



Orchestre Eugénie



SALON ORCHESTRA
PARISIAN TRADITION

FRENCH ROMANTIC MUSIC

WHO ARE WE?

The Orchestre Eugénie is a unique ensemble in France that varies from 2 to 8 musicians as required and depending on the venue. It falls within the tradition of salon orchestras intended to accompany the lives of Parisians under the Second French Empire and during the Belle Époque, in their salons and for official or private celebrations. It brings together professional musicians who are passionate about the French romantic music that was popular at the time (1850-1915).

The Orchestre Eugénie is specialised in finding and interpreting French music from the romantic period, namely :

Romantic dances, composed for occasions such as balls (waltzes, polkas, gallops, quadrilles), private music events or receptions; ;

Works of the Great Repertoire, orchestrated for salon formations to be interpreted at more intimate events, such as “at home” (chamber operas, mélodies, compositions of successful symphonic and operatic works for smaller groups).

Conservation and analysis of a unique repertoire that made Paris “capital of the arts in the 19th century”

Our ensemble focuses above all on reliving this repertoire of works by French composers. The Second Empire, followed by the Belle Époque in France knew many renowned composers that are hardly ever produced nowadays, despite their great popularity and international reputation at the time. Through research and conservation efforts, the Orchestre Eugénie has found this sheet music, and with historical and musical analysis, has been able to restore in a traditional French style.

A unique orchestral sound that is typical of the Belle Époque

The Parisian salon orchestra was the most common ensemble of musicians in Parisian salons in the mid-nineteenth century.

Its typically Parisian instrumental composition (piano-conducteur, violin(s), cornet, double bass, oboe, cello, percussion) gives the impression of a symphonic orchestra in smaller, in more intimate places rather than large concert halls.

The economic boom led to more and more receptions, parties and balls being organised in France, where such orchestras were called upon to provide a quality musical performance in a festive ambiance.

Hence, the Orchestre Eugénie offers a sound profile that was typical of Parisian salons between 1850 and 1914.

MUSICIANS

Traditional Parisian salon orchestras are composed of a basic set of instruments to which more can be added ad libitum.

Members of the Orchestre Eugénie :

Piano conducteur (Musical director)

Marc-Antoine Pingeon

Violins

Alexis Rousseau, Michaela Arlicot-Santroch

Cello

Anaïs Reznicek

Cornet - Couesnon gold medal, Universal Exhibition of 1889

Nicolas Cambon

Oboe

Raphaël Cohen

Double bass

Yann Delmas, Teddy Pentsch

Percussion

Cédric Kleinklaus

A French linguistic heritage adopted by the British

Nowadays, English speakers use a terminology of French origin in their musical vocabulary. These terms descended from Parisian “salon” orchestras. For example:

The conductor

The English use the term “conductor” to designate the leader of the orchestra, in reference to the *conducteur* or the *piano conducteur* in salon orchestras.



The baton

The baton, used by the conductor, refers to the *bâton* used until the mid-twentieth century.



OUR CONCERT ACTIVITIES

The diversity of the repertoire and the flexibility of traditional Parisian salon orchestras enable programming that is adapted to various circumstances.

For example, among others:

- Recitals of French *mélodies*
- Receptions and dances
- Balls
- Religious music, Advent Vigils, Mass
- Ceremonies

Since 2006, the Orchestre Eugénie has brought typical concerts of this era up to date:

New Year's promenade concerts

Following the example of traditional international concerts, the promenade concert, or Belle Époque concert, takes on a different theme and a new dynamic every year. It consists of a skilful blend of works from the romantic repertoire and so-called light pieces by mostly French composers.

Themes of New Year's promenade concerts – Cortot Hall, Paris:

- Spain in Paris (2007)
- Promenade concert from the Tuileries to the Élysée (2008)
- Remembering Paris Opera balls (2009)

- The world in Paris: recalling Universal Exhibitions in Paris (2010)
- Italy in Paris (2011)
- From Deauville to Biarritz (2012)
- Entente Cordiale (2013)
- Provinces of France (2014)

The masquerade/carnival concerts

The Paris carnival has never been limited to a simple cavalcade. It was a wide variety of masked and costumed events, including processions (the *Boeuf Gras*, to name but the most famous), masked balls and dinner-concerts in large restaurants. By respecting this tradition, and with help from the musical repertoire of 19th century Parisian grand balls, the Orchestre Eugénie proposes to revive the famous masquerades. A masked audience (of all ages) is most welcome!

Free admission for children under 12 years enables parents and grandparents to educate children about approachable and catchy classical music in a casual atmosphere, surrounded by colourful and varied period costumes worn by part of the audience.

REPERTOIRE

A few examples of the Orchestre Eugénie's repertoire:

French *mélodies*

- Nuit d'étoile – Claude Debussy
- Clair de Lune – Claude Debussy
- La mort d'Ophélie – Hector Berlioz
- Amour et printemps – Emile Waldteufel
- Havanaise – Pauline Viardot
- Un bal d'oiseaux – Paul Lacome d'Estalénx
- La Paloma – Sebastián Iradier
- El Arreglito - Sebastián Iradier

Repertoire pieces

- Bataille de Vitoria (Battle of Vitoria) – Ludwig van Beethoven
- Extracts from *Così fan Tutte* – W.A. Mozart
- German dances – W.A. Mozart

Myrtille, comic opera – Paul Lacome d’Estalénx
Echos d’Espagne – Paul Lacome d’Estalénx
Bacchanal (extract from Samson and Delilah –
Camille Saint-Saëns
Carmen Suites – Georges Bizet
San Sebastian – Paul Lacome d’Estalénx
La mascotte – Edmond Audran
Farandole, extract from Mireille –
Charles Gounod
Mosaïque – Camille Schubert (fantasy based on
Norma by V. Bellini)

Ceremonial music

Le régiment de Sambre et Meuse –
Robert Planquette
Marche Lorraine – Louis Ganne
Marche Russe – Louis Ganne
Partant pour la Syrie – Hortense de Beauharnais
Vive l’Empereur – Charles Gounod
Chant de guerre pour l’armée du Rhin –
Claude Rouget de Lisle

Waltzes, polkas, mazurkas, quadrilles, marches

L’univers à Paris – Isaac Strauss
Toujours ou Jamais – Emile Waldteufel
Brillantes Valises Gutenberg – Louis Waldteufel
L’Auvergnate – Louis Ganne
Waltz of the blonds – Louis Ganne
Waltz of the brunettes – Louis Ganne
La Robertsau – Adolph Sellenick
Les Volontaires – Olivier Métra
L’Italie – Olivier Métra
Polka Promenade – Olivier Métra
Frou Frou – Henri Chatau
Estudiantina – Emile Waldteufel
Quadrille “La vie parisienne” – Isaac Strauss
Faust Quadrille – Henri Marx
Waltze Le Trouvère – Isaac Strauss

Religious music

Brief Mass – Charles Gounod
Brief Mass – Léo Delibes
Noël – Paul Lacome
Minuit Chrétien – Adolphe Adam

CONTACT

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www.facebook.com/pages/Orchestre-Eugénie/

You Tube videos:

<https://www.youtube.com/user/cedkle/videos>

PARTNERS

As part of its research activities, the Orchestre Eugénie is a partner of the Société Historique de Musique Balnéaire (Historic Seaside Music Society) based in Granville, and of the Institut de Recherche et de Conservation de la Musique Française de Salon (Institute of French Salon Music Research and Conservation).

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