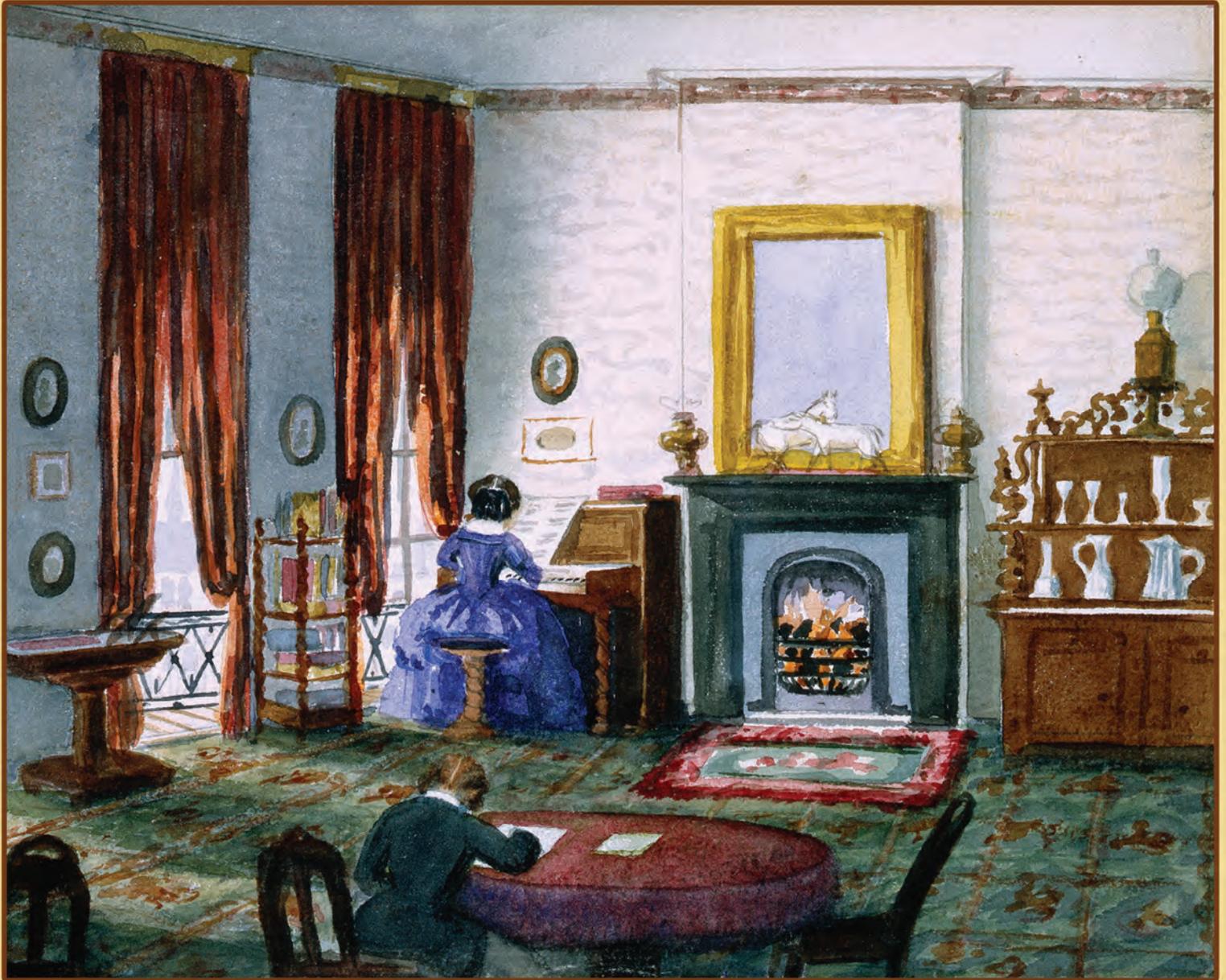




# An die Musik: The German Heritage of New Orleans



LOUISIANA PHILHARMONIC ORCHESTRA  
*Carlos Miguel Prieto, Music Director*



THE COLLECTION  
THE HISTORIC NEW ORLEANS COLLECTION

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# New Orleanser Quartett-Club.

Delegation

zum

Bundes-Sängerfest in Milwaukee

Präsident u. Dirigent:

- I. Tenor: Fred. Busch.
- II. " Edw. Leibniz.
- " M. Ponderbank.
- " J. B. Miller.

New Orleans Quartett Club Bundes-Sängerfest card, front and back (1886), Dr. Karl J. R. Arndt Collection of J. Hanno Deiler Papers and Deutsche Gesellschaft Records.

Adorned with the club's crest as well as an alligator to represent Louisiana, this card was produced by the New Orleans Quartett Club for their participation in the 1886 Bundes-Sängerfest competition held in Milwaukee.

## ON THE FRONT COVER

Unsere Stube in Dauphin Street 67 (1859) by Carl Frederick Schwartz, The Historic New Orleans Collection.

German artist Carl Frederick Schwartz depicts a 19th-century French Quarter interior in his painting *Unsere Stube (Our Parlor)*. The scene shows a woman playing piano, symbolizing the great musical influence of the German community on the city of New Orleans.

# New Orleanser



# Quartett-Club.

# Sängerfahrt

— nach —

# Milwaukee.

1886.



# Louisiana Philharmonic Orchestra

Carlos Miguel Prieto

*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

and

## The Historic New Orleans Collection

present

# An die Musik: The German Heritage of New Orleans

Carlos Miguel Prieto, Conductor

Casey Candébat, Tenor

Sarah Jane McMahon, Soprano

Joseph Meyer, Violin

Carol Rausch, Pianist

Mikko Macchione, "Jakob Resch"

February 11, 2009

St. Louis Cathedral

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

# An die Musik:

The **German Heritage of New Orleans** explores an often overlooked segment of the state's musical legacy. Louisiana has been heralded as one of the nation's few true melting pots, but popular perceptions of this "cultural gumbo" too frequently take only the French and Spanish contributions into account. In reality, Louisiana's shores welcomed people of many more backgrounds from Europe, Africa, and the Caribbean.

