



BECOMING AMERICAN
The Musical Journey



A concert presented by

The Historic New Orleans Collection & Louisiana Philharmonic Orchestra

"Becoming American: The Musical Journey" is the sixth installment of Musical Louisiana: America's Cultural Heritage, an annual series presented by The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. Dedicated to the study of Louisiana's contributions to the world of classical music, the award-winning program also provides educational materials to more than two thousand fourth- and eighth-grade teachers in Louisiana's public and private schools.

Since the program's inception, Musical Louisiana has garnered both local and national recognition. The 2008 presentation, "Music of the Mississippi," won the Big Easy Award for Arts Education; "Made in Louisiana" (2009) received an Access to Artistic Excellence grant from the National Endowment for the Arts; and "Identity, History, Legacy: La Société Philharmonique" (2011) received an American Masterpieces: Three Centuries of Artistic Genius grant from the National Endowment for the Arts.

"Becoming American: The Musical Journey" celebrates the bicentennial of Louisiana's statehood and complements the exhibition *The 18th Star: Treasures from 200 Years of Louisiana Statehood*, on view through January 29, 2012, at The Historic New Orleans Collection, 533 Royal Street. The Collection further observes the bicentennial with the seventeenth annual Williams Research Center Symposium, *Louisiana at 200: In the National Eye*, taking place Saturday, January 28, 2012. More information about these events is available at www.hnoc.org or by calling (504) 523-4662.



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The Historic New Orleans Collection



Louisiana Philharmonic Orchestra

Carlos Miguel Prieto

Adelaide Wisdom Benjamin Music Director and Principal Conductor

PRESENT

BECOMING AMERICAN

The Musical Journey

Carlos Miguel Prieto, conductor

Peter Collins, piano

James Dapogny, piano

Angela Hill, speaker

Thomas Ospital, organ

Alissa Rowe, soprano

WEDNESDAY, JANUARY 25, 2012

Cathedral-Basilica of St. Louis, King of France

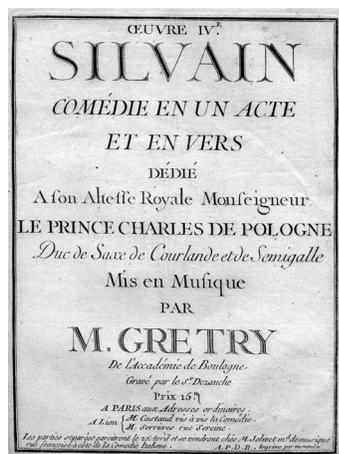
New Orleans, Louisiana

The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra gratefully acknowledge Rev. Msgr. Crosby W. Kern and the staff of the St. Louis Cathedral for their generous support and assistance.

INTRODUCTION

BECOMING AMERICAN: THE MUSICAL JOURNEY

Accounts of eighteenth- and early nineteenth-century Louisiana inevitably foreground the region's French character. Yet despite a strong French presence, Louisiana was notable for remarkable diversity—not only of its population but also of its musical tastes. Residents of New Orleans, the region's cultural capital, were exposed to an international roster of composers: names such as Bomtempo, Cimarosa, Dussek, Farinelli, Jarnowic, Kalkbrenner, Paisello, Steibelt, and Wranitsky appear in newspaper accounts alongside Dalayrac, Gaveaux, Isouard, Monsigny, and Pleyel. In time, this panoply of continental influences, along with African and Caribbean music traditions, evolved into that most American form of all: jazz.



Opera arrived in Louisiana in the waning years of Spanish colonial rule, with a 1796 performance of French composer André Ernest Modeste Grétry's *Sylvain* at the Théâtre St. Pierre. The earliest-known Louisiana-born composer in this genre, Philippe Laroque, wrote three operas prior to 1810: *La jeune mère*, *Nicodeme dans la Lune*, and *Pauvre Jacque*, all of which were performed in New Orleans. Laroque also composed the dramatic piano solo *The Hero of New Orleans / Battle of the Memorable 8th of January 1815*, celebrating Andrew Jackson's victory in the Battle of New Orleans. From this fertile ground, a vibrant musical community would develop, enriched by successive waves of immigrants and touring performers.

An influx of refugees from St. Domingue brought considerable talent to New Orleans in the early nineteenth century. One such émigré, John Davis, bolstered the existing talent by recruiting new personnel directly from France. In addition to managing the Théâtre d'Orléans, notable for its French repertoire, Davis was soon touring the East Coast with his opera troupe.

By 1833 Davis's company had presented some 62 operas by 24 composers for a total of 251 performances in Baltimore, Boston, Philadelphia, and New York. Davis's rival, James Caldwell, was head of the St. Charles Theater, located Uptown from the Théâtre d'Orléans in the American sector. There Davis began showcasing Italian opera companies from Havana, Cuba, in the 1830s. Among the most notable of these was G. B. Montresor's troupe, which established itself in the city in 1836. As Louisiana's reputation for nurturing musical talent expanded, native sons such as Ernest Guiraud and Louis Moreau Gottschalk found opportunities to perform on the international stage. The city's musical environment was further enriched in the 1840s by German immigrants, whose love of music soon prompted the establishment of numerous singing societies.

