



THE HISTORIC NEW ORLEANS COLLECTION

*presents*

# L'ARRIVÉE

*Three Firsts in the Vieux Carré*

*a concert by*

THE LOUISIANA PHILHARMONIC ORCHESTRA

**L'ARRIVÉE: THREE FIRSTS IN THE VIEUX CARRÉ** is the sixteenth 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 series reaches an audience of more than 30,000 individuals through live radio broadcasts and online video streaming of the concert. In addition, the accompanying program is distributed to the sixty-eight library systems of the State Library of Louisiana, university libraries, music history instructors in Louisiana, and centers throughout the United States concentrating on the study of American music.

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This year's concert is streaming live on [LPOmusic.com](http://LPOmusic.com) and [WLAE.com](http://WLAE.com).  
WWNO is broadcasting the program on 89.9 FM and Classical 104.9 in the New Orleans area  
and KTLN 90.5 FM in the Thibodaux-Houma area.



*Please silence your cell phone during the performance.  
The use of recording devices and flash photography is strictly prohibited.*

FRONT, BACK, AND INSIDE COVERS: Details from Ursuline Music Manuscript [*Nouvelles poésies spirituelles et morales*];  
1736; THNOC, 98-001-RL.58

The Historic New Orleans Collection  
and  
The Louisiana Philharmonic Orchestra

PRESENT

# L'ARRIVÉE

*Three Firsts in the Vieux Carré*

Matthew Kraemer

*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

with

*Variant 6, vocal chamber ensemble*

*Filament, chamber ensemble*

Preconcert lecture by Matthew Kraemer

February 28, 2024

Cathedral-Basilica of St. Louis King of France  
New Orleans, Louisiana

The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra gratefully acknowledge the Most Reverend Gregory M. Aymond, archbishop of New Orleans; Very Reverend Patrick J. Williams, rector of the St. Louis Cathedral; and the staff of the St. Louis Cathedral for their generous support and assistance with this evening's performance.

# INTRODUCTION

On August 26, 2023, Dr. Alfred E. Lemmon passed away from complications of ALS (Lou Gehrig’s disease). As longtime director of the Williams Research Center at The Historic New Orleans Collection, Alfred was an authoritative, enthusiastic champion of music and the arts, particularly those connected to the history of Louisiana. There’s perhaps no better example of Alfred’s lasting influence and zeal than this concert series, Musical Louisiana: America’s Cultural Heritage, which he cofounded with the Louisiana Philharmonic Orchestra in 2007.

Over the past fifteen installments of Musical Louisiana, these concerts have introduced listeners across the state to underrecognized composers such as Ernest Guiraud and Edmond Dédé. They’ve brought bygone events and cultural movements to life through programs such as “An die Musik: The German Heritage of New Orleans” (2009), “A Fair to Remember: The 1884–1885 Concert Season in New Orleans” (2016), and “Concert Spirituel: Saint-Domingue and New Orleans” (2022).

Alfred was passionate about the educational component of these presentations and wanted them to always be free and open to the public. Each concert has been hosted by St. Louis Cathedral, in Jackson Square, the heart of the French Quarter. This grounding in New Orleans’s first town square is apt: historically, town squares have been a hub for public activity and enrichment, and Alfred envisioned Musical Louisiana as such. His lifelong goal was to expand people’s understanding of Louisiana’s music history through the stories and materials found in THNOC’s holdings.

In early conversations about the development of this year’s concert, Alfred referred to this program alternately as “A Trio of Arrivals,” “A Night of Premieres,” and “A Night of Firsts.” Thus, its final title is a nod to our friend and colleague: “L’Arrivée: Three Firsts in the Vieux Carré.” This program marks three significant musical milestones in New Orleans: the first known sheet music in the colony, the first documented opera performance, and the first large-scale work staged at the St. Peter Street Theatre after its historic 1805 renovation.<sup>1</sup>

In 1727, the first Ursuline sisters arrived in New Orleans from Rouen, France, and their mission in the fledgling port city was to aid the sick and educate young women. By 1734, the Ursulines had established a school located just a few blocks from where we sit today. Ursuline Academy of New Orleans, now located uptown on State Street, is the oldest continually operating school for girls and the oldest Catholic school in the United States. In addition to teaching the daughters of French settlers, the Ursulines offered classes for enslaved African girls, free girls of color, and Indigenous girls.

The Ursulines were responsible for the girls’ religious education, and music was one way of combining worship and moral education with aesthetic pleasure—the arts. This brings us to one of tonight’s firsts: a leather-bound manuscript of hand-copied devotional music, complete with color-coded song lyrics and doodles, that

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<sup>1</sup> Appreciation is extended to Dr. Charlotte Bentley (Newcastle University, UK) author of *New Orleans and the Creation of Transatlantic Opera, 1819–1959* (2022), for shared correspondence about this topic.



the Ursulines received in 1754. It remains the earliest known musical document in Louisiana history. Titled *Nouvelles poésies spirituelles et morales* (New spiritual and moral poetry), it was hand copied in 1736, likely by a young woman as part of her enrichment. The manuscript contains nearly 300 songs known at the time as *contrafacta*—melodies from popular airs, stripped of their secular lyrics and replaced with sacred or moral ones. The manuscript would have been a useful gift for the Ursulines and their students—part pedagogical tool, part reward, featuring well-known tunes by Jean-Baptiste Lully, François Couperin, and André Campra.

The emphasis on spiritual growth is evidenced through the volume’s title, as well as its color-coded lyrics: red ink to laud virtues, black to warn against vices.

The Collection came into possession of this volume, referred to as the Ursuline Music Manuscript, when it acquired a large portion of the Ursuline archive in 1998. In 2014, THNOC published *French Baroque Music of New Orleans: Spiritual Songs from the Ursuline Convent (1736)*, a facsimile of the original manuscript accompanied by five scholarly essays. The Ursuline Music Manuscript is currently on view in THNOC’s French Quarter Galleries at 520 Royal Street.

In the program notes that follow, you’ll read about *Silvain*, the first documented opera staged in New Orleans. While its depiction of pastoral life was common in French culture at the time, the libretto also carried a progressive message, advocating for social equality and land rights for peasants. In New Orleans of 1796, where land grants controlled by the Spanish crown were of utmost importance, *Silvain*’s populism could have been perceived as a challenge to colonial authority. The Collection has a rare eighteenth-century engraved score of the opera, which was acquired in 2007.

When Alfred selected excerpts from *Les Visitandines* as the final segment of this program, he intended it as a complement to *Silvain*, for both works, though lighthearted in tone, presented challenges to old systems of authority. As he said of *Les Visitandines* in early planning meetings, “You must remember: this never would have been performed before the revolution. It caused quite a stir.”

Where *Silvain* deals with land rights and feudal power, *Les Visitandines* brushes up against the authority of the Catholic Church. Set in a convent, it makes merry with a farcical plot involving cross-dressing, a lost parrot, and more. While post-revolutionary Parisians considered the opera a manifestation of their newly granted right to criticize the clergy, it caused considerable controversy when staged in New Orleans during the concert season of 1805.

In March 2023, just months before his death, Alfred located a full nineteenth-century score of *Les Visitandines*. THNOC was able to acquire the score and it is now available for reference at the Williams Research Center.

The trio of excerpted works in this program, paired with the stories they tell, offer us a chance to learn about the early social and musical life of New Orleans. As Alfred said of New Orleans in a 2018 interview with the *Clarion Herald*, “We love our history, we love our music, but it is so much richer than we imagined.” As an institution dedicated to the stewardship of the history and culture of New Orleans and the Gulf South, it is through collaborations like this one that we are privileged to continue our mission.