Louisiana's earliest German settlers made their way to Louisiana in 1721, when the city of New Orleans was just a few years old. The Germans established themselves upriver from New Orleans, in and around present-day St. Charles Parish. It wasn't until the mid-19th century that the Germans, along with many other immigrants, began to integrate themselves in the rapidly growing city. As a port, New Orleans welcomed people of all backgrounds and heritages, some of whom elected to stay in the city, while others sought fortunes elsewhere. Evidence of this diversity is still visible today. In fact, New Orleans's St. Louis Cathedral, the performance site for "An die Musik," was originally built by the French, then rebuilt by a Spanish architect, dedicated by an Irish priest, and renovated first by an American and later by another Frenchman. The design for the distinctive checker-patterned tile floor was submitted by a New Orleans-born free man of color. The German contribution, while indirect, is also worth noting: the large mural behind the cathedral's altar was painted by Erasmus (Erasme) Humbrecht, a native of Alsace, a French region with a strong Germanic presence.

"An die Musik" is the third installment in a five-year series titled "Musical Louisiana: America's Cultural Heritage," jointly produced by The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. The series is dedicated to the study of Louisiana's contributions to the world of music. In addition to an annual lecture and live performance, the series also provides educational packets to nearly 2,000 fifth- and eighth-grade teachers in Louisiana's public schools. The packets—which consist of a CD and a DVD, classroom activities, and lesson plans—are also distributed to members of the Louisiana Association of Symphony Orchestras in Baton Rouge,

Lafayette, Lake Charles, Alexandria, Shreveport, and Monroe, to support educational programming.

The partnership that led to this series began many years ago with General and Mrs. L. Kemper Williams, founders of The Collection. The Williamses championed numerous philanthropic causes during their lives, and General Williams had a particular interest in the New Orleans Philharmonic Symphony Orchestra, serving as the symphony's president for six seasons from 1951 to 1957. During that time, General Williams worked to bring programs to schoolchildren and arranged tours for the orchestra. The current partnership between the LPO and THNOC allows General Williams's legacy to continue.

In the three years since the inaugural project was presented, the series has garnered both local and national recognition. In 2007, the presentation "A New Orleanian in Paris: Ernest Guiraud, Friends, and Students" was nominated for a Big Easy Award. The 2008 presentation, "Music of the Mississippi," won the 2008 Big Easy Award for Arts Education and received funding from the Andrew W. Mellon Foundation through EmcArts's New Strategies Lab.

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# Program

Wolfgang Amadeus Mozart (1756-1791)  
Overture to *Die Zauberflöte*

Franz Joseph Haydn (1732-1809)  
Symphony no. 47 in G Major  
Allegro  
Un poco adagio cantabile  
Menuetto e Trio  
Presto assai

Ludwig van Beethoven (1770-1827)  
Romance for Violin and Orchestra no. 2  
*Joseph Meyer, Violin*

Carl Maria von Weber (1786-1826)  
Overture to *Der Freischütz*  
"Kommt ein schlanker Bursch gegangen"  
Ännchen's aria, Act II, *Der Freischütz*  
*Sarah Jane Mc Mahon, Soprano*

Richard Heinze (1845-1893)  
*Eine musikalische Ehe!*

*Sarah Jane McMahan, Soprano*  
*Casey Candébat, Tenor*  
*Carol Rausch, Pianist*

Louis-Hector Berlioz (1803-1869)  
*La Damnation de Faust*  
Rákoczy March (Hungarian March)

Franz Von Suppé (1819-1895)  
Overture to *Ein Morgen, ein Mittag, und ein Abend in Wien*



# Program Notes

## Wolfgang Amadeus Mozart

### Overture to *Die Zauberflöte*

Premiered in Vienna in 1791, *Die Zauberflöte* (*The Magic Flute*) was written as a favor for Emanuel Shikaneder, the manager of a small Viennese theater. Shikaneder prepared the libretto, provided scenery, and performed in the original cast. Written in the *Singspiel* tradition with spoken German dialogue, *The Magic Flute* is replete with Masonic references. Johann Wolfgang von Goethe, a Freemason like Mozart and Shikaneder, observed that a general audience would find the work pleasing while Masons would appreciate its deeper significance.

Although best remembered for its role in the introduction of French and Italian operas in the United States, New Orleans also played a role in importing the work of Germanic composers. In 1806, the city hosted the earliest-known U.S. performance of the overture to *The Magic Flute* (advertised as *L'Ouverture de la Flûte enchanté*). The overture would not be performed elsewhere in America until 1824—the same year that New Orleans introduced the overture of *Don Giovanni* to American audiences.

Today, few New Orleanians—indeed, few music historians—appreciate the city's pioneering role in the performance history of *The Magic Flute*. Even less well-known is another link between the Crescent City and Mozart. The grandson of Mozart's famed librettist, Lorenzo Da Ponte, was a reporter and publisher in mid-19th-century New Orleans, and Da Ponte's great-grandson built the city's first residential park: the 1891 cul-de-sac Rosa Park, which intersects St. Charles Avenue between Nashville and State streets.

## Franz Joseph Haydn

### Symphony no. 47 in G Major

Franz Joseph Haydn excelled in every musical genre and according to one standard reference has “long been considered the ‘father of the symphony.’” Symphony no. 47 in G Major dates from 1772. The theme and variations of the slow movement, marked by double counterpoint, were admired by Brahms, and the final movement features a compelling Hungarian episode. Perhaps most noteworthy is the “palindrome” form of the symphony's third movement: the opening measures of both minuet and trio are repeated, backward, to close each theme.

Some 60 editions of Haydn's music, primarily songs, were published in the United States during his lifetime. Yet public performances initially were scarce. New York City established a Haydn Society in 1798; a similar society was established in Philadelphia in 1809. The first-known performance of a Haydn symphony in New Orleans did not occur until February 18, 1809. During the second decade of the 19th century, appreciation for Haydn increased, and local audiences were exposed to his symphonies, excerpts from his oratorio *The Creation*, and a string quartet. By the 1840s, both Haydn and Mozart were well established as local favorites. When the great Belgian violinist Henri Vieuxtemps visited the Crescent City in 1844, the public begged for performances of Haydn and Mozart string quartets—but Vieuxtemps failed to oblige. In the late 1860s, New Orleans's German National Theater regularly scheduled performances of *Don Giovanni* and *Die Zauberflöte*, and by 1890 arias from Mozart's *Titus* and Haydn's *Seasons* were standards in the local repertoire.