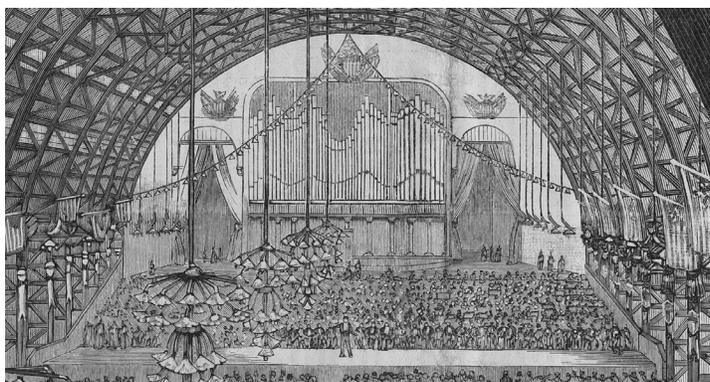
The musical landscape of the mid-nineteenth century boasted not only ethnic but also racial diversity. Musicians of color faced obstacles across antebellum America, making it all the more remarkable that a cohort of free men of color founded an orchestral group in Louisiana as early as the 1840s. The Société Philharmonique nourished a number of distinguished composers, including Edmond Dédé, who eventually pursued a career in



Europe, and Samuel Snaër, who remained in New Orleans. The Civil War may have closed the port of New Orleans, but the city emerged from the occupation with musical tastes and traditions intact. To be sure, New Orleans no longer enjoyed the stature of earlier decades—but it retained its reputation as a cosmopolitan center, regularly hosting the domestic premieres of major European operatic and orchestral works.

The 1884 World's Industrial and Cotton Centennial Exposition, a showcase for the city's postwar recovery, featured displays from Mexico, Central America, South America, thirteen European nations, and such "exotic" locales as Japan, China, Siam (now Thailand), and Turkey. Music played an important role in the exposition: bands traveled to Louisiana from across the United States and as far away as Guatemala and Germany to perform. Concert programs varied, but many of the visiting bands gave a nod to such American composers as Gottschalk, John Knowles Paine, and Dudley Buck; the latter's variations on "The Star Spangled Banner" were a particular hit with audiences. Also popular were arrangements of "My Country 'Tis of Thee" and "O God Preserve the Union: The New National Anthem." The ensemble known as the United Singers sang "The Star Spangled Banner" as part of the festivities on "German Day," held March 15, 1885, and the Mexican Eighth Cavalry Band included "Hail Columbia" in its repertoire.

Visitors flocked to see—and hear—the large organ installed in the main building of the exposition. The craze for pipe organs was hardly a local phenomenon: the second half of the nineteenth century saw cities from Worcester, Massachusetts, to Menomonie, Wisconsin, investing in mammoth Municipal Pipe Organs (also known as Centennial Organs). Many Americans were introduced to classical music via these magnificent instruments, which were designed to play operatic and symphonic works, and pipe organs would be fixtures at subsequent world's fairs, such as the 1893 World's Columbian Exposition in Chicago and the 1904 Louisiana Purchase Exposition in St. Louis.



A popular success—if a financial fiasco—the Cotton Centennial Exposition closed in June 1885. Just five years later, New Orleans would host another event of international significance: the Nord-Amerikanischer Sängerbund (North American Singers Association) Festival. First held in Cincinnati in 1849, this major gathering of German choirs from throughout the United States is still held today to promote German music. For the 1890 New Orleans festival, a five-

thousand-seat theater was specially constructed at Lee Circle. Sixty-four choirs with seventeen hundred singers graced the mammoth stage. The festival introduced a wide variety of German orchestral and choral music to New Orleans.

UPPER LEFT: *Edmond Dédé*; ca. 1839–1841; Courtesy of Amistad Research Center

UPPER RIGHT: *L. M. Gottschalk*; ca. 1848; THNOC (1979.144.6)

LOWER LEFT: *Louisiana—Formal Opening Of The World's Industrial And Cotton Centennial Exposition At New Orleans, December 16th* [detail]; Charles Upham, engraver; December 27, 1884; THNOC (1982.105i, ii)

However compelling, tales of musical life in New Orleans ought not obscure the history of the classical musical tradition elsewhere in Louisiana. Performing venues were scarce in colonial and territorial Louisiana, but the desire for music remained strong. In 1785 Governor Esteban Miró sent letters inquiring after a violinist and keyboard player named Préjean reportedly residing near Baton Rouge. With the arrival of the steamboat, rivers carried some of the world's most famous musicians throughout the area. And, by the mid-nineteenth century, growing metropolises across the region were drawing world-class entertainers. Ole Bornemann Bull, a Norwegian violinist and composer; Maurice Stakosch, a Bohemian pianist and composer; and Adelina Patti, one of the world's most popular sopranos, all performed in Baton Rouge in 1854. Henri Joubert (violin), Gustave D'Aquin (flute), and their musical companions delighted audiences across the state during an 1884 tour. Jean Schweitzer of Donaldsonville published opera libretti in the late 1850s and early 1860s. Emmanuel Chol, a native of Angers, France, educated at the *Maîtrise Notre Dame de Paris*, moved to Louisiana in 1854 and taught music at a girls' school in Thibodaux. He stayed in Louisiana until his death in 1916, profoundly influencing classical music traditions in the Bayou Lafourche area during the second half of the nineteenth century. Tonight's performance is only the beginning of this story, as a vast treasure trove of the state's musical heritage awaits researchers not only in libraries and archives across Louisiana, but throughout the United States and Europe.



Uniquely positioned to absorb the European classical tradition—and to blend that musical vocabulary with vital African, Caribbean, and vernacular forms—Louisiana would give birth to a singularly American musical language made manifest in the achievement of jazz pioneer Ferdinand “Jelly Roll” Morton. Indeed, jazz may have been born in the twentieth century, but it was conceived in the eighteenth and nineteenth centuries as a result of Louisiana’s exposure to international musical currents.

