

# A FAIR TO REMEMBER

*The 1884–1885 Concert Season in New Orleans*



A CONCERT PRESENTED BY

THE HISTORIC NEW ORLEANS COLLECTION & THE LOUISIANA PHILHARMONIC ORCHESTRA

## PLAN OF FRENCH OPERA HOUSE.

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"A Fair to Remember: The 1884–1885 Concert Season in New Orleans" is the tenth installment of Musical Louisiana: America's Cultural Heritage, an annual series presented by The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. Dedicated to the study of Louisiana's contributions to the world of classical music, the award-winning program reaches an audience of nearly thirty thousand individuals by offering an online live stream of the concert and through radio broadcasts of the program. In addition to the concert and the accompanying program, online educational materials are made available to middle and high school teachers throughout Louisiana and across the country. A recording of the concert and this concert program are also distributed to the sixty-eight library systems of the State Library of Louisiana, university libraries, music history instructors in Louisiana, and centers concentrating on the study of American music.

This year's concert celebrates the rich musical and cultural contributions of the World's Industrial and Cotton Centennial Exposition, held in New Orleans between December 16, 1884, and June 1, 1885. Two students from the prestigious Conservatoire national supérieur de musique et de danse de Paris will serve as soloists. They will be joined by four students from the New Orleans Center for Creative Arts. Julian Romero Pacheco, a marimba soloist, represents Mexico, which played a vital role during the fair.

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"A Fair to Remember" is presented in collaboration with the Conservatoire national supérieur de musique et de danse de Paris and students Alice Lestang and Pierre Queval; Rémy Pflemlin, president; and Bruno Mantovani, director. A vital artistic and educational leader both nationally and internationally, the Paris Conservatoire offers professional training to musicians, dancers, and sound engineers. During its two-hundred-year history it has been home to Berlioz, Debussy, Messiaen, and Boulez, to name a few. Ms. Lestang and Mr. Queval will present a free recital at Loyola University's Nunemaker Auditorium on Friday, January 29, at 7:30 p.m. For information, call (504) 865-2074.

"A Fair to Remember" is also presented in collaboration with the New Orleans Center for Creative Arts, students Alcee Jones, Elizabeth Lewy, Aaron Richert, and Nicolette Sigur, and Kyle Wedberg, president and chief executive officer.

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FOR MORE INFORMATION ON COVER IMAGES, PLEASE SEE BELOW, PAGES FOUR, EIGHT, AND NINE, AND BACK COVER.

THIS PAGE: Plan of the French Opera House, Bourbon Street; 1800s; lithograph by Walle & Co., Ltd.; THNOC, 1975.44

The Historic New Orleans Collection

and

The Louisiana Philharmonic Orchestra

Carlos Miguel Prieto

*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

PRESENT

# A FAIR TO REMEMBER

*The 1884–1885 Concert Season in New Orleans*

Carlos Miguel Prieto, *conductor*

Rafael R. Shabetai, *narrator*

Alice Lestang, *soprano*

Pierre Queval, *organ*

Julian Romero Pacheco, *marimba*

Elizabeth Lewy, *soprano*

Nicolette Sigur, *soprano*

Aaron Richert, *tenor*

Alcee Jones, *baritone*

Wednesday, January 27, 2016

Cathedral-Basilica of St. Louis, King of France

New Orleans, Louisiana

The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra gratefully acknowledge the Very Rev. Gregory M. Aymond, archbishop of New Orleans; Very Rev. Philip G. Landry, 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



much as musicians do today during the New Orleans Jazz and Heritage Festival. World expositions have long been a source of cultural exchange and enrichment, and late nineteenth-century New Orleans already embodied a rich musical tradition even before the fair's arrival. The combination of a fertile setting and robust event set the stage for the flowering of an extraordinary musical season.