# Ludwig van Beethoven

## Romance for Violin and Orchestra no. 2

Beethoven composed the Romance for Violin and Orchestra no. 2 in the fall of 1798. Like much of his early work—including his first two symphonies, early piano concerti, the op. 1 piano trios, early string quartets, and well-known piano compositions such as the *Moonlight* sonata—the Romance is indebted to Mozart and Haydn.

New Orleans embraced Beethoven early. In 1819, more than two decades before any other American city could stake the same claim, New Orleans staged a performance of a Beethoven piano concerto. Contemporary accounts do not specify the concerto, but they do identify the pianist: the young Polish émigré Emile Johns, who would go on to play a critical role in the New Orleans music scene. Johns is

considered New Orleans's first music publisher and served as organist at the St. Louis Cathedral. The next known performance of a Beethoven piano concerto in the U.S. did not occur until 1842, in Boston.

While the exact date of the introduction of Beethoven's violin works to New Orleans is not firmly established, it is known that his works were championed by the violinist Jakob Resch (ca. 1819–1878), shown lower left, a native of Munich who arrived in New Orleans in 1871. During his stay in New Orleans, Resch lived in the heart of the French Quarter. One of his residential addresses, 722 Toulouse Street, was later the first New Orleans apartment of Tennessee Williams. Resch died of yellow fever in 1878 in New Orleans. So powerful was his reputation that newspapers as far away as Indianapolis and Wheeling, West Virginia, carried his obituary.

## Carl Maria von Weber

### Overture to *Der Freischütz*

A cousin of Mozart's wife Constanze, Weber was a contemporary of Beethoven and Schubert. While his musical catalogue contains more than 300 works, he is best remembered for *Der Freischütz* (*The Marksman*), which premiered in Berlin in 1821 and is widely considered the first important German romantic opera. The popularity of *Der Freischütz* and the overtures to *Euryanthe* and *Oberon* tend to overshadow Weber's other musical contributions. His *Konzertstück* for Piano and Orchestra was an innovative one-movement concerto, a form later adopted by Liszt and Stravinsky. Mahler and Hindemith both paid homage to him, and French composers such as Berlioz and Debussy admired his mastery of instrumentation.

The prominence of Weber's music at the 1890 North American Sängerbund Festival (or Sängerkfest), a landmark gathering of German-American choral societies in New Orleans, testifies to the composer's beloved stature in the Crescent City. The festival opened with Weber's "Jubilee Overture" and subsequent concerts featured selections from *Oberon* and *Der Freischütz*. A special theater, built for the festival at Lee Circle, boasted the city's largest stage and a press room for 60 journalists.



Page from the Jakob Resch memorial service commemorative program featuring a photograph of Resch (1879), Deutsches Haus Collection.



## Carl Maria von Weber

### “Kommt ein schlanker Bursch gegangen” Ännchen’s aria, Act II, *Der Freischütz*

Set in 17th-century Bohemia, *Der Freischütz* was an instant international success. Ännchen’s aria in Act II, with its dance-like rhythm reminiscent of a polonaise, was particularly popular with audiences. In “Kommt ein schlanker Bursch gegangen,” Ännchen sings of her interest in finding a young man and sets forth her ideal gentleman. The melody for the aria was alluded to by Richard Heinze in *Eine musikalische Ehe!* Particularly popular in New Orleans, “Kommt ein schlanker Bursch gegangen” was featured in the closing concert of the 1890 Sängerkongress held in New Orleans. A translation of the aria is provided here:

When a slim youth walks by,  
Blond of hair or brown,  
Bright of eye and red of cheeks,  
Indeed, you can definitely look at him.  
Of course, you lay your eyes on your bosom  
After the manner of a modest maiden;  
But by stealth you raise them again  
If the boy doesn’t notice.  
If you should catch his glance,  
Then, what’s that matter?  
You will not be blinded,  
You become just a little red.  
A little glance here and a glance over there,  
Until the mouth is also as bold!  
He sighs: beautiful one!  
She says: beloved!  
Soon, they are fiancée and fiancé.  
Always nearer, beloved glow!  
Do you want to see me in a (bridal) wreath?  
Don’t you think, she is a nice bride,  
And the youth isn’t any less beautiful?

*Translated by Robert Glaubitz*

## Richard Heinze

### *Eine musikalische Ehe!*

During the second half of the 19th century, New Orleans was a major port of entry, welcoming almost 300,000 German immigrants to the United States. While the majority chose to continue west to Texas and California, or north to Arkansas and Missouri, many remained in New Orleans. They brought with them their cultural heritage, specifically a love of music and social organizations. Between 1850 and 1900, New Orleans boasted approximately a dozen *männerchöre*, or male singing societies, which provided entertainment for the German community. Heinze’s *Eine musikalische Ehe!* (*A Musical Marriage!*), a duet for alto and baritone, is an example of the delightful musical farces the community so enjoyed. While enormously popular, these musical comedies were seldom sophisticated, and many of their composers have been relegated to biographical obscurity. However, as musicologist Mary Sue Morrow has observed, thematic elements within these “light” pieces offer a window into the past: in Heinze’s comic duet, the message that “gentlemen should do as they like and their wives will just have to put up with it” reflects the male-dominated world of the choral societies. And if works like *Eine musikalische Ehe!* lacked sublimity, they did not lack self awareness. Nineteenth-century performers and audiences would have recognized, and appreciated, Heinze’s references to polkas, folksongs, and the works of Haydn, Weber, and Mozart. The tune of “Là ci darem la mano” from *Don Giovanni*, for instance, is employed to depict a marital spat. A translation of the duet is provided on the next page.