Dr. Alfred E. Lemmon
Director, Williams Research Center
 The Historic New Orleans Collection

UPPER RIGHT: *Saengerfest Waltz*; The Louis Grunewald Co., publisher; 1890; THNOC (74-94-L)

LOWER LEFT: “*Jelly Roll*” Morton; 1926; *Jelly Roll Morton Book Photographic Collection* at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund (92-48-L.66)

PROGRAM

VICENTE MARTÍN Y SOLER

Overture to *Una Cosa Rara*

ANDRÉ ERNEST MODESTE GRÉTRY

“Je romps la chaîne qui m’engage” from *L’amant jaloux*

Alissa Rowe, *soprano*

LUDWIG VAN BEETHOVEN

Allegro con brio from Concerto no. 1 in C major for Piano and Orchestra

Peter Collins, *piano*

JUVENTINO ROSAS

Sobre las olas

LUDWIG VAN BEETHOVEN

Overture to *Egmont*

VINCENZO BELLINI

“Casta diva, che in argenti” from *Norma*

Alissa Rowe, *soprano*

DUDLEY BUCK

Concert Variations on “The Star Spangled Banner”

Thomas Ospital, *organ*

“JELLY ROLL” MORTON

GanJam

James Dapogny, *piano*

FRANZ VON SUPPÉ

Overture to *Die leichte Kavallerie*

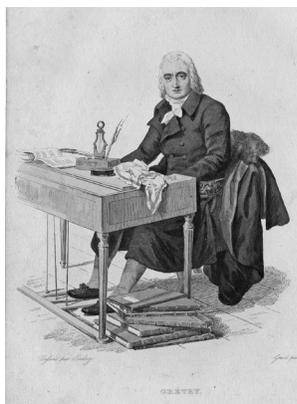
PROGRAM NOTES

VICENTE MARTÍN Y SOLER (1754–1806)

Overture to *Una Cosa Rara*

The rich musical repertoire of the first quarter of the nineteenth century included works by several Iberian composers. One such artist, the Portuguese João Domingos Bomtempo (1775–1842), was highly regarded both as a pianist and a composer. He is appropriately represented in the New Orleans repertoire of the period by a piano sonata and a concerto. Another prominent Iberian, Vicente Martín y Soler, would have been known to New Orleans audiences for the overture to his opera *Una Cosa Rara ossia Bellezza ed onestà (A Rare Thing, or Beauty and Honesty)*. A native of Valencia and one of Spain's most important eighteenth-century composers, he was famed across Europe for his opera scores. Following long periods of residence in Italy and Austria, he was summoned in 1788 to Russia for the twenty-fifth anniversary of Catherine the Great's coronation. He later settled there permanently in 1790.

The librettist for *Una Cosa Rara*, Lorenzo da Ponte (1749–1838), is best remembered today for his collaborations with Mozart. While preparing the libretto for *The Marriage of Figaro*, da Ponte was also working on *Una Cosa Rara*, which premiered at Vienna's Burgtheater in 1786. Set in fifteenth-century Spain, the story revolves around a relatively simple case of mistaken identities. The Spanish prince Don Giovanni falls in love with a shepherdess, Lilla, and attempts to lure her away from her fiancé, Lubino. However, Queen Isabella learns of the scheme and quickly squelches it, and Lilla happily marries Lubino. Contemporary cross-references provide one measure of the work's enormous popularity: toward the end of Mozart's *Don Giovanni* (1787), Leporello sings "Bravo Cosa Rara" as the band strikes up an arrangement of "O quanto in di bel gubelo" from *Una Cosa Rara*.



ANDRÉ ERNEST MODESTE GRÉTRY (1741–1813)

"Je romps la chaîne qui m'engage" from *L'amant jaloux*

The son of a violinist, André Ernest Modeste Grétry was born in Liège, Belgium, in 1741 and moved to Paris in 1767. He soon became the harpsichord teacher of Marie Antoinette and, along with Christoph Gluck (1714–1787), one of her two favorite composers. While Gluck was known for tragic opera, Grétry became a master of the comic mode, finding early success with *Le Huron* (1768), based on a text by Voltaire. A later Grétry composition, *Sylvain*, premiered in New Orleans on May 22, 1796, the first opera performed in the city. Grétry's style influenced such contemporaries as Luigi Cherubini (1760–1842) and Etienne Nicolas Méhul (1763–1817), and scholars have observed parallels between his *L'amant jaloux* and Mozart's *The Marriage of Figaro*.

Sixteen of Grétry's works were produced in New Orleans between 1796 and 1840. *L'amant jaloux* (*The Jealous Lover*) appears to have been a favorite with local audiences in the 1820s. With a libretto by Irishman Thomas Hales (known as Thomas d'Hèle in France), the work is set in Cadiz, Spain, and revolves around two pairs of young lovers caught in a web of mistaken identities. "Je romps la chaîne qui m'engage," written as a tour-de-force for Grétry's favorite soprano, Marie-Jeanne Trial, is sung by the young, recently widowed Lenore, who has decided to remarry in spite of her father's protests.

LUDWIG VAN BEETHOVEN (1770–1827)

Allegro con brio from Concerto no. 1 in C major for Piano and Orchestra



Standard music histories have identified the earliest US performances of Beethoven's piano concerti with a variety of cities (Boston, Brooklyn, Cincinnati) and a range of dates (from 1842 to 1865). In reality, a young Polish émigré living in New Orleans, Paul Emile Johns, performed a Beethoven piano concerto in the Crescent City on February 10, 1819. Contemporary accounts do not specify which concerto Johns performed; since Beethoven's concerti were all composed before 1810, it could have been any one of them. The piece on tonight's program, the C major piano concerto, was written around 1797 and reveals Beethoven's own emerging harmonic vocabulary while also demonstrating the influence of Haydn and Mozart.