—The Historic New Orleans Collection

# PROGRAM

## Excerpts from *Les Visitandines*

François Devienne (1759–1803)

### Overture and “Soeur Agnès! Soeur Agnès!”

Jessica Beebe, Rebecca Myers, Elisa Sutherland

### “Quoi! Vous voulez coucher dans la maison?”

Jessica Beebe, Steven Bradshaw, Daniel Taylor

### “Dans l’asile de l’innocence”

Rebecca Myers

### “O ciel que faire?”

Tutti

## Songs from the Ursuline Music Manuscript

### Passacaille d’Armide

Jean-Baptiste Lully (1632–1687)

### Les quatre fins de l’homme: “Chaconne le monument”

Lully

Rebecca Myers

### Vertus: “La sagesse”

André Campra (1660–1744)

Jessica Beebe

### Les quatre fins de l’homme: “L’enfer”

Lully

Steven Bradshaw and Daniel Taylor

### Vices: “Périls du monde”

Louis Marchand (1669–1732)

Elisa Sutherland

### Vertus: “Quelle voix se fait entendre”

Lully

Tutti

### Vices: “La colère”

Sébastien de Brossard (1655–1730)

Daniel Schwartz

### Vertus: “La pénitence”

Nicolas Bernier (1664–1734)

Daniel Taylor

### Vices: “La jeunesse: pièce de clavecin”

unknown

### Vertus: “L’espérance”

François Couperin (1668–1733)

Jessica Beebe, Rebecca Myers, Elisa Sutherland



**Excerpts from *Silvain***

André-Ernest-Modeste Grétry (1741–1813)

Overture

“Je puis braver les coups du sort”

Daniel Schwartz

“Ne crois pas qu’un bon ménage”

Jessica Beebe

“Je ne sais pas si ma soeur aime”

Elisa Sutherland

“Avec ton coeur s’il est fidèle”

Rebecca Myers and Daniel Taylor

“La bonne chose qu’un bon père”

Tutti

*Please silence your cell phones during the performance. The use of recording devices and flash photography is strictly prohibited.*

LEFT: Jean-Baptiste Lully; by Tony Johannot, illustrator, and Lestudier Leacour, engraver; *THNOC*, 2012.0273

RIGHT: André-Ernest-Modeste Grétry; 1840; *THNOC*, 2011.0382

# PROGRAM NOTES

## ***Les Visitandines*** (Sisters of the Visitation)

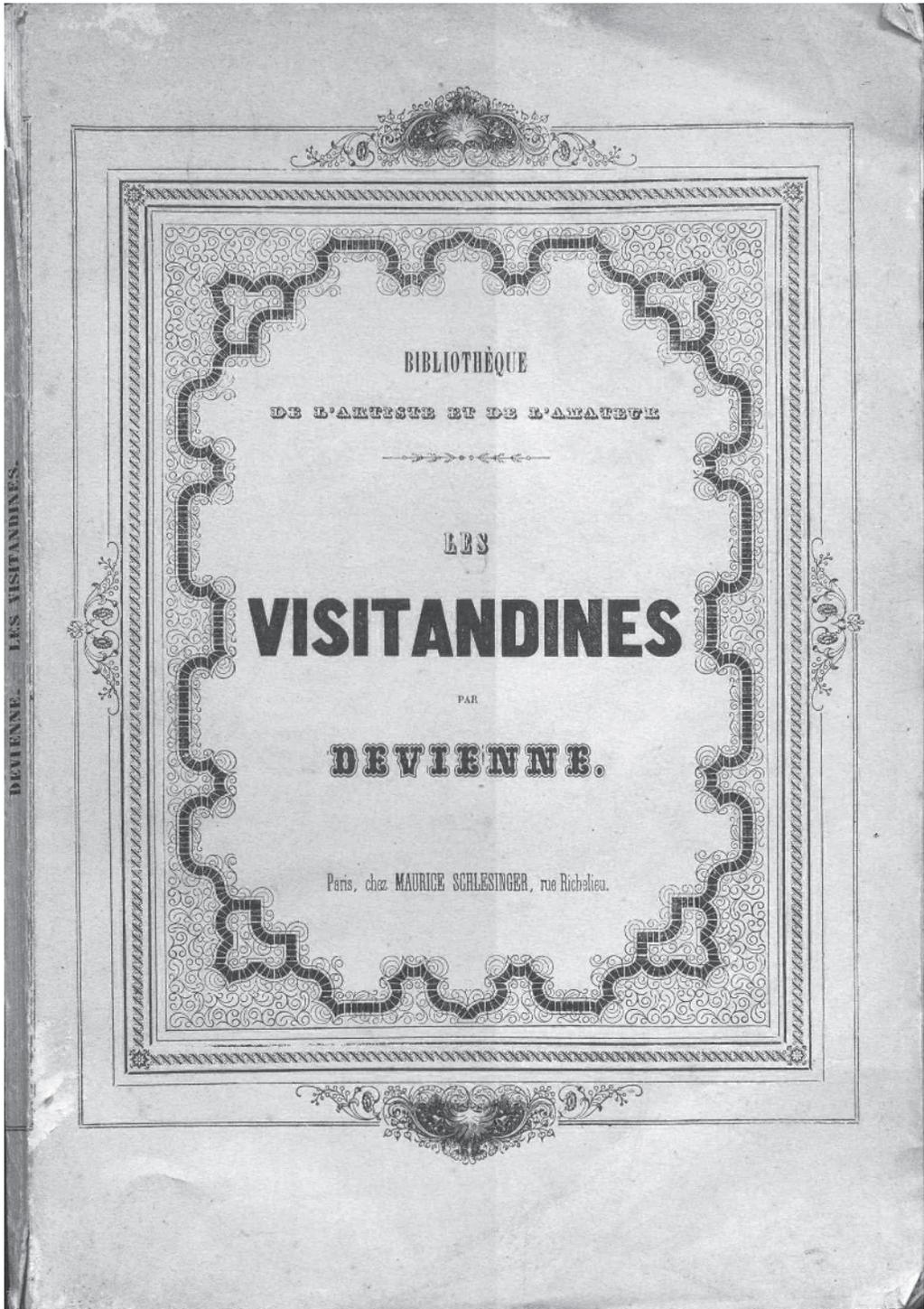
François Devienne (1759–1803) was a skilled woodwind player who served in the military band of the French Republican Guard and became a founding professor of the Paris Conservatory upon its inception in 1795. As a performer he was a virtuosic bassoonist and flutist, and his relatively short life included an impressive output of nearly 300 wind compositions and pedagogical exercises. Devienne also composed eleven operas, including his most popular, *Les Visitandines*, which premiered in 1792.