# Eine musikalische Ehe!

translation, including annotations of musical references

*Translated by Mary Sue Morrow*

Wife:	Lonesome am I, always alone For as soon as evening comes My husband rushes off to the Casino To play a game or two of cards And in the morning when the rooster crows He finally comes home. It's just too much to put up with. O we poor, poor women Really have a hard time. Sewing and darning Washing and ironing While he's happily playing cards at the Casino But as soon as you get home I'll give you a little hell I'll preach you a sermon that'll really make you sweat. But if my ear doesn't deceive me I think I hear his footstep non He's here, he's here-- You came just in time.	Preziosa  A polka  Haydn  Freischütz  Elixir of Love  Weber
Husband:	I've just come out of the tavern Street, you look very strange	
Wife:	What dreadful image appears before my eyes Heaven help us!	Don Giovanni
Husband:	Just accept it and be true to me	
Wife:	It's all over between us, and that's final	
Husband:	Let me explain	
Wife:	I don't want to hear about it.	
Husband:	Give me your hand, love of my life.	
Wife:	Faithless wretch—don't touch me. You see before you The most miserable woman in the world	
Husband:	What good are sad eyes, darling To a lonely little woman?	Freischütz
Wife:	It's over between us now. I want a divorce	
Husband:	What's that? A divorce? Heavens! O forgive, please be nice. Be mine again	
Wife:	I don't know the meaning of the word pity. And I'm going to file for divorce	

- Husband: But think of all the lovely hours  
We've spent at the glee club Cäcilienverein
- Wife: Everything is over, and I'm going to file for a divorce.
- Husband: That blow I cannot bear. Alone—why what would I do?  
But wait—I have a plan.  
I'll go to Angra Pequena—to Africa's western coast  
Despair drives me there. Stradella  
O poor me—O horrors—how terrible—yes,  
In Angra Pequena—in the still and lonely desert  
I'll be but a snack for the lions and tigers.
- Wife: To Angra Pequena—O horrible words!  
That would kill me. I cannot let him go.
- Husband: To Angra Pequena! To Africa's western coast.
- Wife: O William, my husband. Wait a minute!  
Stay here! Don't go away.
- Husband: Don't waste your breath  
Here in this earthly vale of tears  
There would be nothing but toil and drudgery  
If I couldn't have beer to drink. Freischütz
- Wife: William, don't be angry with me.  
I've never seen him so angry.  
What a horrible thought—William going to Africa  
I won't quarrel anymore, even if you don't come home  
Until long after midnight. Don Giovanni  
Drink as many mugs of beer as you like  
But don't go to Angra Pequena—promise me.  
Here—I'll give you the house key.  
Dear husband, everything's OK now.
- Husband: Am I awake or dreaming, my darline?  
You're an angel—O forgive me.
- Wife: My dearest, my husband, now are you going to stay? Oberon
- Husband: Now I'll never go to Africa!
- Both: Now you're (I'm) not going to Africa.  
No (yes) my treasure, you're (I'm) staying here  
And not going to Africa anymore! Freischütz  
(I'll) go to the Casino at night with a clear conscience  
I'll (you'll) never complain about your (my) being late.  
Fortune will smile on our young marriage.  
Yes, my dearest treasure, now you're (I'm) staying  
And not going to Africa anymore!  
Yes, my dearest treasure, now you're (I'm) staying  
And not going to Africa anymore!

# Louis-Hector Berlioz

## Rákóczy March from *La Damnation de Faust*

Goethe's *Faust* has served as inspiration for several composers, including Wagner, Schumann, Liszt, and Berlioz. Berlioz first became acquainted with Goethe's epic poem via a French translation while studying in Paris. He soon wrote eight pieces of music depicting each of the poem's eight scenes but was displeased with his attempt and destroyed the manuscript. Later, during an extensive trip through Europe to conduct his own works, he began to compose *La Damnation de Faust*. His travels during that period enriched the composition. For example, while Goethe's *Faust* is not set in Hungary, Berlioz's travels inspired him to conjure a Hungarian setting—and to incorporate a traditional Hungarian march into the conclusion of the first act.

Berlioz's *Damnation* is neither opera nor symphony. It is a *légende dramatique* for three principal singers (Faust, Méphistophélès, and Marguerite), a chorus, and a large orchestra. Like his *Requiem*, it is about man and God, depicting those who are saved and those condemned to the inferno of hell. While the work was performed only twice in Europe during Berlioz's life, the Rákóczy March (which programs listed as the Hungarian March) and the Minuet de Feux Follets (Minuet of the Will-o'-the-Wisps) became exceptionally popular with the German-American audiences of New Orleans.

## Franz von Suppé

### *Ein Morgen, ein Mittag, une ein Abend en Wien*

Franz von Suppé was born in Split, Croatia, the son of an Austrian civil servant who discouraged him from pursuing a musical career. von Suppé studied law at the University of Padua, but vigorously pursued musical studies on the side. After his father's death in 1835, he and his mother moved to Vienna—where in 1840 he was appointed music director of the Josefstadt Theater. He soon earned recognition as a composer and in 1844 wrote the incidental music

for the play *Ein Morgen, ein Mittag, une ein Abend en Wien* (*Morning, Noon, and Night in Vienna*). He served as music director of the famed Theater an der Wien for 17 years and as a conductor at Vienna's Kaitheater and Carltheater. Best remembered for the melodic invention and colorful orchestration of overtures such as “Dichter und Bauer” (“Poet and Peasant”) and that of *Morning, Noon, and Night*, von Suppé remains a popular composer for symphony as well as concert band.

In New Orleans, von Suppé's music found a welcome audience in the National Theatre. Built on the corner of Perdido and Baronne streets in 1866, the National was one of the premier theatrical venues in the United States, celebrated for the luxury of its audience accommodations; the sophistication of its fire-suppressant system; and the possession of one of the world's earliest sunken orchestra pits. Boasting a resident opera company, whose performances were said to be equal to or better than those at the French Opera House, the National Theatre produced not only operas by Beethoven, Mozart, and Weber, but also works translated into German such as Donizetti's *La fille du régiment* (*Die Regimentocher*) and Offenbach's *Orphée aux enfers* (*Orpheus in der unterwelt*) and *La belle Hélène* (*Die Schöne Helena*). The theater also hosted the first U.S. performance of Verdi's *Il Trovatore* in German (*Der Troubadour*). Works by von Suppé presented at the National Theatre included *Flotte Bursche* (*Gay Blades*), *Die Schöne Galathee* (*The Beautiful Galatea*), and *Mozart's Leben und Tod* (*Mozart's Life and Death*).

Dr. Alfred E. Lemmon

Director

Williams Research Center

The Historic New Orleans Collection



**NATIONAL THEATRE,**

Corner of Baronne and Perdido Streets, New Orleans.