New Orleans in 1884–85 was in financial distress, still struggling to overcome the economic difficulties resulting from the Civil War. Poor financial leadership in the years following the war had left New Orleans a staggering \$24 million in debt, severely hamstringing the government's ability to improve the decrepit infrastructure. The season-long celebration and embrace of all types of music in the face of these myriad challenges makes New Orleans's love for the art form only more evident.

Traced to a proposal made in 1880, the exposition's origins are attributed to the economist Edward Atkinson (1827–1905), who urged that the centennial of US cotton exportation be celebrated in 1884. Early in 1883, Congress passed an act creating the exposition, which was to be a joint venture of the federal government, the National Cotton Planters' Association, and a selected city. On April 23, 1883, the association chose New Orleans.

The World's Industrial and Cotton Centennial Exposition, which opened in 1884, brought a stunning array of cultural events to New Orleans, and its influences on the musical texture of the city can still be heard today. New Orleans newspapers during the 1884–85 musical season are full of commentary regarding the performances at the exposition, including those of the Eighth Cavalry Mexican Band, the carillon recitals of Professor Frederick Widdows, and the organ performances of William Henry Pilcher. Yet an enormous amount of invigorating musical programming abounded throughout the city, not just on the fairgrounds. Musicians that performed at the fair appeared throughout the city at other venues,



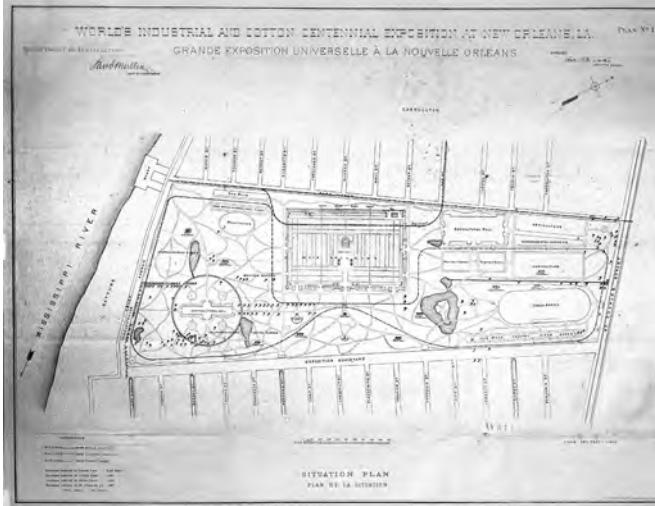
TOP LEFT: The main building at the World's Industrial and Cotton Centennial Exposition; 1884 or 1885; color lithograph by Southern Lithographic Company; THNOC, 1957.56

BOTTOM RIGHT: Professor Widdows at the chimes; between 1884 and 1885; photograph by Edward L. Wilson; THNOC, 1982.127.31

Seeking an appropriate site within the city to serve as the grounds, community leaders identified a 249-acre area known as Upper City Park, which would later become Audubon Park. The reasons for the site selection were both symbolic and practical. As the organizers touted in the catalog for the exposition, the site was on the shores of the Mississippi River, which put New Orleans in “direct communication with the towns and cities along 20,000 miles of navigable streams.” When combined with the railroad, the river linked the exposition to every state in the nation, as well as Canada and Mexico. Additionally, the riverside site simplified the transportation of building materials.

For some, the fair represented an opportunity to showcase the potential of the city and spur development; for many others, it looked like a political ploy and a misallocation of resources in a city with limited funds and too many impassable streets, corrupt officials, and serious public health concerns. Proposed to be a grand event placing New Orleans at the center of the world stage, the exposition was ultimately unable to live up to its economic promises. The final attendance count of 1,158,840 was but a quarter of some pre-fair estimates, and mismanagement and poor foresight resulted in a debt of \$470,000. Despite the losses, the exposition was a celebration of the arts, manufacture, and trade relations, the effects of which still linger.