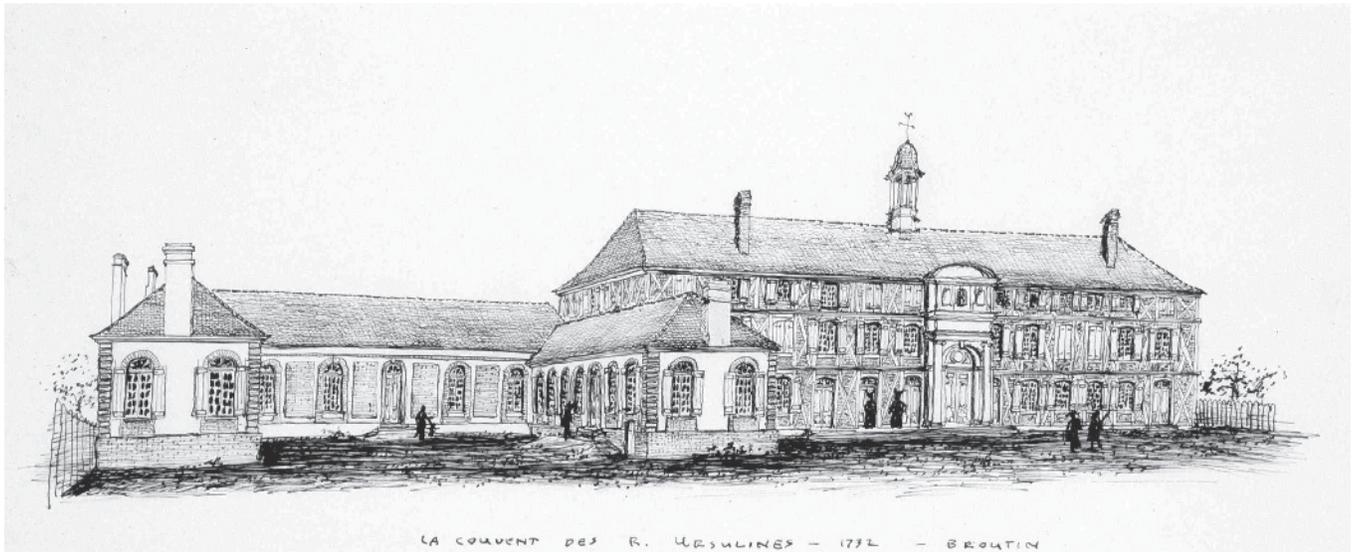
The three-act opéra comique centers on a young man, Belfort, who gets lost with his valet during a storm. Seeking shelter, they find themselves in a convent, where Belfort recognizes one of the initiates as his beloved, Euphémie. Farce ensues: Belfort dresses as a nun and presents himself as Sister Seraphine, the Mother Superior's pet parrot disappears, and the convent bubbles with intrigue. In the end, Belfort reveals his identity, Euphémie is granted permission to marry him, and the two lovers leave the convent.

While *Les Visitandines* is lighthearted in nature, it was considered edgy at the time. Prior to the revolution of 1789, which loosened the power of the Catholic Church in France, it's unlikely that a farce set in a convent would have been allowed to appear on the French stage. Indeed, librettist Louis-Benoit Picard was rejected by the first theater to which he submitted the libretto for production. It took another two years for the work to reach the stage, during which time anticlericalism had become more popular. *Les Visitandines* was an immediate success, and productions spread across Europe.

The opera premiered in New Orleans in June 1805 at the Théâtre St. Pierre, which had been renovated under new management and reopened the previous year. *Les Visitandines* is the first documented performance of an opera at the new theater. While post-revolutionary Parisians considered *Les Visitandines* a manifestation of their newly granted right to criticize clergy, Catholic officials in Louisiana were less sanguine. Though the opera played to packed houses, the abbess of the Ursuline Convent complained to Governor Claiborne, asking him to intercede and stop the production. He declined the request. As a new member of the United States, Louisiana had been granted all the protections of the First Amendment, including freedom of speech.

—The Historic New Orleans Collection





### **Songs of the Ursuline Manuscript**



For the Ursuline sisters who came to New Orleans from Rouen in 1727, just nine years after the city’s founding, music was an essential part of their education and a meaningful link with their home in France.

Many of the nuns at the Ursuline convent were well known for their singing and playing of musical instruments, and in 1752, the sisters were recipients of a manuscript of 296 songs sent from France by a certain Monsieur Nicollet. The manuscript, prepared in 1736 by an amateur scribe and decorated with charming drawings and flourishes, is a copy of the popular collection *Nouvelles poésies spirituelles et morales: sur les plus beaux airs de la musique françoise et italienne* (New spiritual and moral poems on the most beautiful tunes of French and Italian music). This volume was itself a compendium of well-known airs (tunes) in many genres, all reset with new texts on religious themes. This four-volume book divides up songs by subjects including “Praises to God,” “Mysteries of our Lord,” “Virtues,” “Vices,” and “The Four Ends of Man.”

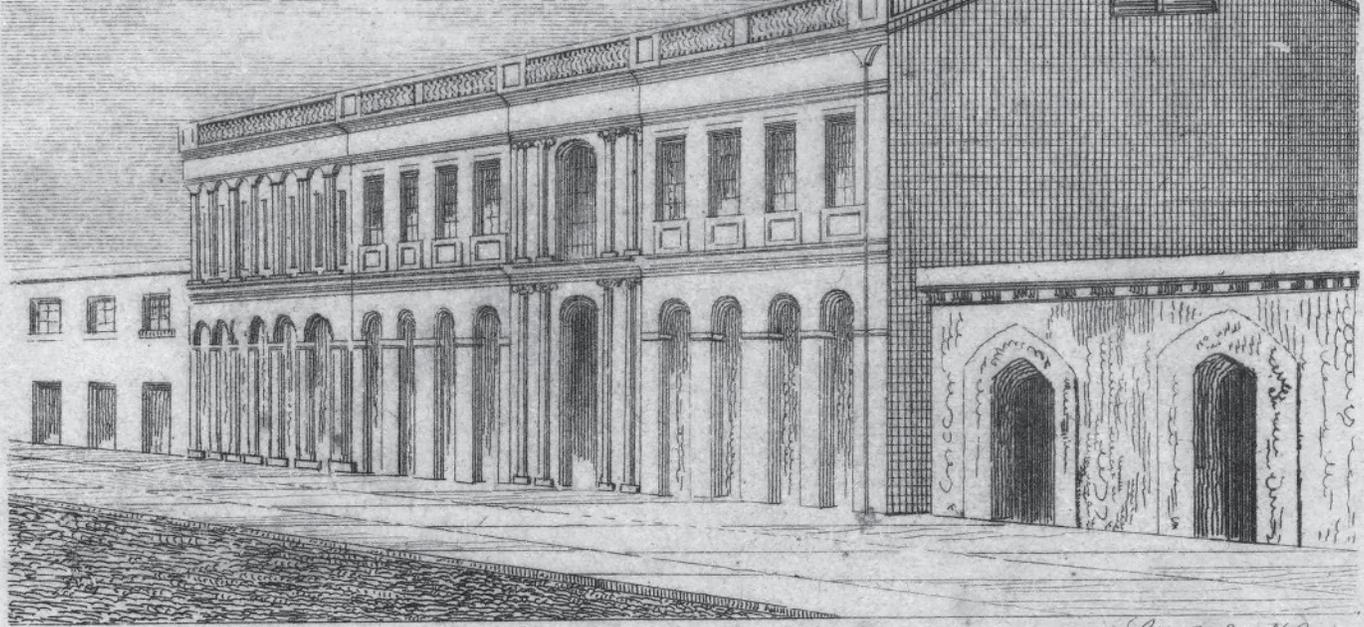
The tunes are remarkably varied and are taken from a wide variety of sources including opera (“Chaconne le monument,” “Quelle voix se fait entendre”), secular cantatas (“La pénitence”), popular love songs (“Périls du monde”), Italian airs (“La sagesse”), and even harpsichord music (“La jeunesse,” from an anonymous harpsichord piece, and “L’espérance,” adapted from Couperin’s well-known “Les bergeries”). In this performance, we reimagine these songs, set both for solo voice and continuo, and for a number of different combinations of voices and instruments.