National Theater, Corner of Baronne and Perdido Streets, New Orleans (1874), The Historic New Orleans Collection. In December 1839, the first-known German theatrical performance in the United States took place in a theatre built by the New Orleans German community on the corner of Magazine Street and Howard Avenue. The building burned in 1855 and it was not until after the Civil War that the German community could undertake the construction of a new theatre. Built in 1866, the National Theatre was particularly lavish, acoustics were excellent and it was a pioneer in the development of theatrical fire safety and stage design. The theatre's musical contributions to the city are numerous including the first full-length productions of Mozart's *Die Zauberflöte* and Beethoven's *Fidelio*, as well as the introduction of Italian opera sung in German, such as Verdi's *Il Trovatore*. In 1880, the building was sold to Philip Werlein and the name was changed to Werlein Hall. In that capacity it was used primarily for civic events. It burned on July 2, 1887.



**CARLOS MIGUEL PRIETO**, *Adelaide Wisdom Benjamin Music Director and Principal Conductor* of the Louisiana Philharmonic Orchestra, is considered one of the most dynamic young conductors in the music world. He currently holds four music directorships between his native Mexico and the United States. In July 2007, he was named music director of Mexico's most prominent orchestra, the Orquesta Sinfónica Nacional de Mexico (National Symphony Orchestra of Mexico), while also remaining music director of the Orquesta Sinfónica de Minería. In the United States, Mr. Prieto leads the Louisiana Philharmonic Orchestra and continues to serve as music director of the Huntsville Symphony Orchestra in Alabama.

A graduate of Princeton and Harvard universities, he has made guest appearances with orchestras in Mexico, the United States, Germany, Holland, Russia, Portugal, Spain, France, Ireland, Israel, and throughout Latin America. A strong proponent of education, Mr. Prieto has conducted the Youth Orchestra of the Americas since 2002. He has performed with this enthusiastic ensemble at the United Nations and the Kennedy Center, and has toured throughout South America and Mexico.

Mr. Prieto, also an accomplished violinist, became a member of the Cuarteto Prieto (a tradition of four generations) at an early age. With the quartet he has performed in notable venues of Mexico, the United States, and Europe.

**JOSEPH MEYER**, violin, has garnered critical acclaim as an active soloist, chamber musician, and orchestral leader. He has been described by the *San Francisco Classical Voice* as "a standout player, both technically brilliant and musically innovative." The *Miami Herald* has called his solo playing "exquisite," while the *Boston Globe* described his chamber music performance of the Carter First String Quartet as "an extraordinary event."

Currently, Mr. Meyer holds positions as concertmaster of the Louisiana Philharmonic Orchestra and associate concertmaster of the Colorado Music Festival. Former positions include associate concertmaster of the Charlotte Symphony, guest concertmaster at both the New World Symphony and the Louisville Orchestra, and member of the San Francisco Symphony. As a member of the Minnesota Contemporary Ensemble, he performed across the United States in critically acclaimed concerts that emphasized new music. The group's debut recording on the Innova label was called "a tour de force of technical ability and engaging new music" by the *Star Tribune* of Minneapolis.



As a chamber musician, Mr. Meyer has performed with the Arditti, Juilliard, and Degas quartets, singer Fredrica von Stade, violinist Donald Weilerstein, guitarist Paul Galbraith, the Sierra Chamber Society, and the Gold Coast Chamber players and participated in the Left Coast, Providence, and St. Peters chamber music series. Recently he took part in a State Department/Carnegie Hall-sponsored chamber music tour of Central Asia to promote cultural exchange.

His awards include first place in the Harold Levin solo competition and the Fischhoff and Aberdeen chamber music competitions, and the Jules Reiner prize as a fellow at the Tanglewood Festival. He received his master's degree in chamber music in 2000 from the San Francisco Conservatory of Music, where he studied with Camilla Wicks and Mark Sokol. Former teachers include Almita and Roland Vamos and Jorja Fleezanis. Mr. Meyer performs on a 1740 Celoniati violin made in Turin, Italy.



**SARAH JANE MCMAHON**, soprano, joins the LPO as a featured soloist for "An die Musik: The German Heritage of New Orleans." Ms. McMahon opened the New York City Opera's 2008 spring season in Purcell's *King Arthur* and was lauded for her "silvery-voiced soprano" and "real star presence." In 2007, she performed Mabel in a new production of *The Pirates of Penzance* with the same company and was described by the *New York Times* as a "deft comic actress with perfectly turned cartwheels" as well as earning praise for her vocal polish and flexibility. Sarah Jane made her debut with the New York City Opera as Galatea in Handel's *Acis and Galatea*. The *New York Times* described her as "bright, active, and fastidiously musical," and New York City Opera bestowed upon her their coveted Kolozsvar Award.

Selected by Maestro Placido Domingo to join the Los Angeles Opera, she sang with the celebrated tenor as the Fifth Flower Maiden in *Parsifal*. Other roles with that company include Naiad in *Ariadne auf Naxos* and The Milliner in *Der Rosenkavalier*. Sarah Jane also has performed with Central City Opera as Maria in *West Side Story*, Kathie in *The Student Prince*, and Lucia in *Rape of Lucretia*; with Piedmont Opera as Clara in *The Light in the Piazza*; with Opera Grand Rapids as Maria in *West Side Story* and Micaela in *Carmen*; with the Washington Concert Opera as Dorinda in Handel's *Orlando*; with the Opera Theater of Connecticut as Cleopatra in Handel's *Giulio Cesare*; and with the Des Moines Metro Opera as Abigail Williams in *The Crucible*. Her roles with the New Orleans Opera include Valencienne in *The Merry Widow*, Musetta in *La Boheme*, and Maria in *West Side Story*. Sarah Jane also performed Donna Clara, the Infanta, in Zemlinsky's *Der Zwerg* at Bard SummerScape Festival for which Opera News wrote: "Sarah Jane McMahon laughed and danced as the glamorous Infanta, making a golden sound with an alluring light vibrato that evoked the young Pilar Lorengar."

