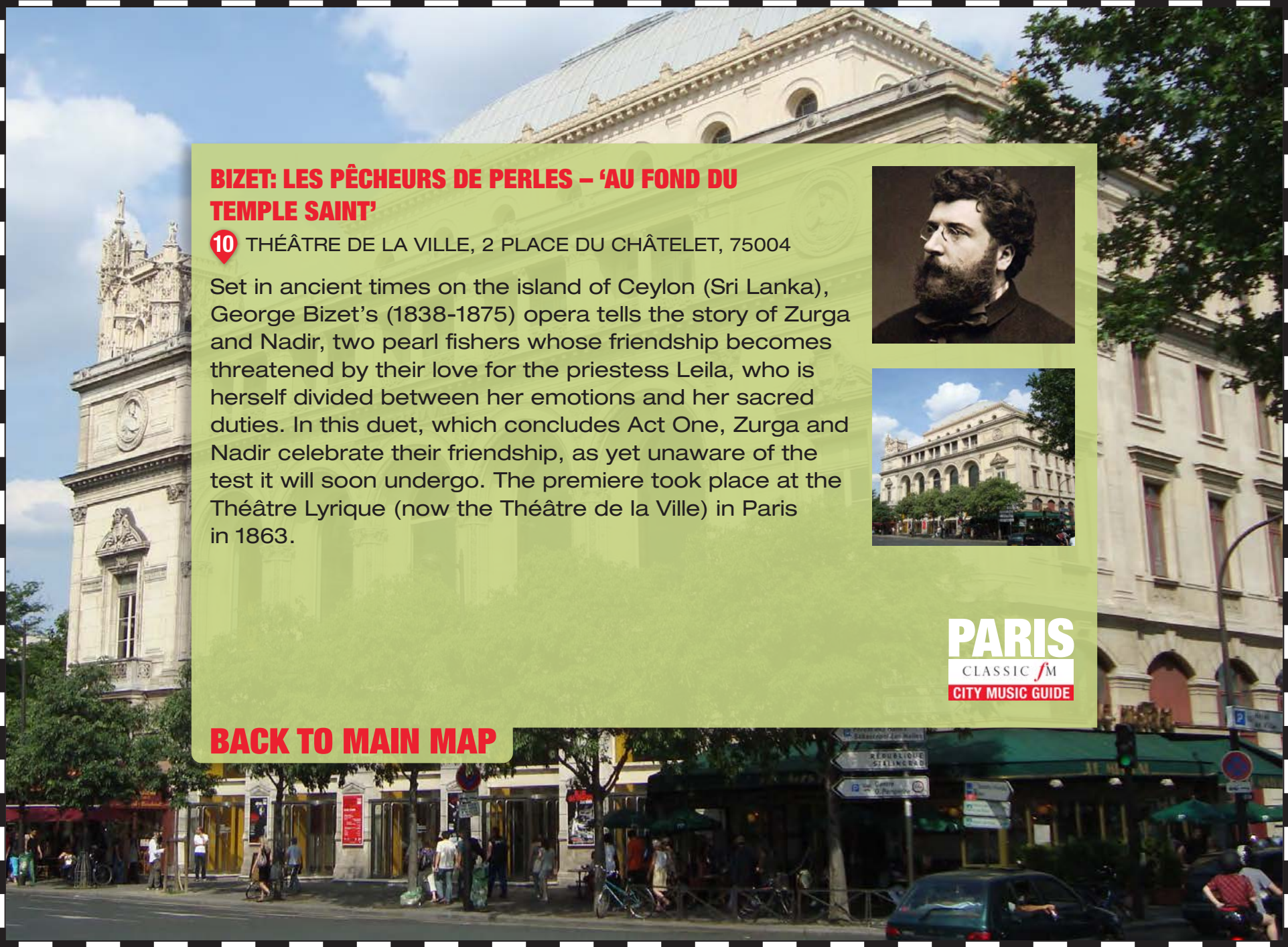
10 THÉÂTRE DE LA VILLE, 2 PLACE DU CHÂTELET, 75004

Set in ancient times on the island of Ceylon (Sri Lanka), George Bizet's (1838-1875) opera tells the story of Zurga and Nadir, two pearl fishers whose friendship becomes threatened by their love for the priestess Leila, who is herself divided between her emotions and her sacred duties. In this duet, which concludes Act One, Zurga and Nadir celebrate their friendship, as yet unaware of the test it will soon undergo. The premiere took place at the Théâtre Lyrique (now the Théâtre de la Ville) in Paris in 1863.