—John Walthausen

TOP: *La Couvent Des R. Ursulines*; 1732; by Henry W. Krotzer; THNOC, 1978.245.3

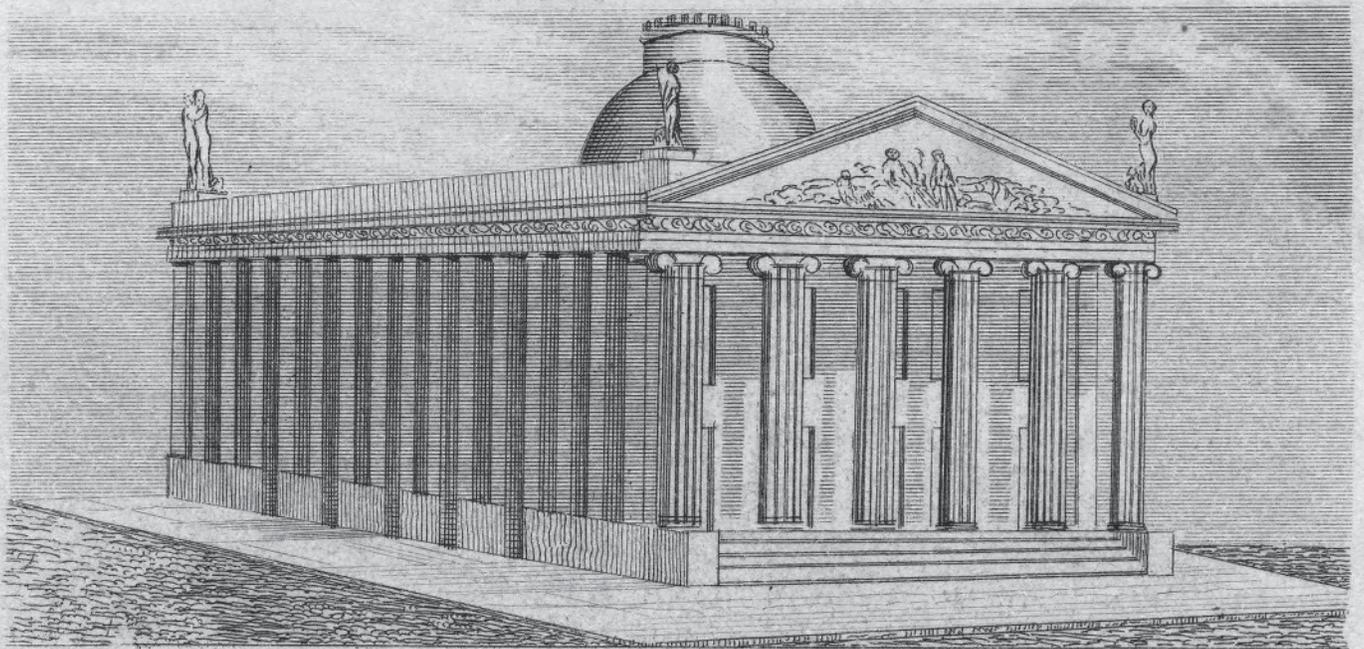
BOTTOM: *Angèle de Merici, Foundress of the Ursulines*; 1806–1824; THNOC, *The L. Kemper and Leila Moore Williams Founders Collection*, 1958.79



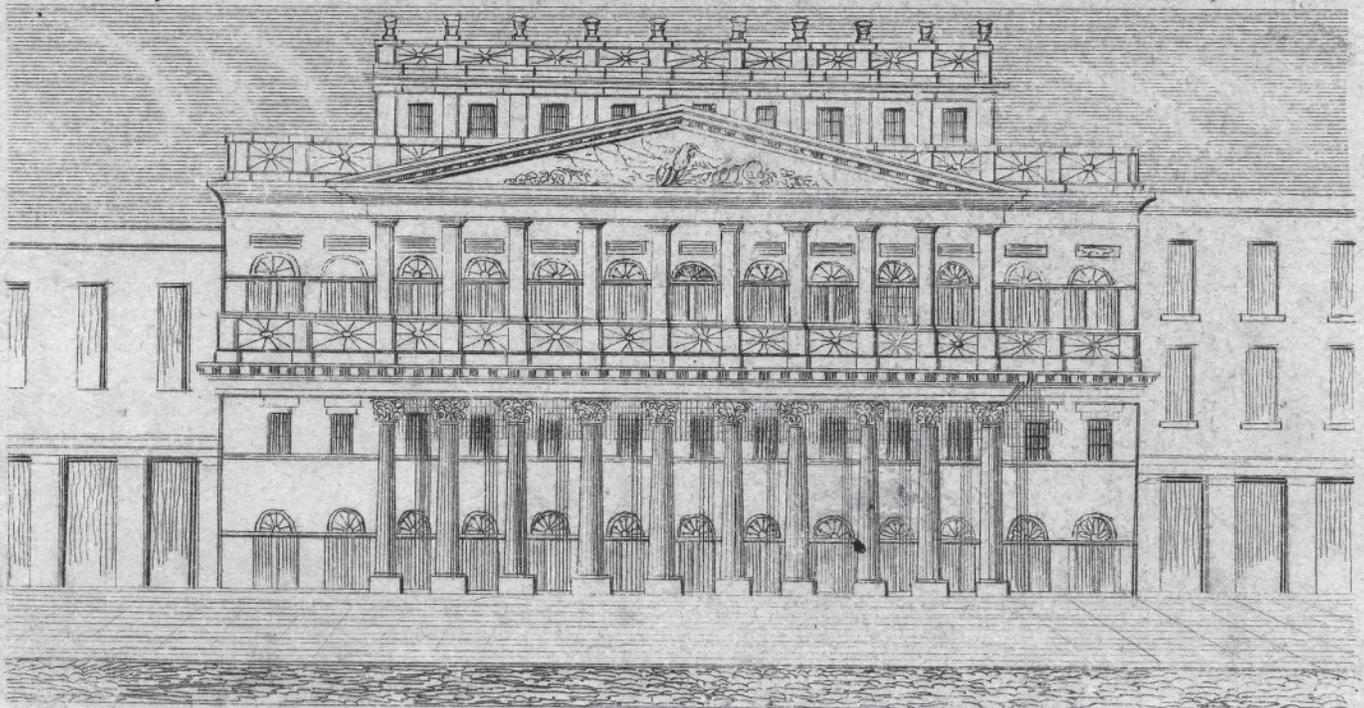


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## PERFORMER BIOGRAPHIES



### **Matthew Kraemer, *Conductor***

Recognized for his “musical sensitivity” and “energized sense of interpretation,” Matthew Kraemer is quickly making his mark among young American conductors for his inspired performances and versatility. *The Buffalo News* notes, “He presents a tall, dignified and stately podium presence with a quite clear beat, a good sense of shaping melodic lines, and an all-business attitude that focused on the music without any histrionics.” Recently announced as music director of the Louisiana Philharmonic, Kraemer began his inaugural season with the orchestra in September. Appointed music director and principal conductor of the Indianapolis Chamber Orchestra in 2015, Kraemer has additionally extended his commitment with ICO through 2027. His active guest conducting schedule includes appearances with many of the nation’s finest orchestras, including the Atlanta, Baltimore, Cincinnati, Columbus, Houston, Indianapolis, Jacksonville, Nashville, North Carolina, Saint Louis, Spokane, Syracuse, Toledo, and

OPPOSITE: Orleans Theater, New American Theater, and St. Charles Theater; 1837; *THNOC, 1957.73.1 i-iii*

Virginia symphony orchestras, as well as Canada's Mississauga Symphony, Niagara Symphony, and Hamilton Philharmonic and Europe's Vidin Philharmonic and the Orquesta de Cadaqués. Upcoming highlights include premieres by Stacy Garrop, Arlene Sierra, Wynton Marsalis, Maxim Samarov, Victoria Bond, Miguel del Aguila, and Daniel Perttu. Recent and future guest conducting includes the Arkansas Symphony, Toledo Symphony, and Rochester Philharmonic.