**CASEY CANDÉBAT**, tenor, is a senior majoring in vocal performance at Loyola University New Orleans in the studio of Dreux Montegut. For Loyola Opera Theatre, Mr. Candébat has performed the roles of Tybalt in *Romeo and Juliet*, the Duke of Plaza-Toro in *The Gondoliers*, Aristeus/Pluto in *Orpheus in the*

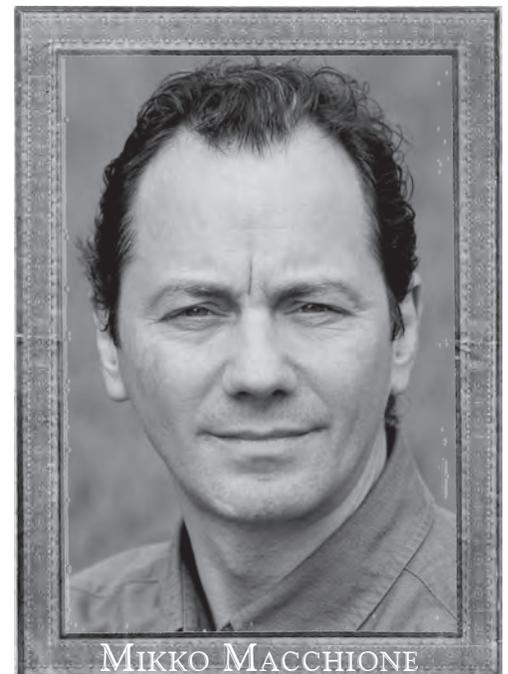


*Underworld*, and Nemorino in *The Elixir of Love*. An active member of the New Orleans Opera Chorus, Mr. Candébat made his solo debut with the company as Parpignol in *La Bohème* in April 2007. He has performed several roles in New Orleans Opera productions, including the Song Vendor in *Il Tabarro* and Amantio di Nicolao in *Gianni Schicchi* (November 2007) and the Dancing Master and the Lamplighter in *Manon Lescaut* (November 2008). In April 2009 he will sing Gastone in *La Traviata*. Mr. Candébat is also a regular performer with the MetroPelican Opera, the New Orleans Opera Association's education/outreach wing. In summer 2007 he was the youngest member of the apprentice program at Opera North, where he sang the family performances of Dr. Caius in Verdi's *Falstaff*. Before heading to graduate school next fall, Mr. Candébat will join the Studio Artist program of Chautauqua Opera's summer festival season in upstate New York.



**CAROL RAUSCH**, pianist, is the Chorus Master, Music Administrator and Education Director for the New Orleans Opera Association. She also serves as Chorus Master/Music Administrator each summer at Chautauqua Opera, where she heads the music staff and oversees the nationally recognized young artist program. Rausch has previously worked for Greater Miami Opera, Virginia Opera, Ohio Light Opera and Opera Columbus. Her education includes degrees from Indiana University and The Ohio State University, plus a year of study at the Conservatoire Royal de Musique in Brussels as a Rotary Foundation Graduate Fellow. She has studied with pianists Jorge Bolet, Earl Wild, Richard Tetley-Kardos, and Sonja Anschütz. Ms. Rausch has taught at Ohio State, Kenyon College (Ohio) and the Shepherd School of Music at Rice University (Houston). In fall 2002 she joined the faculty of Loyola University New Orleans, where she serves as Music Director of Loyola Opera Theatre. Ms. Rausch has remained active as a freelance vocal coach and recital accompanist, and she is a frequent judge for the Metropolitan Opera National Council auditions throughout the country.

**MIKKO MACCHIONE** plays Jakob Resch, a native of Munich who worked in New Orleans as a violinist. This is his third year as narrator for the LPO-THNOC collaboration. In 2007, Macchione captivated audiences as Ernest Guiraud in the inaugural collaboration, "A New Orleanian in Paris: Ernest Guiraud, Friends, and Students," and in 2008 he played Mark Twain in "Music of the Mississippi." The actor, writer, and historian has appeared for two decades on the streets of New Orleans as Andrew Jackson, Napoleon Bonaparte, Pierre Clement Laussat, and other local historical characters. He is the Artistic Director of the New Orleans Living History Project.



# Germans in New Orleans

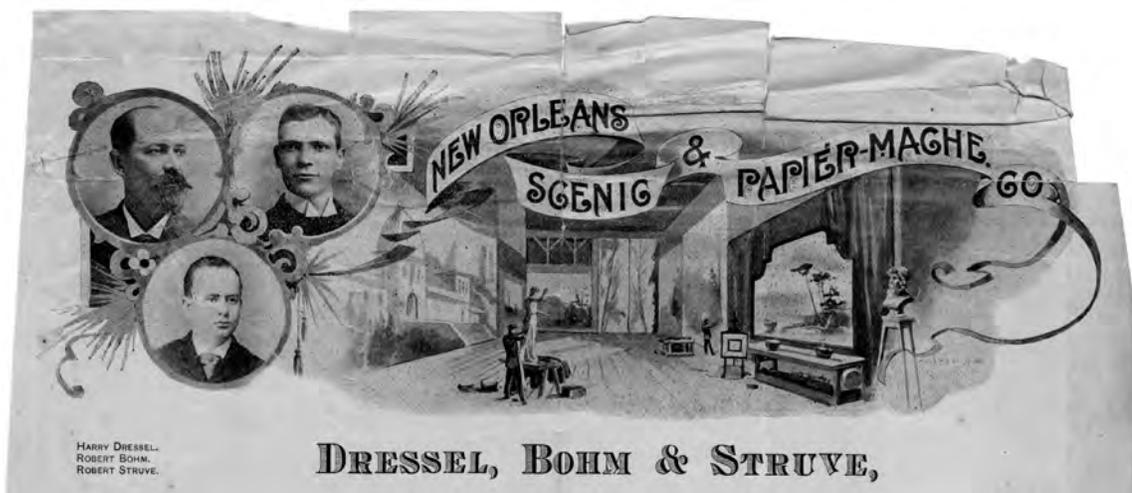


Liederkreis singers, Deutsches Haus Collection.

Any history of the German presence in New Orleans must begin in 1721—just three years after the city’s founding—when German-speaking people established an upriver farming community crucial to the small capital’s survival. (The area where they settled, still known as the “German Coast,” encompasses parts of present-day St. Charles, St. John the Baptist, and St. James parishes.) Brought to Louisiana by John Law and the Company of the Indies, these early Germans formed a unique and identifiable group in the sparsely populated landscape of early to mid-18th century Louisiana. Yet they also assimilated to the colony’s dominant French Creole culture. Indeed, as the 18th century continued, even their names—distorted by French or Spanish pens—began to lose some of their German character. *Weber* became *Febre* or *Webre*, *Schaefer* became *Cheffre* or *Chevre*, and *Zweig*, German for “branch,” became *La Branche*. For good reason,

German-American historian J. Hanno Deiler referred to subsequent generations as “Creoles of German Descent.”