When the exposition finally opened on December 16, 1884 (more than two weeks behind schedule), there were thirteen European and ten Latin American countries represented. Other nations or geographic regions with a presence included China, Hawaii, Jamaica, Japan, Siam, Turkey, and Asia Minor. The largest foreign presence was that of Mexico, as part of a major marketing effort led by President Porfirio Díaz. The United States exhibition consisted of displays about the federal government and various states, with sections devoted to women and African Americans.

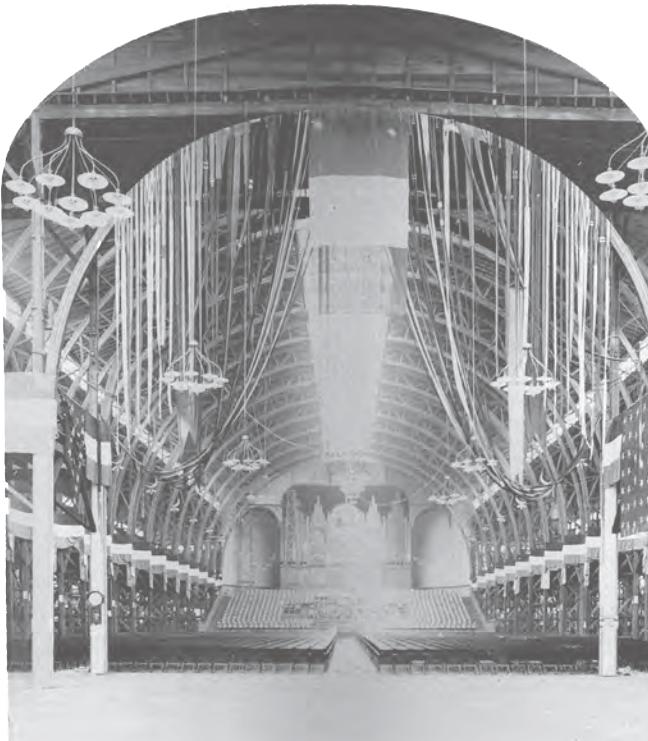


The exposition grounds were dominated by the enormous main building, advertised on the official fair poster as “the largest ever erected covering 33 acres of space” and housing the music hall and exhibition space for the many participating nations. In addition to the main building, a massive horticultural hall was filled with plants from around the country, and another 25,000-square-foot building was dedicated to art. Though the press described the art

TOP RIGHT: World's Industrial and Cotton Centennial Exposition, plan no. 1, situation plan; 1884 or 1885; color lithograph by Southern Lithographic Company; THNOC, 1957.52

BOTTOM LEFT: Buddhist priest in the Chinese court; between 1884 and 1885; photograph by Edward L. Wilson; THNOC, 1982.127.42

BOTTOM CENTER: Native American filé vendor at French market; between 1884 and 1885; photograph by Edward L. Wilson; THNOC, 1982.127.188



New Orleans on the North American tour of Her Majesty's Opera Company. Performing first at the St. Charles Theatre and later at the French Opera House, the performers included legendary soprano Adelina Patti, Italian mezzo-soprano Sofia Scalchi, and tenor Francesco Giannini. Serving as conductor was Luigi Arditì, well known to London audiences. The repertoire included works familiar to the local public: *La sonnambula*, *La traviata*, *Il trovatore*, *Semiramide*, *Lucia di Lammermoor*, *Martha*, and *Ernani*, as well as a new work for local audiences, Charles Gounod's *Mireille*.

When the dynamic London trio of attorney and poet William S. Gilbert, composer Arthur Sullivan, and producer Richard D'Oyly Carte joined forces in the mid-1870s, they produced a chain of musical operettas that could be described as the British response to Offenbach. New Orleans, with a tradition of an English musical theater dating to the early 1810s, quickly embraced the musical genius of Gilbert and Sullivan. Not surprisingly, the October 18, 1885, local premiere of *The Mikado* captured the imagination of the city. The public's insatiable desire for opera was recognized by the various bands that performed during the exposition: the German

building as lacking any "architectural grace," it boasted works by Americans such as George Inness and Thomas Eakins, as well as European masters including Nicolas Poussin and Jean-Antoine Watteau. William Woodward, who arrived in New Orleans in 1884 to work as an associate professor of art at Tulane University, held art classes on the exposition grounds.