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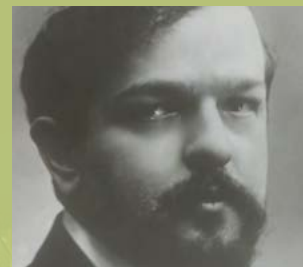
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DEBUSSY: SUITE BERGAMASQUE – III. CLAIR DE LUNE

11 RIVER SEINE

Moonlight is the third and most famous movement from the *Suite Bergamasque* by Claude Debussy (1862-1918) and takes its inspiration from a poem of the same name by Paul Verlaine. The music instantly conjures up visions of nocturnal peace and contemplation ideal for an evening on one of Paris's many bridges overlooking the Seine. It is a favourite of Hollywood directors and has featured in films as apparently unlikely as *Rise of the Planet of the Apes* (2011), *Ocean's Eleven* (2007) and *Casino Royale* (1967) as well as an episode of *The Simpsons* – and has even been included in a video game soundtrack (*Gran Turismo 4*).



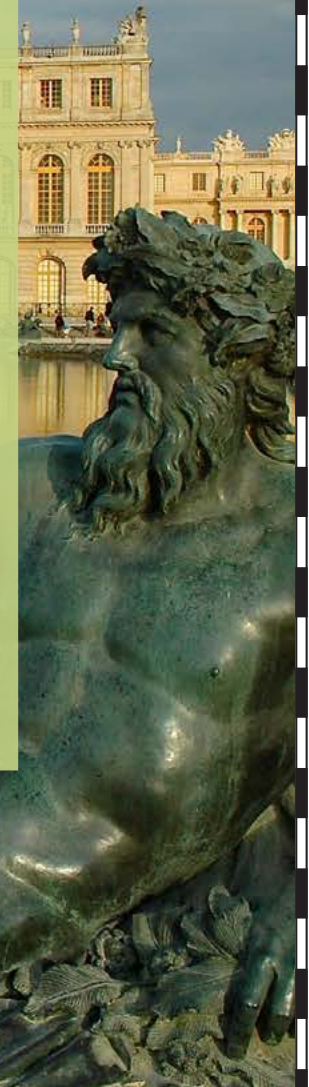
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LULLY: LA NUIT (BALLET)

12 VERSAILLES PALACE, PLACE D'ARMES, 78000 VERSAILLES

As court composer to Louis XIV, Jean-Baptiste Lully (1632-1687) was required to provide musical entertainment on a luxurious scale. In 1652, before his official appointment, he was part of the creative team involved in a spectacular celebration of the King's entry into Paris. Lasting 12 hours in total, from six in the evening until six the following morning, *The Ballet of the Night* featured an epic sequence of dances, recitations and special effects. Even now, the sound of this majestic and elegant music brings the grandeur of the court of the 'Sun King' at Versailles instantly to life.



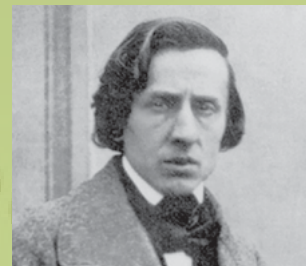
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CHOPIN: NOCTURNE IN E-FLAT MAJOR

13 PLACE VENDÔME

Born in Poland, Frédéric Chopin (1810-1849) settled in Paris at the age of 21 and obtained French citizenship in 1835. Despite being one of the most famous musicians of his day, he performed rarely in public, preferring the intimacy of private salons. Among his achievements was the popularisation of the 'Nocturne', a piece for piano inspired by or evocative of the night-time. Chopin composed 21 of these single-movement works in total, which were admired by composers including Felix Mendelssohn (1809-1847), Robert Schumann (1810-1856) and Franz Liszt (1811-1886). Chopin lived at a number of addresses in Paris, the last being on the Place Vendôme.



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BERLIOZ: SYMPHONIE FANTASTIQUE – II. UN BAL

14

CONSERVATOIRE NATIONAL SUPÉRIEUR D'ART
DRAMATIQUE, 2 BIS RUE DU CONSERVATOIRE, 75009

At the time of its Paris premiere in December 1830, this symphony by Hector Berlioz (1803-1869) was the biggest ever written, calling for more than 90 performers. As explained by the composer in his original programme notes, the symphony's five movements tell the story of an artist who is perpetually haunted by the idea of a beautiful woman who is represented by a recurrent musical motif. In this movement, the artist finds himself at a ball; his subsequent adventures take in a scene in the country, a march to the scaffold and a witches' Sabbath. The premiere took place at the Paris Conservatoire, where Berlioz would accept a job as librarian 20 years later.