City directories from the early 1820s list Emile Johns as a "piano teacher" and a "pianist," but his role in the development of Louisiana's classical music tradition extends beyond these brief occupational listings. Upon his death in 1860 he was remembered as a composer, music store owner, organist, pianist, and printer. As a composer, Johns is chiefly known for his *Album Louisianaise*, a collection of songs dedicated to various young ladies of New Orleans and pieces for solo piano. Published by Ignaz Joseph Pleyel of Paris and Emile Johns, the *Album* is generally considered the earliest New Orleans music imprint. Johns wrote several other compositions for piano as well as at least two large-scale works—*A Warlike Symphony* and the comic opera *The Military Stay*—that, while documented, have not been located. It is possible that these pieces were destroyed in one of two fires (March 21, 1837, and August 11, 1842) that devastated his store. His succession makes reference to a music cabinet but fails to inventory its contents. Although Johns achieved wealth as a businessman, he also remained active as a musician, serving as organist for the St. Louis Cathedral from 1843 to 1844.

JUVENTINO ROSAS (1868–1894)

Sobre las olas

Born into a musical family, Juventino Rosas received his initial training from family members before entering the Conservatorio Nacional de Música in Mexico City in 1885. He became well known for his ability to create wonderful melodies for relatively short musical compositions, such as waltzes and polkas. On February 7, 1888, he sold *Sobre las olas* (*Over the Waves*) and *Lazos de amor* (*Bonds of Love*) to the Mexican music publisher Wagner y Levien, known for its piano arrangements of short orchestral works. In 1890 Rosas joined a military band as a trombonist; after being transferred to another military band, he soon switched to playing third violin in an orchestra bound for the 1893 World's Columbian Exposition in Chicago. Following the fair he joined a Cuban-Italian orchestra in New York, traveling with the group to Cuba, where he died in 1894. His musical output was

rather small, numbering only about thirty published compositions. These works were well received, however, and published in Mexico, Chicago, New Orleans, and Germany.

Sobre las olas was enormously popular in New Orleans, where it became a staple in the jazz repertoire. Yet the exact date of its premiere in the Crescent City remains a mystery. The decades bracketing the turn of the twentieth century saw New Orleans play host to a wide variety of bands, ensembles, and musicians from Mexico. In addition to visits from the Mexican Typical Orchestra, the Eighth Cavalry Mexican Band, the pianist Ricardo Castro, and even Mayan Indian dancers (who performed at the French Opera House on April 16, 1885), New Orleans was also captivated by bullfights (albeit bloodless) and the “celebrated Mexican Charros,” Mexican horsemen known for their bravery. The Mexican musicians left their imprint on New Orleans. Both the Werlein and Grunewald firms published piano versions of the Eighth Cavalry Mexican Band's featured compositions, and Junius Hart published more than seventy of the group's piano arrangements.



LUDWIG VAN BEETHOVEN

Overture to *Egmont*

Despite exposure to other traditions—an 1806 performance of the overture to Mozart's *The Magic Flute*, the aforementioned performance of a Beethoven piano concerto in 1819—New Orleans audiences of the early nineteenth century remained partial to French and Italian works. In the decades after the Civil War, however, the increasingly large German community with its active musical societies began to expand the city's musical tastes. Concerts presented as part of the World's Industrial and Cotton Centennial Exposition featured German composers as well as French and Italian favorites. Among these performances were a January 3, 1885, concert by Currier's Military Band of Beethoven's *Egmont* Overture alongside works by Verdi and Rossini; William Pilcher's all-Beethoven concert on March 18, 1885; and an all-Mendelssohn concert on March 20, 1885. It should not come as a surprise that many New Orleanians received their first exposure to the great German classical and romantic-era composers at popular venues such as the exposition. Symphonic works were commonly arranged

ABOVE: *Some Members of the Mexican Band*; Edward Windsor Kemble, engraver; May 1885; THNOC (1974.25.2.98ii)

for bands and organs—and many Americans, lacking access to a symphony orchestra, were introduced to the symphonic canon via such arrangements. During the twenty-sixth Sangerfest, hosted by the North American Sangerbund in New Orleans in February 1890, an enormous sampling of the German symphonic literature was presented by the festival orchestra and a cavalcade of international soloists.

Beethoven was commissioned to write the overture and incidental music for the 1809 revival, at Vienna’s Hofburgtheater, of Johann Wolfgang von Goethe’s play *Egmont*. Originally written in 1788, Goethe’s *Egmont* is an account of a Flemish nobleman, Egmont, and his efforts to oppose King Philip II of Spain’s control of the Netherlands.

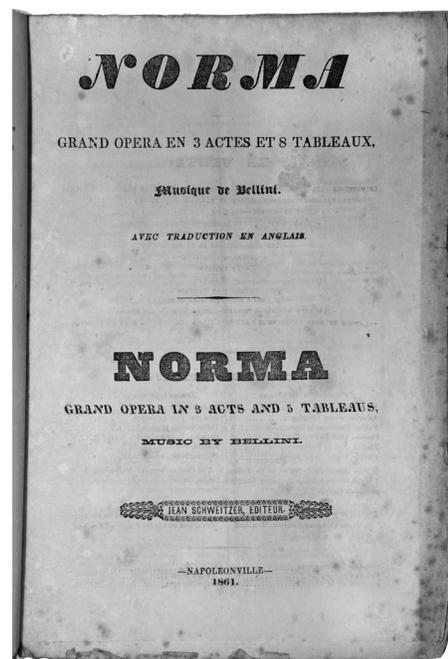
VINCENZO BELLINI (1801–1835)