As the city struggled through financial hardships, so too did many of its cultural institutions. Although it remained open as a performance venue, the French Opera House was unable to support an in-house opera company by early 1884, leaving the city without a resident opera troupe the following year. The St. Charles Theatre was also experiencing difficulties. The building was in a state of disrepair so severe that plaster reportedly fell on the audience during a January 26, 1885, performance. New Orleanians, long accustomed to extraordinarily fine musical offerings, could well have expected a mediocre season. The opening of the exposition in December 1884, however, introduced an extraordinary musical banquet of excellent local, national, and international talent.

In early 1885, the English impresario James Henry Mapleson, better known as Colonel Mapleson, included



TOP LEFT: Music hall of the main building; between 1884 and 1885; photograph by Edward L. Wilson; THNOC, 1982.127.33

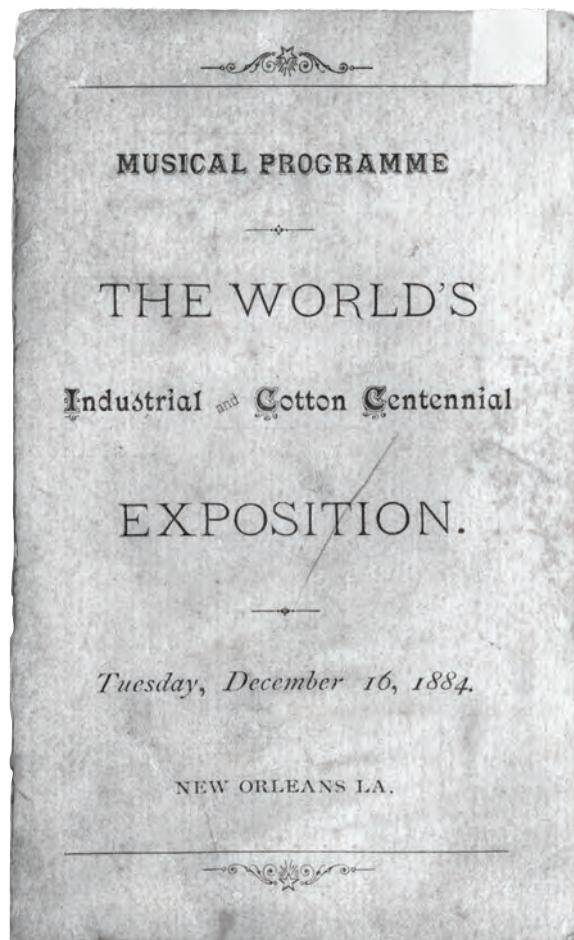
BOTTOM RIGHT: Adelina Patti; 1882; photograph by Jose Maria Mora; THNOC, gift of Mrs. William W. Cook and Mrs. William T. Stockton Jr., 1981.374.13

Imperial Band, the Mexican Typical Orchestra, the Eighth Cavalry Mexican Band, Currier's Military Band, and the Exposition Band, the latter under the direction of John Stross and local bandmaster Gustave d'Aquin, all programmed transcriptions of opera overtures.

The season appears to have equally embraced both local and visiting artists. The contributions of New Orleanians such as Gregorio Curto and Gustave D'Aquin, particularly in the field of sacred music, drew consistently favorable comment from the press. Visiting international artists, such as the Kempa Hungarian Ladies Orchestra, comprising composer and pianist Albert Pieczonka Kempa's wife and the couple's five daughters, were warmly welcomed. The Madrid Spanish Dancers made their United States debut on January 4, 1885, at the Grunewald Opera House on Baronne Street. The Japanese performers at the exposition inspired charity benefits featuring Japanese dances, music, and tableaux at both the French and Grunewald opera houses. The French Opera House also welcomed the Maya Indian dancers of the Yucatan. Appearing in beautiful costumes, they performed songs and dances reportedly with sixteenth-century origins. Commentators noted in particular a "difficult dance performed as an Indian is about to be sacrificed." Like so many other performers, they extended their stay due to popular demand.