Kraemer served as associate conductor of the Buffalo Philharmonic from 2009 to 2014, where he regularly led the orchestra in each of its concert series. A passionate advocate for new music, he has performed the works of many living composers during his career. He has led the American Composers Orchestra's *EarShot* readings with several orchestras in the United States, and the ICO was awarded a Virginia B. Toulmin commission for emerging women composers under his leadership. Kraemer has also served as music director of the Butler County Symphony and Erie Chamber Orchestra, artistic director of Orchestra Indiana, and associate conductor of the Virginia Symphony Orchestra.

Increasingly recognized for his committed advocacy of music education and his devotion to young audiences, he serves on the faculty at New England Music Camp, where he conducts the symphony orchestra. The Buffalo Philharmonic's award-winning education concerts grew exponentially under his leadership, expanding to reach over 40,000 students throughout western New York. He played an integral role in the creation of the orchestra's successful live broadcast concerts with Time Warner Cable, as well as implementing new collaborations with many organizations in the Buffalo community. His performances are broadcast regularly on NPR's *Performance Today*.

Recipient of the distinguished Herbert von Karajan Young Conductors Award and the Bruno Walter career development grant, Kraemer served a residency with the Vienna Philharmonic at the 2006 Salzburg Music Festival. Equally at home in the opera and ballet pit, he has operatic credits including productions of *The Magic Flute*, *The Barber of Seville*, *Fidelio*, *Madame Butterfly*, *La Traviata*, *The Man Who Mistook His Wife for a Hat*, *Happy Birthday Wanda June* (world premiere), *Trouble in Tahiti*, and Jonathan Dove's *Mansfield Park* (American professional premiere), as well as ballet productions with Virginia Ballet Theatre, Ohio Ballet, Dance Kaleidoscope, Neglia Ballet Artists, and Todd Rosenlieb Dance. He has collaborated with many leading artists, including Lang Lang, Beatrice Rana, Norman Krieger, Philippe Quint, Jennifer Koh, Elmar Oliveira, Rachel Barton Pine, David Kim, Gary Karr, Awadagin Pratt, Richard Stolzman, Wu Man, Demarre McGill, PRISM Saxophone Quartet, Béla Fleck, Mark O'Connor, Ben Folds, Chris Botti, Jim Brickman, the Indigo Girls, Il Volo, Wynonna Judd, and Natalie Merchant, among others. As a frequent collaborator with Broadway superstar Idina Menzel, he served as conductor for many of her symphony engagements nationwide.

An Indiana native, Kraemer studied conducting in Vienna with Salvador Mas Conde and was twice a fellowship conductor at the American Academy of Conducting at Aspen. He has additionally participated in the National Arts Center conductor's program in Ottawa. His conducting teachers include David Zinman, Robert Spano, Stanley DeRusha, and Jorma Panula. Kraemer is a graduate of Butler University and the University of Nevada, where he assisted former Cincinnati Symphony concertmaster Phillip Ruder. An accomplished violinist, he was a member of the Nightingale String Quartet. When he is not performing, Kraemer enjoys cooking, running, and reading. He and his wife, Megan, reside in New Orleans with their sons Gabriel and Nathaniel.



## Variant 6

Variant 6 explores the expressive potential of the human voice through vocal chamber music that is at once virtuosic, poignant, and approachable. Composed of artists with a diverse set of skills and a wide range of expertise, we seek out repertoire that embodies this potential. We collaborate with artists of many disciplines, creating refreshing interpretations of music of the past and innovative premieres of new works. Our concerts are unique and intimate musical experiences that foster deep conversation between artists and audience.

Variant 6 shares our unique take on vocal chamber music with people all over the city of Philadelphia. Our approachable and collaborative projects create an environment where audiences of different backgrounds will feel inspired to attend our events, respond to our music, and get to know us as individuals.

Variant 6's artists have performed with internationally recognized ensembles and orchestras including The Crossing, Lorelei, Seraphic Fire, Roomful of Teeth, Santa Fe Desert Chorale, Apollo's Fire, Bach Project Chicago, Piffaro, Tempesta di Mare, TENET Vocal Artists, The Philadelphia Orchestra, Opera Philadelphia, New World Symphony, Indianapolis Symphony Orchestra, Aspen Festival Orchestra, American Bach Soloists, Lyric Fest, and more.



Philadelphia-based artist **Rebecca Myers** is a soloist, vocal chamber singer, collaborator, recording artist, and creator in high demand. Rebecca has gained a reputation for her “timbral clarity and flawless pitch,” “nimble coloratura,” and “vulnerability and grace.” She has appeared on three Grammy-winning albums, most notably as a soloist on The Crossing’s “Born,” winner of the 2023 Grammy for Best Choral Performance. In recent seasons Rebecca has appeared as a soloist with the New World Symphony, Apollo’s Fire Baroque Orchestra, the Bach Choir of Bethlehem, TENET Vocal Artists, and Lorelei Ensemble. Her 2023–24 season includes two international tours with The Crossing and performances with Lyric Fest, Tempesta di Mare, and the annual CalPoly Bach week. She is proud to be the artistic director and a founding soprano of Variant 6.



Lauded as having a “honey-colored tone” and “the most radiant solo singing” (*Opera News*), soprano **Jessica Beebe** is an affecting interpreter of repertoire from the Renaissance and Baroque to contemporary American opera. As a sought-after concert soloist, Beebe has performed as a soloist with several major orchestras and ensembles across the world including the New York Chamber Orchestra at Carnegie Hall, the English Concert at the Barbican Theatre and Carnegie Hall, the Los Angeles Philharmonic, the Indianapolis Symphony Orchestra, the Indianapolis Baroque Orchestra, the Folger Consort, Utah Symphony, Omaha Symphony, Baltimore Symphony, Lancaster Symphony, the Washington Bach Consort, Piffaro, Gamut Bach Ensemble, Bach Choir of Bethlehem, Philadelphia Bach Collegium, Lyric Fest, and more. Some of Beebe’s solo operatic highlights include premiering multiple operas by Jennifer Higdon, Lembit Beecher, and David Hertzberg with Opera Philadelphia; Bergen National Opera in Norway; and a Los Angeles Philharmonic debut in Meredith Monk’s opera *Atlas*. Beebe is a member of Variant 6, The Crossing, Seraphic Fire, Clarion, Lorelei, Trio Eos, and The Thirteen, and is on several Grammy-nominated albums with The Crossing and Clarion Ensemble. Most recently, Beebe was placed as a finalist in the New York Oratorio Society competition. She is a graduate of the University of Delaware and Indiana University and has been a voice faculty member at Franklin and Marshall College since 2015.



**Steven Bradshaw** is a musician and surrealist visual artist living in Philadelphia. He appeared as a soloist with the Los Angeles Philharmonic in Ted Hearne’s “Place,” a concert-length work that went on to become a finalist for the Pulitzer Prize in music, and the recording of the piece earned him a Grammy nomination. He recently reprised the role with the Strasbourg Festival Orchestra. He is a founding member of The Crossing, which has earned eight consecutive Grammy nominations and three wins. He recently co-composed and released the album *Sunrise* on the experimental label Cold Blue Music with composer Jacob Cooper. In addition to recording and performing internationally as a member of Roomful of Teeth, Steven has worked extensively with Ekmeles and Seraphic Fire. He has appeared with the New York Philharmonic, the Chamber Orchestra of Philadelphia, Tempesta Di Mare, the Bach Collegium of Philadelphia, Network for New Music, and many others. Steven premiered Pulitzer Prize winner David Lang’s work “Lifespan” for three whistlers and a four-billion-year-old fossil in collaboration with visionary conceptual art duo Allora and Calzadilla, and gave over 300 performances of the work.