“Casta diva, che in argenti” from *Norma*

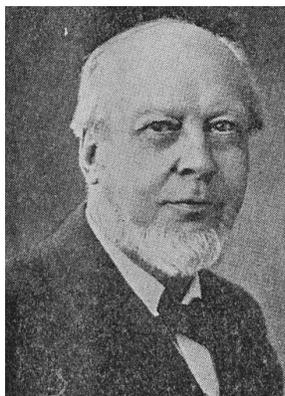
Louisiana benefited from its proximity to the Spanish Caribbean during its time as a French colony and as a Spanish colony. These advantages extended well beyond the colonial period, bearing musical as well as economic fruit. Consider the case of the Giovanni Battista Montresor opera company, which settled in New Orleans in 1836 at the bequest of James Caldwell, impresario of the St. Charles Theater. In previous decades, Montresor’s group had established a pattern of visits to Havana, where it presented the latest European operas. The company was also known for its sojourns in Mexico City, where it introduced Italian opera in 1827. Montresor’s arrival in the Crescent City helped to cement a musical triangle spanning Cuba, Mexico, and Louisiana. Indeed, New Orleans, already known for its musical riches, emerged as a true operatic capital in the 1830s. Vincenzo Bellini’s *Norma*, which received its US premiere in New Orleans on April 1, 1836, was one of many masterpieces to debut locally. The abundance of the local opera scene cannot be overstated: the week of April 18–24, 1836, alone saw fourteen performances of nine different operas by four different companies.

Norma is set in Gaul under Roman occupation and is based on a love triangle involving the Druid high priestess Norma, a younger priestess named Adalgisa, and the Roman proconsul Pollione. Norma and Pollione are secret lovers who have two children together, but Pollione grows tired of the older priestess and falls in love with Adalgisa. Despite her love for Pollione, Adalgisa vows to die rather than betray Norma and her people. Norma, upon discovering Pollione’s betrayal, urges war against the conquering Romans. Pollione, in turn, is found breaking into the temple, an appalling act of disrespect. When he is brought in as a sacrificial victim, Norma offers him freedom if he will renounce Adalgisa, but he refuses. Distraught and guilt-ridden, Norma confesses to the Druids that the Roman has been her lover. As she prepares to go to the pyre, Pollione, impressed by her nobility, joins Norma in the fire.

“Casta diva,” with its flowing melodies, is a masterpiece of Italian song. Sung by Norma during act 1, it implores that “the pure goddess [the moon] cast peace upon the earth.”



ABOVE: *Norma: grand opéra en 3 actes et 8 tableaux*; Vincenzo Bellini, composer; 1861; THNOC (87-659-RL)



DUDLEY BUCK (1839–1909)

Concert Variations on “The Star Spangled Banner”

After witnessing an attack on Fort McHenry by the British Royal Navy in 1814, lawyer-poet Francis Scott Key (1779–1843) wrote “The Defence of Fort McHenry.” Judge Joseph H. Nicholson immediately arranged for the poem’s publication as a handbill by the *Baltimore Patriot*, with instructions stating that the piece be sung to the tune of “To Anacreon in Heaven.” Written by Englishman John Stafford Smith, “To Anacreon” was the official song of a London men’s club for amateur musicians. The tune was very well known in the United States, however, where it was associated with patriotic themes. Within one month of the Battle of Fort McHenry, Thomas Carr, the proprietor of Carr Music Store in Baltimore, published Key’s poem with Smith’s music as “The Star-Spangled Banner.” Although widely embraced from the start, it did not become the official national anthem of the United States until 1931.

A native of Hartford, Connecticut, Dudley Buck studied music in Dresden and Leipzig, Germany, and in Paris. Returning to the United States as an accomplished organist and composer, he toured the country as a performer for more than three decades beginning in the 1860s. His recitals featured works written specifically for organ, but also symphonic music that he transcribed for the organ. He introduced many Americans to symphonic literature through his transcriptions. As a composer, he wrote prolifically for organ, chorus, and orchestra. His Concert Variations on “The Star Spangled Banner” for organ became enormously popular. Consisting of a theme and five variations, the work is a test of virtuosity and an exuberant ode in honor of the American forces at Fort McHenry.

Like other centennial celebrations held throughout the country during the later nineteenth century, the 1884 World’s Industrial and Cotton Centennial Exposition boasted what is now referred to as a “Centennial Organ.” The daily organ recitals of William H. Pilcher introduced New Orleanians to a vast repertoire ranging from Bach to Wagner. Among the more frequently performed was Buck’s Concert Variations on “The Star Spangled Banner.”

“JELLY ROLL” MORTON (1890–1941)

GanJam

The self-proclaimed “inventor of jazz,” Ferdinand Joseph Lamothe, better known as “Jelly Roll” Morton, was a Creole of color born in New Orleans on October 20, 1890 (although this date is subject to debate). During an expansive 1938 interview with folklorist Alan Lomax for the Library of Congress, Morton discussed his early musical experiences, ranging from street parades to attendance at the French Opera House. Among the musical forms he came to appreciate were quadrilles; French and Italian opera (he was particularly fond of Verdi’s *Il Trovatore* and Gounod’s *Faust*); and a wide variety of popular music. Little is known about his formal musical education—but he began his musical career



ABOVE LEFT: *Dudley Buck*; Oliver Ditson Company, publisher; 1916; THNOC (2011.0381)

ABOVE RIGHT: *Fantaisie Élégante* by J. Leybach on themes from *Faust* by Charles Gounod; The William Russell Jazz Collection, THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund (92-48-L.67)

as a pianist in Storyville and by 1907 was appearing as “Jelly Roll” at venues across the Gulf Coast region. As his fame spread, his playing circuit extended to the East and West Coasts. Morton moved to Chicago, a center of jazz activity, in 1922, and later decamped to New York. Despite his wealth and fame in the 1920s, by the early 1930s musical tastes were changing, and he drifted into obscurity.