Public entertainment in 1885 far transcended musical performance, however. William Frederick Cody, better known as Buffalo Bill, captivated local audiences and attracted celebrity visitors such as Adelina Patti and visiting Native American dignitaries. While most performances were at Oakland Park, the site of the present-day New Orleans Country Club, the St. Charles Theatre in mid-January 1885 opened its doors to the legendary impresario and presented *The Prairie Waif*, a spectacle noted for its elaborate scenery, beautiful mechanical effects, and a battle between cowboys and Indians complete with twelve horses. In a specially constructed amphitheater near the exposition grounds, a "Grand Mimic Bull Fight" opened on January 18, 1885. It was billed as "a display of skill, nerve and agility both on foot and horseback." It was carefully noted that the display would be "exciting, interesting and instructive without cruelty."

The impact of the World's Industrial and Cotton Centennial Exposition on local musical culture was significant for future generations of New Orleanians. The musical legacy of the many Mexican musicians and bands, such as Encarnacion Payen and his Eighth Cavalry Mexican Band and the Mexican Typical Orchestra,



TOP RIGHT: Cover of musical program for Currier's Military Band performing at the World's Industrial and Cotton Centennial Exposition; December 16, 1884; THNOC, gift of Boyd Cruise, 55-43-L.1



World's Industrial and Cotton Centennial Exposition's art galleries and horticultural halls have long since been demolished, the influence of the spectacular musical season that it ushered in remains strong in New Orleans.

that performed across the city and at the fairgrounds impacted the vernacular music of New Orleans for generations and played a significant role in the development of jazz. The repertoire of the Mexican musicians, heavy in European compositions yet influenced by the Americas, resulted in new sounds adored by New Orleanians and copied by local musicians, as evidenced by the immense popularity of "Mexican" sheet music in the city.

The Mexican brass band's influence on early jazz musicians was only part of the fair's legacy, however. The critical contributions to music education in New Orleans stemming from the fair must not be overlooked. Pilcher established a conservatory in New Orleans in 1885, and within seven years, the conservatory was attracting students from throughout the United States, Mexico, and Ireland. It provided structured musical training needed at the time, and as music scholar John H. Baron has aptly noted, Pilcher's "conservatory and those of its heirs have had a lasting effect on the music of New Orleans." Though the

Dr. Alfred E. Lemmon,  
*director of the Williams Research Center*  
Eric Seiferth, *assistant curator and historian*  
The Historic New Orleans Collection

# PROGRAM

Prelude to *Die Meistersinger von Nürnberg*

Richard Wagner (1813–1883)

“Mon cœur ne peut changer” from *Mireille*

Alice Lestang, *soprano*

Charles Gounod (1818–1893)

Finale from Sixth Symphony for Organ, op. 42, no. 2

Pierre Queval, *organ*

Charles-Marie Widor (1844–1937)

Selections from Ouverture in D Major for Orchestra,  
BWV 1069 (Orchestral Suite No. 4)

*Overture*

*Bourrée I/II*

*Réjouissance*

Johann Sebastian Bach (1685–1750)

Selections from Concerto for Marimba and Orchestra

Jorge Alvaro Sarmientos (1931–2012)

*Andante cantabile*

*Rondo: Allegro*

Julian Romero Pacheco, *marimba*

“Voices of Spring” waltzes, op. 410

Johann Strauss II (1825–1899)