By the early 19th century, German immigration to North America became more regular. Precise immigration statistics are lacking for the early 1800s, but in 1819 Congress mandated the recording of the number and nationality of foreign passengers entering U.S. ports. Between 1820 and 1850, nearly 54,000 Germans arrived at New Orleans, with immigration peaking in the 1850s. Census records put the German-born population of New Orleans at 11,425 in 1850 (approximately 10 percent of the total population of the city) and 19,553 in 1860 (12 percent), subsequently declining to 15,239 in 1870 (8 percent), 13,944 in 1880 (6 percent), 11,338 in 1890 (5 percent), and 8,733 in 1900 (3 percent). Spouses, children, and grandchildren born in the United States—many of



New Orleans Scenic and Papier-Mache Co. letterhead, Deutsches Haus Collection (2008.0113)

whom, if not most, spoke some degree of German and participated in German cultural activities—are not included in these counts but contributed to the city’s Germanic character.

## A BUDDING COMMUNITY

Elements of a German community began to appear in the city around 1830. The German Protestant Clio Street Church was founded in 1829, while 1831 saw the establishment of the vocal ensemble Männerquartett and the militia group the Louisiana Dragoner. Another militia group, Die Deutsche Jäger, was established in 1835. That same year, a small benevolent organization, Die Deutsche Bruderschaft, was established to help pay the medical expenses of indigent Germans, and German-born Dr. Charles Aloysius Luzenberg (Karl Aloys Lüzenburg) co-founded the Medical College of Louisiana, which later became part of Tulane University. In 1838, advertisements began to appear for performances at the St. Charles Hotel by a vocal group called Liederkranz. By the next year, a German theater group was performing at Magazine Street and Delord Street (now Howard Avenue), and music and piano purveyor Emile Johns started New Orleans’s first German-language newspaper, *Der Deutsche*.

If, by the end of the 1830s, German group activities were becoming more and more commonplace in New Orleans, the 1840s saw the formation of a unified local German community. An important step in this direction occurred in 1842 when the German-Jewish printer Joseph Cohn founded the *Deutsche Courier*. He used his front-page editorial column to rally the

paper’s readers to charitable causes and to call for the establishment of a German society to assist newly arrived immigrants—a goal achieved in late 1847 with the founding of the Deutsche Gesellschaft. This long-lived organization became the widely known and highly respected face of 19th-century German New Orleans and was one of the most successful German societies in the United States. Its primary function was to arrange either for passage to points beyond New Orleans or to find local room, board, and work for immigrants. Indeed, in its first half-century of existence, the organization secured local employment for more than 70,000 immigrants—and helped nearly 180,000 others make their way to St. Louis, destinations along the Ohio River, or Texas. Of approximately 280,000 Germans who entered the United States through New Orleans between 1847 and 1897, the Society assisted some 88 percent.

## GERMAN CULTURAL, POLITICAL, AND SOCIAL ACTIVITIES

While the German society was growing in the late 1840s, the cultural activities of the German community were also expanding. Antebellum New Orleans, a thriving cultural hub, regularly hosted the American debuts of European operas and ballets. The city boasted numerous French- and English-language theaters—and German ones, as well. In fact, a German theater opened in New Orleans on December 22, 1839, two weeks earlier than the first recorded German-language performance in New York City. Through the 1840s, German theater directors



Old Canal Steam Lagerbeer and Ale Brewery advertisement (between 1873 and 1878) by Benedict Simon, The Historic New Orleans Collection. George Mertz introduced lager beer to New Orleans. His nephew started Dixie Brewery.

of national prominence, such as Rudolph Riese and Madame Thielmann, were operating in the city with regularity. By the end of 1849, the Neue Deutsche Theater had opened at Camp and Poydras streets, where a popular “Deustcher Ball” was held after every show. German balls were popular throughout the decade: advertisements in the *Courier* suggest that they were held in more than a dozen locations across the city as early as 1842.

By 1850, the German community was also becoming a somewhat unified element in city politics, a remarkable feat considering the great political divisions of the time. Liberal German revolutionaries, known as 1848ers, carried their idealism with them to the United States—where more conservative Germans who had immigrated in previous decades were rising

to political power. However, Nativist challenges to the rights of the foreign-born served to consolidate the New Orleans German community despite its internal differences. Political organizations called Deutsche Vereine (German Clubs) formed in most of the city’s districts. Their main function was to encourage Germans to vote and participate in politics, mostly to combat Know-Nothings and Nativists.

The 1850s also saw expanded social activity among the city’s Germans, if for no other reason than the growing ubiquity of beer. Real lager beer was still a rarity in New Orleans—first appearing on the local scene in October 1851, when Christian Krost received a shipment from Pittsburgh, which he quickly sold at his establishment at 51 Orleans Street. Before this, Orleanians knew only “city beer,” a brew so “dry” that



THE VOLKSFEST, OR GERMAN MAY FESTIVAL, AT NEW ORLEANS. See page 406.

The Volksfest, or German May Festival, at New Orleans (1859), The Historic New Orleans Collection. This image depicting the 5th annual Volksfest was printed in *Frank Leslie's Illustrated Newspaper* alongside image shown opposite.

most people preferred to mix it with molasses to help get it down. Beer gardens were common in the city at the time, including the Familiengärten on the basin of the Carondelet Canal; the Tivoligarten of H. Rolling on Roman Street; Punecky's Kossuthgarten on Prieur Street; and the Nationalgarten on St. Peter at Bayou St. John, where German militia groups exercised and held regular military concerts.

The center of German community life at the time was Orleans Street, home to one of the largest German organizations of the century, the Turnverein (Turner's Society), established in 1851. Accordingly, Orleans was the "beer center" of New Orleans, where, Deiler writes, barmen-grocers like Schuhman, Stein, and Krost "ruled like kings over innumerable subjects; indeed, even the German 48ers, who had sworn death to all tyrants, felt at ease beneath their scepter and got together regularly on Orleans Street."

With beer came the first large festivals organized

by a city-wide German community. The inaugural New Orleans Volksfest occurred on April 30, 1854, at Union Race Course, near Bayou St. John. In 1859 German New Orleanians organized a Schillerfest in honor of German poet and philosopher Friedrich Schiller's 100th birthday. The festivities spanned two days and featured performances of Schiller's works, parades through the city, and a gala at the St. Charles Theatre.