Morton attempted a triumphant return in the late 1930s, forming a “big band” comprising four saxophones, six brass instruments, and four rhythm instruments. But before the group could debut at Harlem’s Golden Gate Ballroom on April 17, 1939, Morton collapsed; he would succumb to heart failure on July 10, 1941. *GanJam* is one of six known surviving compositions written for his new band—and while the band did not survive, the manuscripts did. They were first cared for by Morton’s confidant and publisher, Roy Carew. Upon Carew’s death in 1967, William “Bill” Russell acquired the manuscripts, and in 1992 The Historic New Orleans Collection acquired them upon Russell’s death.



FRANZ VON SUPPÉ (1819–1895)
Overture to *Die leichte Kavallerie*

The 1884 World’s Industrial and Cotton Centennial Exposition was a sumptuous feast for music lovers. One of the exposition’s more popular composers was Franz von Suppé. His music could be heard throughout the exposition—Currier’s Military Band (January 3, 1885), the Spanish Fort Orchestra (January 13, 1885), the

ABOVE: Sheet Music for *GanJam*; “Jelly Roll” Morton, composer; THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund (92-48-L.1 MSS 501, f. 255)

German Imperial Band (January 24, 1885), the Mexican Typical Orchestra (March 3, 1885), the Eighth Cavalry Mexican Band (March 19, 1885), and William Pilcher, using the exposition's monumental organ (March 20, 1885) all performed Suppé's music. These performances included not only the overtures to perennial favorites such as *Die leichte Kavallerie* (*Light Cavalry*) and *Dichter und Bauer* (*Poet and Peasant*) but also a host of other works, including *Die Irrfahrt um's Glück Overture* (*Fortune's Labyrinth*), *Ein Morgen, ein Mittag und ein Abend in Wien* (*Morning, Noon, and Night in Vienna*), *Flotte Bursche* (*Gay Blades*), *Die schöne Galathée* (*The Beautiful Galatea*), *Pique Dame* (*Queen of Spades*), and *Boccaccio*.

Born Francesco Ezechiele Ermenegildo Cavaliere Suppé Demelli on April 19, 1819, in Dalmatia, Croatia, Suppé received early musical lessons in the capital city of Zara (now Zadar). At age fifteen he was sent to study law in Padova, but the lure of La Scala in nearby Milan proved to be an enormous distraction. During frequent visits to Milan he was introduced to the music of operatic greats such as Rossini, Donizetti, and Verdi. Upon his father's death, in 1835, he and his mother moved to Vienna to live with relatives. Here he entered medical school—but his studies proved brief, as he quickly abandoned them to pursue a career in music. *Die leichte Kavallerie* premiered on March 21, 1866, at Vienna's Carltheater. The plot is a familiar one: a young man and a beautiful village girl fall in love, and in spite of fierce opposition, they successfully overcome all objections to their marriage. The overture became an instant success and remains one of Suppé's most popular works to this day.

PERFORMERS' BIOGRAPHIES

CARLOS MIGUEL PRIETO, CONDUCTOR

Carlos Miguel Prieto, Adelaide Wisdom Benjamin Music Director and Principal Conductor for the Louisiana Philharmonic Orchestra, is considered one of the world's most dynamic young conductors. In his native Mexico he leads both the Orquesta Sinfónica de Minería and the country's most important orchestra, the Orquesta Sinfónica Nacional de México. He is in his sixth season with the LPO and was recently named music director of the YOA Orchestra of the Americas, a group he has conducted since 2002. A graduate of Princeton and Harvard Universities, he has made guest appearances with numerous orchestras in North America, Mexico, Europe, Russia, Israel, and Latin America. Recent notable appearances include his debuts with the Teatro Colon in Buenos Aires, the Netherlands Radio Orchestra in Utrecht, and performances with the Philharmonia of the Nations.

As a champion of contemporary music, Prieto has conducted more than fifty world premieres of works by Mexican and American composers. Also an accomplished violinist, Prieto became a member of the Cuarteto Prieto (a tradition of four generations) at an early age. He was voted Conductor of the Year in 2002 by the Mexican Union of Music and Theater Critics, and in 1998 he received the Mozart Medal of Honor, presented by the Government of Mexico and the Embassy of Austria. He has recently made a series of recordings of Latin American and Mexican music for the Urtext label.

PETER COLLINS, PIANO

Peter Collins is a professor of piano and coordinator of the keyboard area at Missouri State University. A native of New Orleans, he began his formal musical training locally with Melvin G. Alford. He received his bachelor of music and master of music degrees from the Peabody Conservatory under the instruction of Lillian Freundlich.

While a New Orleans resident in the 1980s,

he performed with many of the city's musical organizations, including Tulane University's First Monday Contemporary Chamber Ensemble, the New Orleans Institute for the Performing Arts, and the New Orleans Symphony. It was during this period that Collins began researching and performing the music of nineteenth-century New Orleans composers. He won awards in several piano competitions, including the Washington International Piano Competition, the American Chopin Competition, and the American Beethoven Foundation.

He received his doctor of musical arts degree from the University of Michigan as a student of Louis Nagel. He has served on the faculties of the Interlochen Arts Academy, the Missouri Fine Arts Academy, and the Bösendorfer International Piano Academy in Vienna.

His research and interpretation of piano music by New Orleans composers led to the recording of *Music of Basile Barès* with Centaur Records. His extensive experience as a collaborative pianist has also resulted in recordings on the Albany, MSR, and Hester Park labels.