“The Sun Whose Rays Are All Ablaze” from *The Mikado*

Elizabeth Lewy, *soprano*

William Gilbert (1836–1911)

Arthur Sullivan (1842–1900)

“Here’s a How-de-do” from *The Mikado*

William Gilbert

Arthur Sullivan

Nicolette Sigur, *soprano*

Aaron Richert, *tenor*

Alcee Jones, *baritone*

“Conduisez-moi vers celui que j’adore” from *Robinson Crusoé*

Jacques Offenbach (1819–1890)

Alice Lestang, *soprano*

*La vie Parisienne*, Overture on Themes of Offenbach

Jacques Offenbach

Arranged by Antal Dorati (1906–1988)

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# PROGRAM NOTES



## RICHARD WAGNER (1813–1883)

### Prelude to *Die Meistersinger von Nürnberg*

The November 25, 1877, issue of the *Daily Picayune* announced that three new operas would enter the repertoire of the French Opera House: *Der fliegende Holländer* ("The Flying Dutchman"), *Lohengrin*, and *Tannhäuser*. However, long before the announcement of these three operas by Wagner, New Orleans newspapers were regularly covering the famed German composer. The first known notice of a Wagner premiere in the local press appeared on November 7, 1858, with a story on a performance of his opera *Rienzi* in Dresden. Later, readers were kept abreast of other early performances in Paris of *Lohengrin* (1866) and in Bayreuth of *Parsifal* (1882). The press excitedly reported in 1877 that Wagner might visit the United States. On February 13, 1883, he died in a small town near Venice, and a lengthy account of his funeral appeared on February 20, going into great detail on the events of the services.

Though New Orleans was closely identified with French and Italian opera, Wagner had a strong local following. Performances of *Lohengrin*, *Tannhäuser*, and *Der fliegende Holländer* were regularly featured at the French Opera House by the 1890s. The North American Saengerbund Festival, held in New Orleans in 1890, also featured works by Wagner. The public was particularly excited in 1899 when it was first reported that the great German orchestra of Anton Seidl, known for its performances of Wagner, might visit New Orleans as part of a US tour. Albert Ross Parsons's book *Parsifal* (1898), exploring the topic of Wagner as a theologian, listed New Orleans as a publisher along with New York and London.

In 1885, the music of Wagner was widely heard in New Orleans, both at the World's Industrial and Cotton Centennial Exposition and throughout the city. Currier's Military Band from Cincinnati, the German Imperial Band, Professor Gustave D'Aquin's band, the Mexican Typical Orchestra, and the Eighth Cavalry Mexican Band all programmed selections from *Tannhäuser* and *Lohengrin*. Professor Frederick Widdows of Washington, DC, who gave daily carillon recitals, performed the "March of the Priests" from *Tannhäuser*. The daily organ recitals of Henry Pilcher added to the Wagnerian repertoire with performances of selections of *Götterdämmerung*. The Spanish Fort Orchestra also performed excerpts from Wagner's opera *Rienzi*.

*Die Meistersinger von Nürnberg*, a comedy celebrating the joy of song, is an unusual work for Wagner in that it centers on historical rather than mythical figures. The story revolves around a guild of *meistersingers* (German for “master singers,” a group of amateur poets and musicians famous for their singing contests), one of whom is the cobbler-poet Hans Sachs (1494–1576). Though no record of *Die Meistersinger von Nürnberg* being performed during the 1884–85 New Orleans season has been found, artistic license has been taken for this performance in order to pay tribute to the various New Orleans German singing societies, such as the Liedertafel and Frohsinn, that were active during the period.