A Philadelphia native, **Daniel Schwartz** received both his bachelor's and master's degrees in music from Temple University, where he studied voice with retired Metropolitan Opera baritone David Arnold. Upon his graduation in 2011, Daniel was honored with the Elaine Brown Award for musicianship, dedication to excellence, and humanitarianism. After graduating, Daniel won the position of artistic director of the Philadelphia Voices of Pride, Philadelphia's LGBT mixed-voice chorus. From 2014 to 2017, Daniel sang with the Opera Philadelphia chorus, where he performed a number of roles such as The Foreman in the East Coast premiere of *Oscar*. Daniel also sings with The Crossing and has performed on three of their Grammy-winning albums. In 2014 he traveled to California to perform Louis Andriessen's *De Materie* with the Los Angeles Philharmonic and seven other singers from The Crossing, who also made their Carnegie Hall debut that year. In 2018 he made his debut as a soloist with the Philadelphia Orchestra for Pat Metheny and the American Beat. Most recently, he has performed with The Crossing alongside the New York Philharmonic. Daniel teaches voice at Haverford College.



Mezzo-soprano **Elisa Sutherland** gives detailed, stylistic performances of early and new music with “soul-infused expressiveness and unselfconscious joie de vivre.” Ellie is a core member of Ekmeles, a sextet dedicated to exploring microtonal tuning and extended vocal techniques. She has appeared in art song recitals with the Brooklyn Art Song Society (BASS) and Philadelphia's Lyric Fest, and has been a featured soloist with Contemporaneous, Apollo's Fire, and Quicksilver Baroque. In the realm of vocal chamber music, Ellie frequently appears with the top ensembles in the country including The Crossing, Roomful of Teeth, Lorelei, the Choir of Trinity Wall Street, Variant 6, and Seraphic Fire. Highlights from this upcoming season include a performance of Jacquet de la Guerre's “Judith” with TENET Vocal Artists, a European tour with Ekmeles, and three appearances with Alkemie medieval ensemble.



Noted for his “solid, ringing tenor that was rich and intense,” and described as a “mellifluous talent you should watch for” by *Opera Today*, **Daniel Taylor** is establishing himself with a voice of power, sensitivity, and musicianship, garnered from a wealth of experience across a wide variety of disciplines. Having been a member of the chorus at Opera Philadelphia since 2012, he has also sung roles for the company, including being a part of the process of workshopping and premiering a number of new operas, such as Missy Mazzoli's *Breaking the Waves*, Kevin Puts's *Elizabeth Cree*, and Lembit Beecher's riveting *Sky on Swings*, where he sang alongside the legendary Frederica von Stade. He has also been a part of works and workshops by other composers including Rene Orth, David Hertzberg, Jennifer Higdon, and more. Aside from Opera Philadelphia, he has performed operatic works with the New York Philharmonic, Curtis Opera Theatre, Beth Morrison Projects, Three Oaks Opera, Poor Richard's Opera, Opera Libera, Children's Opera Box, and Temple University Opera Theater. Outside of opera, Daniel is a member of the Grammy award-winning new music chamber choir The Crossing, having also sung a number of solos with the group in works by composers such as Benjamin C. S. Boyle, Gavin Bryars, and Thomas Lloyd. With an MM in vocal performance from Temple University and a BM in cello performance from the Peabody Conservatory, Daniel also performed extensively as a cellist and early musician on baroque cello and viola da gamba.





## Filament

Filament is a chamber ensemble, formed in 2019, of Philadelphia-based period-instrument soloists. Comprising a core trio of violin, viola da gamba, and keyboards, our respective founding members are Evan Few, Elena Kauffman, and John Walthausen. As constituents of the global early music community, we regularly join the ranks of some of its most prestigious ensembles. As a collective, our mission is to be the bright connective thread—that eponymous filament—linking the world of our audience with that of our repertoire, illuminating the delightful, sometimes uncanny familiarity of the emotions and images it evokes.

Filament presents historically informed concerts in its core formation and in collaboration with other musicians in Philadelphia, the Delaware Valley, and beyond. In our hometown, Filament has performed on Main Line Early Music, the PhilaLandmarks Early Music Series, Music Transforms, German Society of Pennsylvania’s “Wister and More!” series, and in self-presented concerts at Germantown Presbyterian and Gloria Dei “Old Swede’s,” among many other sacred and secular spaces. Regionally, we have been featured on Gotham Early Music Scene’s Midtown Concert Series (New York, NY); World & Early Music at St. James (Lancaster, PA); Market Street Music’s Festival Concerts (Wilmington, DE); Concerts at Locktown Stone Church (Flemington, NJ); and Immanuel Concert Series at Immanuel on the Green (New Castle, DE). *Broad Street Review* praised “Music for an Inner World,” our June 2021 concert presented at the University of Pennsylvania’s Arthur Ross Gallery, noting our characteristic “fervor and delight that make early music seem current, and [Filament’s] easy, joyful communication.” Of our 2023 collaboration with vocal ensemble Variant 6, the *Chestnut Hill Local* cited a “sterling performance.” We were a featured ensemble in *Early Music America’s* 2021 Emerging Artists Showcase, and in 2022, we were featured on the American Bach Society’s Tiny Bach series.

In the 2023–24 season, marking Filament’s fifth anniversary, we will present several brand-new programs, including a concert of seldom-heard music of Salamone Rossi with renowned mezzo-soprano Meg Bragle and Friends, presented by Penn Live Arts; a spring series of concerts featuring an unconventional narrative program showcasing female composers with Franco-American soprano Alice Teyssier; and, as a season finale and debut album release celebration, an exploration of the exquisite cantatas of Johann Christoph Bach in conversation with sonatas from Buxtehude’s *Opera Prima*. In addition to these performances in and around Philadelphia, this season Filament has embarked for the first time on national concert tours. In January 2024 the core trio appeared in concert series in York, SC; Lancaster, SC; and Naples, FL.

**John Walthausen** has been heard across Europe, North and South America, and Asia as an organ and harpsichord soloist and ensemble artist. He holds degrees from the Oberlin Conservatory of Music; Conservatoire National Supérieur de Paris; and Schola Cantorum Basiliensis; and from 2015 to 2016 he served as organist in residence at Sapporo Concert Hall in Hokkaido, Japan, which released his debut album, *De Fil en Aiguille*. In 2012 he won first prize at the Pierre de Manchicourt International Organ Competition in Béthune, France, a competition devoted to North German music of the seventeenth and eighteenth centuries. John appears regularly with groups throughout the Mid-Atlantic region, including Washington Bach Consort, Variant 6, Philadelphia Bach Collegium, and Tempesta di Mare. He also serves as director of music at the First Presbyterian Church of Germantown and as artistic director for the Philadelphia Organ Festival.



**Evan Few** has established himself as a leader in his generation of historical performance specialists, having studied and performed repertoire ranging from Monteverdi to Gershwin on period instruments. An assertive, collaborative instrumentalist, he is equally adept as music director, orchestral musician, and chamber soloist and has performed worldwide with some of the most esteemed early music ensembles, including Anima Eterna Brugge, Bach Collegium Japan, and the Taverner Consort. Evan is a core member of Carmel Bach Festival, associate concertmaster of Atlanta Baroque, principal second violin of Philharmonie Austin, and cofounder of Filament. Evan received his principal training at Oberlin College and pursued further studies at Rice University and at the Koninklijk Conservatorium Den Haag. He has played on records from Accent, CPO, Deutsche Harmonia Mundi, and Zig-Zag Territoires, among others, as well as Filament's forthcoming complete Buxtehude *Opera Prima*. His violin was built for him in 2010 by Matthieu Besseling of Amsterdam; he plays with baroque bows by Luis Emilio Rodriguez Carrington (2011) and Thomas Pitt (2016). Evan lives in Philadelphia and is a devoted home cook, plant dad, and yogi.