JAMES DAPOGNY, PIANO

James Dapogny, DMA, is currently the professor emeritus of music theory at the University of Michigan, Ann Arbor, where he has been teaching since 1966. He holds multiple degrees in composition, including a bachelor of music and two masters of music, from the University of Illinois, where he studied with Robert Kelly, Hunter Johnson, and Ben Johnston. He has been honored with multiple awards for outstanding teaching, including a Faculty Recognition Award in 1982 and a Thurnau Professorship, both at the University of Michigan. In addition to his academic career, Dapogny maintains an active performance career as a pianist, bandleader, musicologist, arranger, and recording artist with James Dapogny's Chicago Jazz Band. Specializing in jazz from the first half of the twentieth century, the band is a regular guest on National Public Radio's *A Prairie Home Companion*, playing ragtime,



early New Orleans and Chicago jazz, and '40s and '50s swing.

As an avid jazz researcher, Dapogny edited *Ferdinand "Jelly Roll" Morton: The Collected Piano Music*, a comprehensive catalogue of Morton's sheet music published by G. Schirmer in cooperation with the Smithsonian Institution Press in 1986. He wrote the liner notes for a series of Morton's recordings issued by the Library of Congress and is an editor and editorial board member of *Jazz Masterworks Edition*, a publication project of Oberlin College and the Smithsonian Institution. Most recently his edition of Morton's big band composition *GanJam* was published by C. F. Peters Corporation. His most recent recordings are *Laughing At Life* (1993), *Original Jelly Roll Blues* (1993), and *Hot Club Stomp: Small Band Swing* (1995), all on the Discovery Records label, and *On the Road* (1995) with Schoolkids' Records.



ANGELA HILL, SPEAKER

Angela Hill has been at WWL-TV for more than thirty-five years. She joined the station's *Eyewitness News* staff in 1975 and has since become a broadcast icon in the New Orleans market.

After graduating from the University of Texas at Austin with a degree in journalism in 1972, Hill immersed herself in the field of television journalism. She worked as an anchor, a reporter, a producer, and an assistant news director at two small television stations in her native Texas before joining WWL-TV as a consumer reporter. Months later Hill joined the station's six and ten p.m. anchor desk. In addition to her anchor duties, Hill has contributed in-depth special reports and prime-time documentaries from London, Paris, Rome, China, Beirut, and Africa. For seven successful years, Hill hosted the popular and critically acclaimed *Angela Show*, which highlighted local and national issues while also showcasing local and national talent in entertainment, business, and academics.

Today, along with co-anchoring both the *At Five* and *At Six* editions of *Eyewitness News*, Hill hosts the *For the Record . . . with Angela* series as well as *Animal Patrol*, special reports on local animals, animal organizations, and animal lovers and supporters.



THOMAS OSPITAL, ORGANIST

Thomas Ospital, currently the young-artist-in-residence at the St. Louis Cathedral in New Orleans, serves as the titular organist of Saint Vincent in Ciboure, France, and cotitular organist of Notre Dame des Vertus in Aubervilliers, France. Born in 1990, he graduated with honors from the Conservatoire Maurice Ravel in Bayonne, France, in 2008. After graduation, in September 2008 Ospital entered the Paris Conservatory as a student of Olivier Latry, titular organist of Notre Dame Cathedral, and Michel Bouvard, titular organist of the Basilica of St. Sernin in Toulouse and of the Royal Chapel of Versailles. Since 2010 he has been a student of improvisation with Philippe Lefebvre and Thierry Escaich. He won prizes in harmony in 2010 and in counterpoint in 2011.

In spite of his young age, Ospital maintains an active concert career not only in France but also in Germany, Greece, Holland, and Spain. In 2009 he won first prize at the International Organ Competition in Zaragoza, Spain. Ospital was also charged with overseeing the design and construction of a new Dutch-baroque-style organ in 2008 for the sixteenth-century church of Saint Vincent in Ciboure.

ALISSA ROWE, SOPRANO

Alissa Mercurio Rowe is an active choral conductor and voice teacher. Since 2002 she has held various instructor positions at Southeastern Louisiana University, where she conducts the Southeastern Concert Choir, the university's premiere choral ensemble. Rowe served on the All-State voice faculty at Interlochen Arts Academy during the summers of 2003 and 2004.

A versatile vocalist, Rowe is regularly featured in a wide variety of works. She has taken on opera roles in *La Cenerentola*, *The Consul*, *The Magic Flute*, and *La Perichole*, and she has performed Beethoven's *Mass in C* and Pergolesi's *Stabat Mater*. She was the featured soprano soloist for the Baton Rouge Symphony Orchestra's rendition of Handel's *Messiah* in 2006, and for the past five years she has performed with the New Hampshire Symphony Orchestra for its annual Holiday Concert Series.

Rowe holds a doctor of musical arts degree from Louisiana State University; she received a master of music in conducting, a master of music in vocal performance, a bachelor of music in vocal performance, and teacher certification in grades K-12 from the University of Michigan.