#### CHARLES GOUNOD (1818–1893)

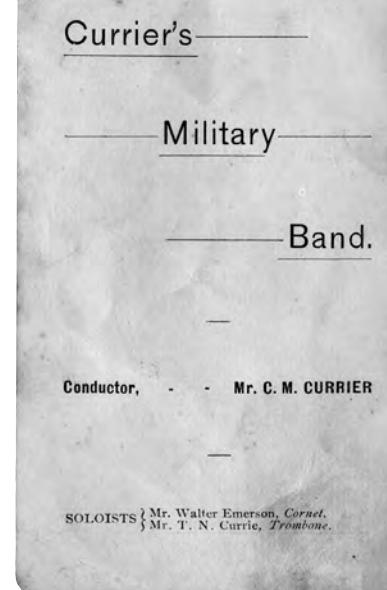
“Mon cœur ne peut changer” from *Mireille*

Alice Lestang, soprano

In the 1850s, New Orleans was accustomed to welcoming the world’s great singers. However, when nine-year-old Adelina Patti made her first appearances in New Orleans during the winter of 1853, a lifelong affinity



between Patti and New Orleans began. Her popularity was such that she returned in 1854 and 1856 to the acclaim of audiences and critics alike. In 1860, then only a teenager, Patti performed as a member of the company of the recently constructed Théâtre de l’Opéra, better known today as the French Opera House. Audiences were thrilled by her performances in leading roles from Gaetano Donizetti’s *Lucia di Lammermoor*, Giacomo Meyerbeer’s *Les Huguenots*, and Giuseppe Verdi’s *Rigoletto*. With the outbreak of the Civil War, her visits to New Orleans were curtailed. Finally, in January 1882,



TOP RIGHT: Musical program for Currier’s Military Band performing at the World’s Industrial and Cotton Centennial Exposition; December 16, 1884; THNOC, gift of Boyd Cruise, 55-43-L.1

BOTTOM LEFT: Sunday Amusements in New Orleans / A Creole Night at the French Opera-House; July 21, 1866; engraving by Alfred Rudolph Waud; THNOC, gift of Harold Schilke and Boyd Cruise, 1953.57.1



and her suitors, Ourrias and Vincent. Upon learning that Vincent has been gravely wounded by Ourrias, she decides to travel to be with Vincent. Her journey is long and arduous and her walk across the dry, flat Crau plateau in Southern France is particularly difficult. Upon reaching him, she dies of sunstroke in his arms.

In the act 2 aria “Mon coeur ne peut changer,” Mireille renews her love for Vincent, stating that whoever would try to lure her away from him would be foolish and that her destiny is to be with him.

she returned to New Orleans to perform at the St. Charles Theatre and was received by an audience as enthusiastic as ever. Patti continued to make regular visits to New Orleans until her last in 1904, some fifty-one years after her local debut.

Between January 27 and February 7 of 1885, Patti performed twelve roles with Her Majesty’s Opera Company of London under the direction of Luigi Arditi at the St. Charles Theatre. The company’s repertoire featured primarily Italian composers such as Verdi, Gioacchino Rossini, Vincenzo Bellini, and Donizetti. However, on January 29 the company mounted the US premiere of the French-language version of Charles Gounod’s *Mireille*, reflecting New Orleans’s position as a leader in opera. Earlier US performances were in German (Philadelphia, 1864), English (Chicago, 1880), and Italian (New York, 1884). Premiered in Paris in 1864, the libretto is by Michael Carré and is based on Frédéric Mistral’s poem *Mirèio*.

Set in Provence, the opera is rich in local color. It is the story of a young country girl, Mireille,