**Elena Kauffman** has an active career as a performing and teaching artist. She is cellist and manager of Blue Line Quartet and performs with Fairmount String Quartet, Elysium String Quartet, and other Philadelphia-area chamber ensembles. She is principal cellist and personnel manager of Wayne Oratorio Society and Haverford-Bryn Mawr Chorale Orchestra. Praised for her "customary acuity and beauty" (*Broad Street Review*), Elena has a passion for historical string instruments. She has appeared on tour with Venice Baroque Orchestra and was viola da gamba soloist in New York City Opera's production of *Los Elementos*. She has participated in the American Bach Soloists Academy in San Francisco; International Masterclasses Festival in Gaming, Austria; and Juilliard at Piccola Accademia in Montisi, Italy. Elena is a founding member of Filament and has appeared with Tempesta di Mare, The Thirteen, Bach Collegium Philadelphia, Gamut Bach Ensemble, Crescendo Period Instrument Orchestra, Ex Umbris, and Elm City Consort. A Temple University graduate and dedicated educator, she maintains a private studio and is orchestra operations director and lower strings specialist at southwest Philadelphia's Cornerstone Christian Academy.





Lutenist **Kevin Payne** is active as a recitalist, accompanist, and continuo player. Recent ensemble work includes performances with Philharmonia Baroque Orchestra, Seattle Symphony, Tempesta di Mare, Philharmonie Austin, and Bach Collegium San Diego. Festival appearances include Caramoor, Tanglewood, Spoleto, and Newport Classical. Performance venues include Carnegie Hall; Alice Tully Hall; the Kennedy Center in Washington, DC; the National Concert Hall in Taipei, Taiwan; the Concertgebouw in Amsterdam; and the Festspielhaus in Baden-Baden, Germany. His playing has been broadcast on a number of nationally syndicated radio programs including *Sunday Baroque* and *Performance Today*. Kevin is a graduate of the Peabody Institute, the Juilliard School, and the Schola Cantorum Basiliensis in Basel, Switzerland. When not performing, Kevin enjoys cooking, reading, watching *Star Trek (P'Tach!)* and attempting to delay the inevitable (and often imminent) demise of the houseplants he shares with his wife, cellist Caroline Nicolas.



**Mandy Wolman** is a member of Tempesta Di Mare and the Bach Collegium Orchestra in Philadelphia. She also performs regularly with the Washington Cathedral Baroque Orchestra, Opera Company of Philadelphia, the Portland Bach Experience, Spire Ensemble, and The Thirteen. She has been guest faculty at Curtis Institute and Apple Hill Chamber Music Festival. She has a bachelor's degree in performance from Oberlin Conservatory and master courses in flamenco dancing.