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MILHAUD: LE BOEUF SUR LE TOIT

15 LE BOEUF SUR LE TOIT, 34 RUE DU COLISÉE, 75008

Bursting with Brazilian influences acquired during the composer's time in that country, *The Ox on the Roof* by Darius Milhaud (1892-1974) was conceived as the soundtrack to a Charlie Chaplin film. In the end, it was presented as the accompaniment to a surrealist choreography danced by clowns who, despite the work's frenetic energy, performed at a deliberate slow pace. The work was premiered at the Théâtre des Champs-Élysées in Paris in 1920 and gave its name the following year to the now-celebrated cabaret bar on the Rue du Colisée.



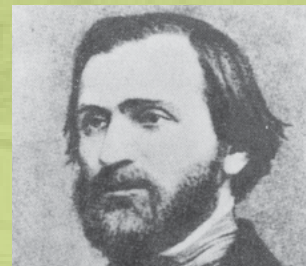
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VERDI: LA TRAVIATA – 'LIBIAMO NE' LIETI CALICI'

16 SALLE VENTADOUR (NOW CONVERTED), RUE MÉHUL, 75002

Giuseppe Verdi's (1813-1901) great opera tells the tale of the doomed lovers Violetta and Alfredo, but it is also a story about the attractions and dangers of 19th century Paris, where most of the action is set. *Libiamo* is the famous Act One drinking song sung during a party held at Violetta's salon in celebration of her recovery from illness. According to statistics, *La traviata* is the most popular opera of modern times with 553 performances worldwide in the five seasons 2008/9 to 2012/13, comfortably beating Bizet's *Carmen* (477 performances) and Puccini's *La bohème* (471). The French premiere took place in Paris at the Salle Ventadour, which was converted into offices in 1878.



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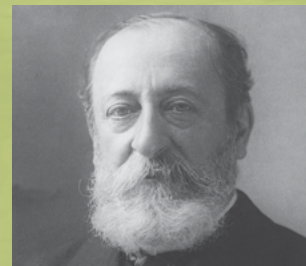
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SAINT-SAËNS: DANSE MACABRE

17 PARIS CATACOMBS, 1 AVENUE DU COLONEL HENRI ROL-TANGUY, 75014

According to folk legend, Death appears at midnight on Halloween and, with his violin, summons the dead from their graves to join him in a ritual dance which lasts until cock-crow. Camille Saint-Saëns' brilliant composition makes distinctive use of the harp (the twelve strikes of midnight), xylophone (rattling bones), solo oboe (the cockerel) and of course solo violin to represent the scene. The piece was subsequently arranged for solo piano by Franz Liszt (1811-1886) and adopted as a dance routine by the great Russian prima ballerina Anna Pavlova. Latterly, it has found a new audience as the theme tune to the BBC's popular mystery series *Jonathan Creek*.



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ROSSINI: HYMNE À NAPOLEON III

18 CHAMP DE MARS, 2 ALLÉE ADRIENNE LECOUVREUR, 75007

Following his retirement to Paris in 1855, Gioachino Rossini (1792-1868) largely neglected composition in favour of his other great passion, cookery. But he was still called on to supply music for various occasions and perhaps never wrote anything as outrageous as this piece, premiered at the 1867 International Exposition on the Champ de Mars in Paris. As listed by the composer on the dedication page, the *Hymn to Napoleon III and his Valiant People* is scored for full orchestra, military band, baritone solo (representing the Pope), choruses of priests, camp followers (!), soldiers and common people, dancers, bells, snare drums and cannons. The audience was supposed to join in at the conclusion with cries of "Long live the Emperor", though whether anything would have been audible above the cannon is open to debate.



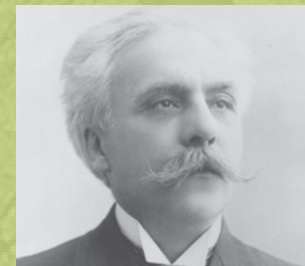
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FAURÉ: REQUIEM – VII. IN PARADISUM

19 PÈRE LACHAISE CEMETERY, 16 RUE DU REPOS, 75020

Gabriel Fauré (1845-1924) started work on his Requiem Mass setting in the late 1880s and finally completed it in 1900. The earliest version received its premiere in 1888 at the Madeleine Church in Paris. The beautiful final movement, *In Paradisum*, is frequently played at funerals and cremations to this day – and provides a fitting soundtrack to a tour of the great Père Lachaise cemetery. Located in the eastern quarter, this 100-acre site contains the graves of many famous musicians, including classical composers Frédéric Chopin (1810-1849) and Georges Bizet (1838-1875).



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