By the end of the 1850s and the beginning of the Civil War, New Orleans's German community had a strong collective identity—as well as internal political differences that mirrored rifts in American society at large. This continued to be the case during and after the war, even as Michael Hahn, who was born in Germany, became the first governor of the Free State of Louisiana in 1864. Later in the 19th century, growth and a sense of solidarity continued to characterize the German community. While institutions (such



THE VOLKSFEST, OR GERMAN MAY FESTIVAL, AT NEW ORLEANS. See page 408.

The Volksfest, or German May Festival, at New Orleans (1859), The Historic New Orleans Collection. This image of the Volksfest parade depicts fresh-baked pretzels being thrown from floats to bystanders.

as the German Protestant Orphan Asylum and the German Protestant Home for the Aged and Infirm) and organizations (such as the Deutsche Gesellschaft) continued to assist Germans in need, the focus of the community and its societies gravitated more towards musical and dramatic performance.

The chorus of the Turnverein was joined on the scene by the Deutsche Männergesangverein, the second Liederkranz, the New Orleans Quartett Club, Frohsinn, and others. Groups could not always agree on financial expenditures, or on whether all performances should be exclusively in German, and factions split off to form new groups. Frohsinn and the Quartett Club, for example, were formed by dissenters from Liedertafel. Despite differences, though, the German music community, under the leadership of Hanno Deiler, managed with great success to host the 1890 North American Sängerbund Festival, popularly known as Sängerfest. The event was one of the largest

of its day, bringing thousands of visitors to New Orleans. The mayor at the time, Joseph Shakespeare, inaugurated the event, and the Sängerfesthalle—a 5,000-seat theater with a stage built to accommodate 2,000 singers and an orchestra—was erected at Lee Circle. New Orleans had never hosted a larger musical event.

Beyond 1890, German organizations continued to function separately from one another, sometimes in harmony, sometimes not quite. In 1927 most of the remaining German organizations came under the single roof of the Deutsches Haus, which still exists today.

Daniel Hamner  
Reference Assistant  
Williams Research Center  
The Historic New Orleans Collection

# LOUISIANA PHILHARMONIC ORCHESTRA

2008–2009

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ADELAIDE WISDOM BENJAMIN *MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR*

Klauspeter Seibel, *Principal Guest Conductor*

Rebecca Miller, *Resident Conductor*

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*THE EDWARD D. AND LOUISE L. LEVY*

*CONCERTMASTER CHAIR*

John Hilton, *Associate Concertmaster*

Byron Tauchi, *Principal 2nd Violin*

Xiao Fu, *Assistant Principal 2nd Violin*

Burton Callahan

Razvan Constantin

Zorica Dimova

Judith Armistead Fitzpatrick

Ansis Freimanis

Eva Liebhaber

Janeta Mavrova

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Gabriel Platica

Yaroslav Rudnytsky

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Yuki Tanaka

Kate Withrow

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*THE ABBY RAY CATLEDGE AND BYRNE LUCAS RAY*

*PRINCIPAL VIOLA CHAIR*

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Amelia Clingman

Valborg Gross

David Rebeck

Ila Rondeau

Carole Shand

\*Scott Slapin

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Jeanne Jaubert

Kent Jensen

David Rosen

Dimitri Vychko

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William Schettler, *Assistant Principal*

Kirsty Matheson

Tony Parry

Ben Wheeler

\*David Carbonara

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*THE MARY FREEMAN WISDOM*

*PRINCIPAL FLUTE CHAIR*

Sarah Schettler

Patti Adams, *Assistant Principal*

*THE RICHARD C. AND*

*NANCY LINK ADKERSON FLUTE CHAIR*

## PICCOLO

Patti Adams

## OBOES

Jaren Philleo, *Principal*

Jane Gabka, *Assistant Principal*

Meredeth Rouse

## ENGLISH HORN

Meredeth Rouse

## CLARINETS

Robyn Jones, *Principal*

Stephanie Thompson, *Assistant Principal*

John Reeks

## E♭ CLARINET

Stephanie Thompson

## BASS CLARINET

John Reeks

## BASSOONS

Susan Loegering, *Principal*

David Purrington

Benjamin Atherholt, *Assistant Principal*

## CONTRABASSOON

Benjamin Atherholt

## FRENCH HORNS

Mollie Pate, *Principal*

John Gardner, *Associate Principal*

Juliann Welch

Samantha Woolf

## TRUMPETS

Vance Woolf, *Principal*

Matthew Ernst, *Associate Principal*

Ben Budish

## TROMBONES

Greg Miller, *Principal*

Michael Brown, *Bass trombone*

Carson Keeble

## TUBA

Robert Nunez, *Principal*

## TIMPANI

Jim Atwood, *Principal*

## PERCUSSION

Nena Lorenz, *Principal*

Dave Salay

## HARP

Rachel Van Voorhees, *Principal*

## PIANO

Mary Ann Bulla

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

*\*On leave for the 2008-2009 season*



The Louisiana Philharmonic Orchestra is dedicated to ensuring that a resident, full-time orchestra performing live symphonic music is an integral part of community life, an educational resource for our children, and a source of civic pride for our region. Founded in 1991, the LPO is the only musician-owned and collaboratively managed professional symphony in the United States. Led by Music Director Carlos Miguel Prieto, the LPO performs a full 36-week concert season featuring an array of Classics, Casual Classics, Spotlight, Family, Education and Outreach concerts. Based in New Orleans and serving the diverse communities of the Gulf South, the members of the LPO are proud to help keep the area's musical heritage vibrant and growing.



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 and the Gulf South. The Collection's exhibitions, holdings, and publications survey more than three centuries of Louisiana's economic, social, cultural, and military history.

The Collection's main galleries are located at 533 Royal Street, and the Williams Research Center is at 410 Chartres Street. Visit [www.hnoc.org](http://www.hnoc.org) or call (504) 523-4662 for more details about exhibitions, upcoming programs, and gallery hours.



New Orleans Quartett Club family night program cover (1884), Dr. Karl J. R. Arndt Collection of J. Hanno Deiler Papers and Deutsche Gesellschaft Records (97-5-L)

One of two New Orleans music societies that competed nationally, the New Orleans Quartett Club held an annual evening of entertainment for members and their families. This image is the cover of the invitation to the first family event held. J. Hanno Deiler, the quartet's director whose name is shown on the cover, was a notable figure in New Orleans music history. He also served as president of the German Society and was responsible for bringing Sängerkunst to New Orleans in 1890.