# LOUISIANA PHILHARMONIC ORCHESTRA

## Matthew Kraemer

*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

### Violins

Vacant, *Concertmaster*

*The Edward D and Louise Levy  
Cocernmaster Chair*

Benjamin Hart, *Associate Concertmaster*

*The LPO Volunteers Associate  
Concertmaster Chair*

Hannah Yim, *Assistant Concertmaster*

*The Ranney and Emel Songu Mize Assistant  
Concertmaster Chair*

Byron Tauchi, *Principal Second Violin*

*The Helen W. Burns Principal Second  
Violin Chair*

Hayoung Cho+, *Assistant Principal Second  
Violin*

Kurt Munstedt\*, *Assistant Principal Second  
Violin*

Zorica Dimova

Rebecca Edge

Gabrielle Fischler+

Judith Armistead Fitzpatrick

Janeta Mavrova

Elizabeth Overweg

Gabriel Platica

Yaroslav Rudnytsky

Milena Rusanova

Yuki Tanaka

Benjamin Thacher

Kate Withrow

Sarah Yen

Daniel Guangnan Yue

### Violas

Richard Woehrle, *Principal*

*The Abby Rey Catledge and Byrne Lucas Ray  
Principal Viola Chair*

Bruce Owen, *Assistant Principal*

Amelia Clingman

Peter Dutilly

Sixto Franco

Brianne Lugo+

Catherine Matushek

Tyler Sieh\*

Kenny Wang+

### Cellos

Jonathan Gerhardt, *Principal*

*The Edward B. Benjamin Principal Cello  
Chair*

Daniel Lechuk\*, *Assistant Principal*

*The Ellen and Stephen Manshel Assistant  
Principal Chair*

Kyle Anderson

Rachel Hsieh

Jeanne Jaubert

Kent Jensen

*The Paula L. Maher Section Cello Chair*

David Rosen

Vacant

### Basses

David Anderson, *Principal*

William Schettler, *Assistant Principal*

Timothy Chen\*

Paul Macres

Doug Therrien+

Benjamin Wheeler

### Flutes

Ji Weon Ryu, *Principal*

*The Mary Freeman Wisdom Flute Chair*

Patti Adams, *Assistant Principal*

*The Richard C. and Nancy Link Adkerson*

*Flute Chair*

Sarah Schettler

*The Edward F. and Louise B. Martin Second*

*Flute Chair*

### Piccolo

Patti Adams

*The Richard C. and Nancy Link Adkerson*

*Flute Chair*

### Oboes

Virginia McDowell, *Principal*

Jane Gabka, *Assistant Principal*

Casey Kearney

### English Horn

Casey Kearney

### Clarinets

Daniel Parrette\*, *Principal*

Shaquille Southwell+, *Principal*

Roy Park, *Assistant Principal*

John Reeks

### E-flat Clarinet

Roy Park, *Assistant Principal*

### Bass Clarinet

John Reeks

### Bassoons

Michael Matushek+, *Acting Principal*

Hunter Gordon+, *Assistant Principal*

Ryan Turano+

### Contrabassoon

Ryan Turano+

### French Horns

Mollie Pate, *Principal*

*The Jerry W. Zachary and Henry Bernstein*

*Principal Horn Chair*

Josiah Bullach, *Associate Principal*

*The J. Robert Pope Assistant Principal Horn*

*Chair*

Jonathan Gannon

Max Paulus

Kevin Winter

### Trumpets

Alex Mayon+, *Principal*

*The Gauthier Family Foundation Principal*

*Trumpet Chair*

Vacant, *Assistant Principal*

Patrick Smithers

*The Pete Wolbrette Section Trumpet Chair*

### Trombones

Austin Richardson, *Acting Principal*

Matthew Wright

Evan Conroy, Bass Trombone

### Tuba

Robert Nuñez, *Principal*

### Timpani

Meagan Gillis

### Percussion

Aaron Smith, *Principal*

Michael Metz

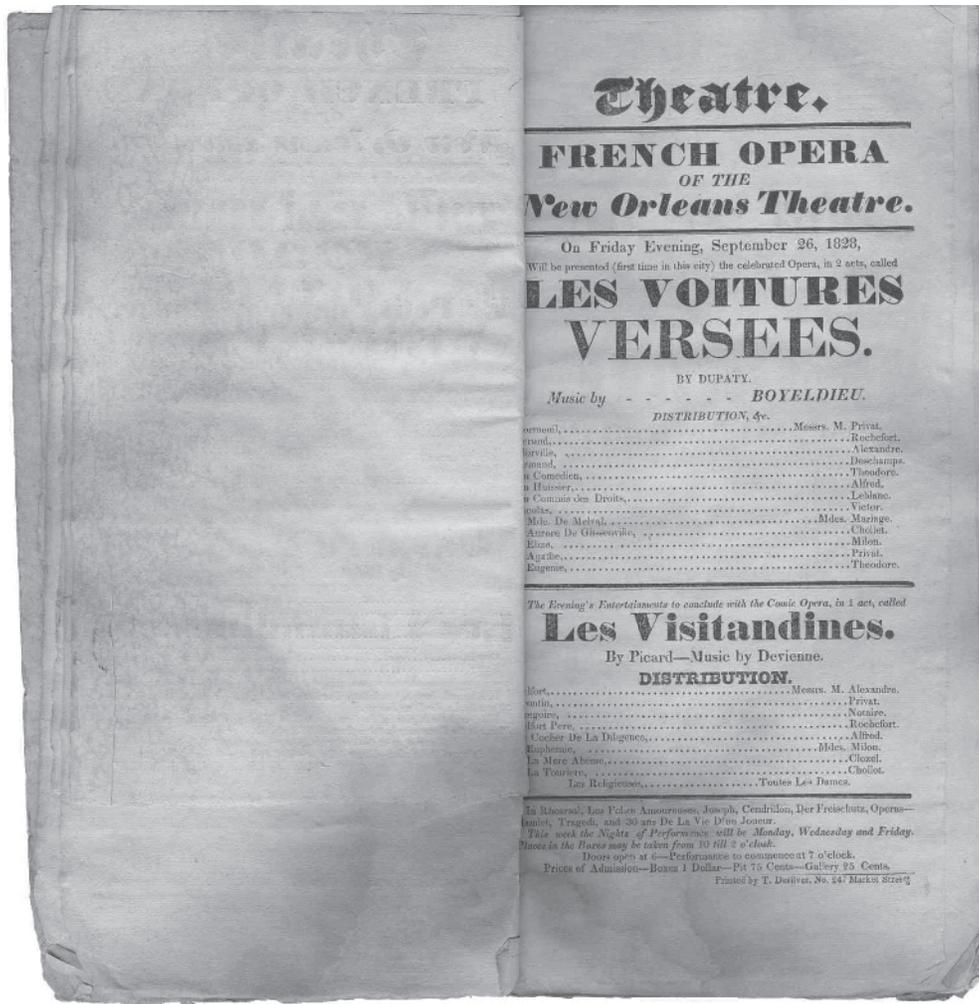
### Harp

Rachel Van Voorhees Kirschman, *Principal*

*\* denotes musicians who are on leave for the 2023–  
2024 season*

*+ denotes acting in this position for the 2023–  
2024 season*

*The string section of the Louisiana Philharmonic  
Orchestra is listed alphabetically and participates in  
revolving seating.*



**For Further Reading**

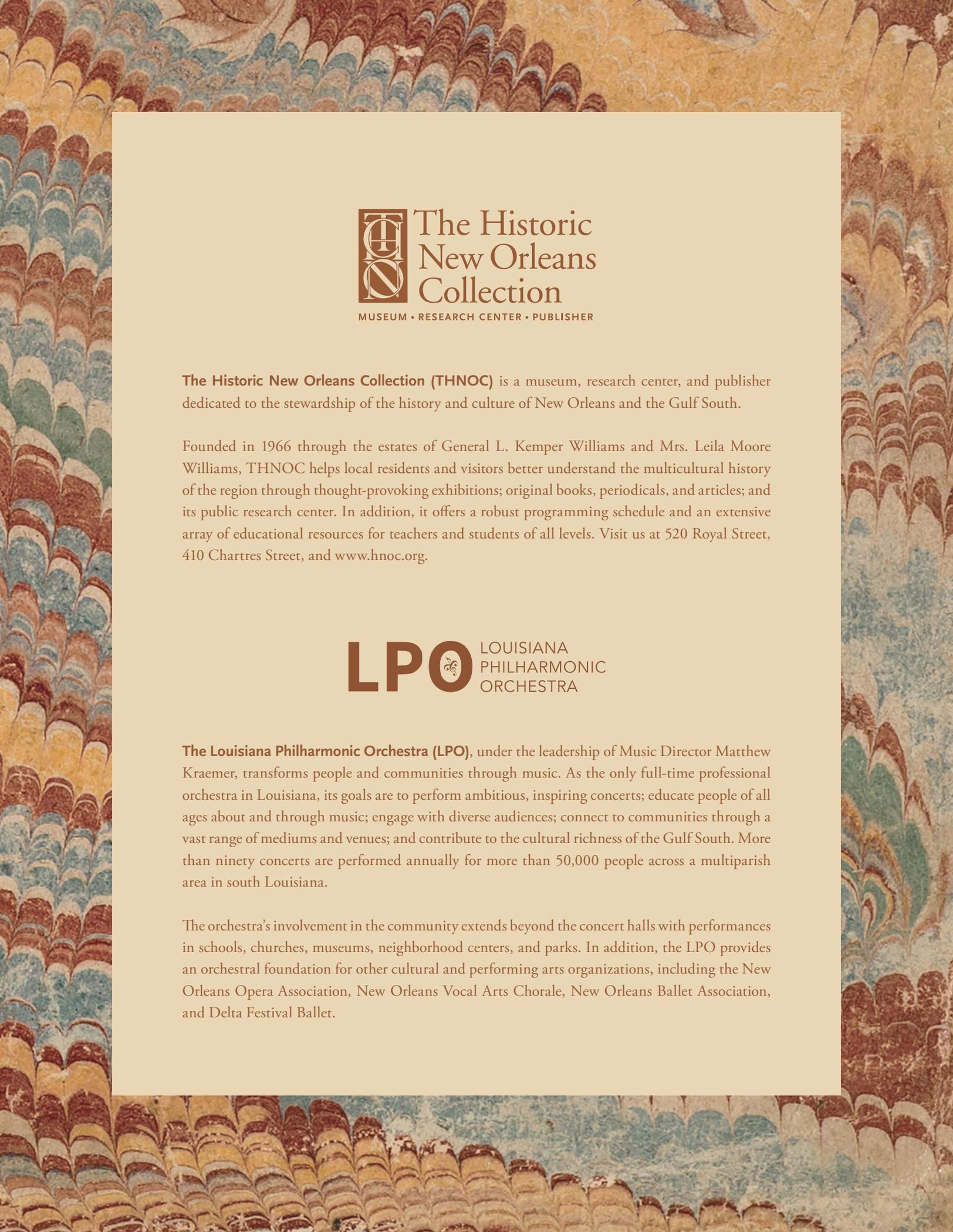
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# The Historic New Orleans Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

**The Historic New Orleans Collection (THNOC)** is a museum, research center, and publisher dedicated to the stewardship of the history and culture of New Orleans and the Gulf South.

Founded in 1966 through the estates of General L. Kemper Williams and Mrs. Leila Moore Williams, THNOC helps local residents and visitors better understand the multicultural history of the region through thought-provoking exhibitions; original books, periodicals, and articles; and its public research center. In addition, it offers a robust programming schedule and an extensive array of educational resources for teachers and students of all levels. Visit us at 520 Royal Street, 410 Chartres Street, and [www.hnoc.org](http://www.hnoc.org).

# LPO



LOUISIANA  
PHILHARMONIC  
ORCHESTRA

**The Louisiana Philharmonic Orchestra (LPO)**, under the leadership of Music Director Matthew Kraemer, transforms people and communities through music. As the only full-time professional orchestra in Louisiana, its goals are to perform ambitious, inspiring concerts; educate people of all ages about and through music; engage with diverse audiences; connect to communities through a vast range of mediums and venues; and contribute to the cultural richness of the Gulf South. More than ninety concerts are performed annually for more than 50,000 people across a multiparish area in south Louisiana.

The orchestra's involvement in the community extends beyond the concert halls with performances in schools, churches, museums, neighborhood centers, and parks. In addition, the LPO provides an orchestral foundation for other cultural and performing arts organizations, including the New Orleans Opera Association, New Orleans Vocal Arts Chorale, New Orleans Ballet Association, and Delta Festival Ballet.