LOUISIANA PHILHARMONIC ORCHESTRA

Carlos Miguel Prieto, Music Director

*The Adelaide Wisdom Benjamin Music Director
and Principal Conductor*

Violins

Joseph Meyer, *Concertmaster*
The Edward D. and Louise L. Levy
Concertmaster Chair
Hannah Yim, *Assistant Concertmaster*
Yuki Tanaka, *Assistant Concertmaster*
Byron Tauchi, *Principal Second Violin*
Xiao Fu, *Assistant Principal Second Violin*
Burton Callahan
Razvan Constantin
Zorica Dimova
Judith Armistead Fitzpatrick
Caroline Holden
Elizabeth Mang
Janeta Mavrova
Elizabeth Overweg
Gabriel Platica
Yaroslav Rudnytsky
Karen Sanno
Kate Withrow
Sarah Yen
*Eva Liebhaber

Violas

Richard Woehrle, *Principal*
Abby Ray Catledge and Bryne Lucas Ray Principal
Viola Chair
Bruce Owen, *Assistant Principal*
Amelia Clingman
Valborg Gross
Ila Rondeau
Carole Shand
Scott Slapin
Tanya Solomon

Cellos

Jonathan Gerhardt, *Principal*
Edward B. Benjamin Principal Cello Chair
William Schultz, *Assistant Principal*
Ann Cohen
Jeanne Jaubert

Kent Jensen
David Rosen
Dimitri Vychko

Basses

David Anderson, *Principal*
William Schettler, *Assistant Principal*
Matthew Abramo
Paul Macres
Benjamin Wheeler

Flutes

Heather Zinninger, *Principal*
Mary Freeman Wisdom Principal Flute Chair
Patti Adams, *Assistant Principal*
Richard C. and Nancy Link Adkerson
Flute Chair
Sarah Schettler

Piccolo

Patti Adams

Oboes

Jaren Philleo, *Principal*
Jane Gabka, *Assistant Principal*
Lissa Stolz

English Horn

Lissa Stolz

Clarinets

Robyn Jones, *Principal*
Stephanie Thompson, *Assistant Principal*
John Reeks

E^b Clarinet

Stephanie Thompson

Bass Clarinet

John Reeks

Bassoons

Matthew McDonald, *Principal*
*Benjamin Atherholt, *Assistant Principal*
Maxwell Pipinich

Contrabassoon

*Benjamin Atherholt

Horns

Mollie Pate, *Principal*
Sheryl Lynn Hadeka, *Associate Principal*
Joshua Paulus
Samantha Woolf
*Scott Strong
*Juliann Welch

Trumpets

Vance Woolf, *Principal*
Matthew Ernst, *Associate Principal*
Doug Reneau

Trombones

Greg Miller, *Principal*
Matthew Wright
Evan Conroy, *Bass trombone*

Tuba

Robert Nunez, *Principal*

Timpani

Jim Atwood, *Principal*

Percussion

Nena Lorenz, *Principal*
Dave Salay

Harp

Rachel Van Voorhees, *Principal*

Piano

Mary Ann Bulla

**On leave for the 2011–2012 season*



THE COLLECTION

THE HISTORIC NEW ORLEANS COLLECTION

The Historic New Orleans Collection is a museum, research center, and publisher dedicated to the study and preservation of the history and culture of New Orleans, Louisiana, and the Gulf South. The Collection's exhibitions, holdings, and publications survey more than three centuries of the region's economic, social, cultural, and military history. The Collection's main galleries are located at 533 Royal Street, with research facilities open to the public at the Williams Research Center, 410 Chartres Street. Visit www.hnoc.org or call (504) 523-4662 for more details about exhibitions, upcoming programs, and gallery hours.



The **Louisiana Philharmonic Orchestra** transforms people and communities through music by playing ambitious, inspiring concerts; educating young people and adults; reaching out to diverse regions, neighborhoods, and audiences; connecting through various mediums and venues; and contributing to the cultural richness of New Orleans and Louisiana. Formed in 1991, the LPO is the only musician-owned and collaboratively operated orchestra in the United States and the only full-time professional orchestra in the Gulf South. The LPO has taken a leadership role in rebuilding and strengthening the cultural life of New Orleans since Hurricane Katrina. Led by Music Director Carlos Miguel Prieto, the LPO is proud to be based in New Orleans and serving the region.

PROGRAM COVER, FROM LEFT TO RIGHT:

Line 1:

William Russell from *William Russell Red Gate Shadow Players Scrapbook*; 1930; THNOC, gift of Russell W. Wagner (95-104-L)

Basile Barès from *Nos hommes et notre histoire*; Rodolphe Lucien Desdunes, author; 1911; THNOC (69-201-LP.5)

William T. Francis from *Louisiana Composers*; Louis Panzeri, author; Dinstuhl Print. and Pub, publisher; 1972; THNOC (76-565-RL)

Marguerite Samuel from *Werlein Music Scrapbook*; THNOC, gift of Philip Werlein, Ltd. (2005.0154.3)

Eugenie Wehrmann-Schaffner from *Werlein Music Scrapbook*; THNOC, gift of Philip Werlein, Ltd. (2005.0154.3)

James Trotter, from *Music and Some Highly Musical People*; Boston: Lee and Shepard, 1878; THNOC (2005.0174)

Ernest Guiraud; 1892; THNOC (2006.0221)

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Adelina Patti; C.H. Reutlinger, photographer; 1867; THNOC (1997.33.1)

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"*Jelly Roll*" *Morton*; 1926; *Jelly Roll Morton Book Photographic Collection* at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund (92-48-L.66)

Line 4:

Genevieve Pitot; photocopy of drawing by William Spradling; 1926; THNOC (1970.22.2)

Henri François Joseph Vieuxtemps; T. Schuberth, engraver; ca. 1860; THNOC (2007.0351)

Jakob Resch, detail from memorial service commemorative program; Deutsches Haus Collection, New Orleans; THNOC (2008.0113)

Edmond Dédé; ca. 1839–1841; Courtesy of Amistad Research Center

Emmanuel Chob; Courtesy of Special Collections, Louisiana State University Libraries

L. M. Gottschalk; ca. 1848; THNOC (1979.144.6)

Thomas Cripps, portrait in Masonic dress; John Hawley Clark, photographer; 1875; THNOC (1993.76.16)