### CHARLES-MARIE WIDOR (1844–1937)

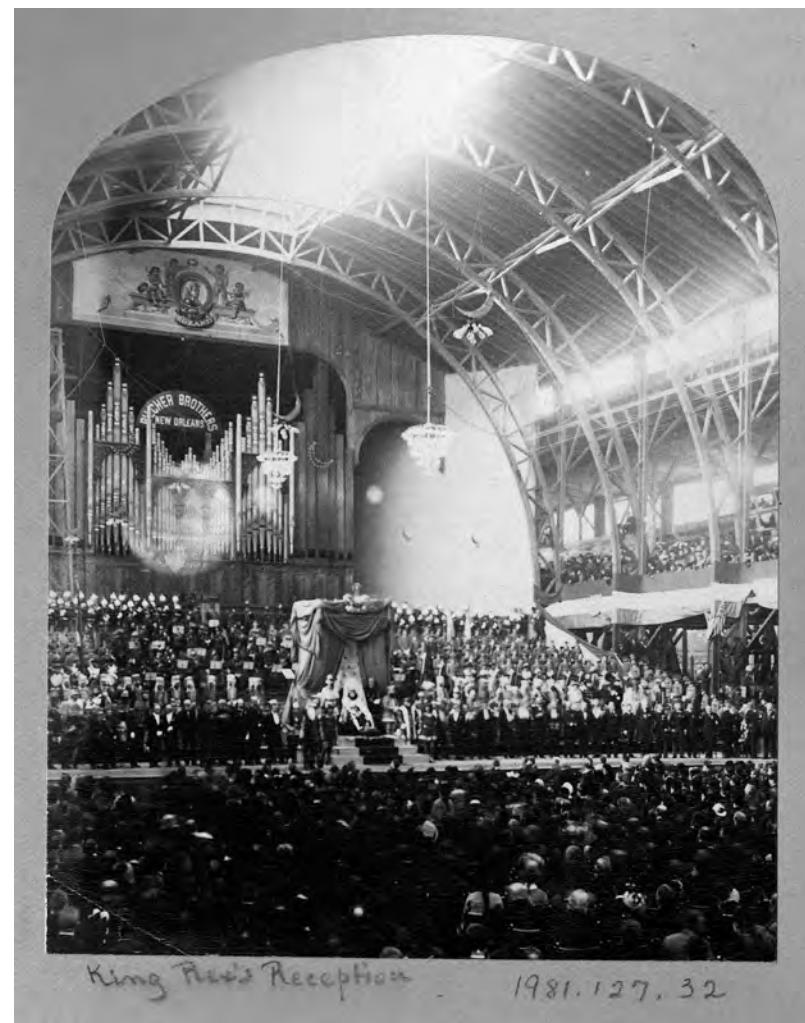
#### Finale from Sixth Symphony for Organ, op. 42, no. 2

Pierre Queval, *organ*

The World's Industrial and Cotton Centennial Exposition's extensive musical programming was dominated by the daily performances of brass bands, the carillon recitals of Professor Widdows, and the organ recitals of William Henry Pilcher. Much of the music performed was listed in contemporary newspapers, creating an easily traceable record. The brass bands nearly always featured transcriptions of opera music, and Widdows presented both popular and patriotic music. The organ recitals were unique in their diverse, enormous repertoire. Pilcher responded to the love of opera by regularly performing transcriptions of opera overtures by a wide variety of composers, such as Daniel Auber, Giacomo Meyerbeer, Wolfgang Amadeus Mozart, Gioacchino Rossini, Franz von Supp , Giuseppe Verdi, and Richard Wagner. Transcriptions of symphonic works by Ludwig van Beethoven, Josef Haydn, and Felix Mendelssohn were prominent, as were the works of then-contemporary organ masters such as Alexandre Guilmant and Edouard Batiste of France and Dudley Buck, an American. On April 4, 1885, Pilcher featured a performance of Charles-Marie Widor's Sixth Symphony for Organ.

Widor composed for a wide variety of musical instruments. He is chiefly remembered, however, for his organ compositions. Serving for sixty-three years (1870–1933) as the acting organist of St. Sulpice in Paris, he nurtured a generation of organ virtuosos such as Marcel Dup  and Louis Vierne. A champion of the organ works of Bach, he edited the master's complete organ works with another of his students, Albert Schweitzer. As a professor of composition at the Paris Conservatory, he mentored composers such as Darius Milhaud and Edgar Var e.

Though not the first to compose an organ symphony, Widor and Vierne brought the genre to unparalleled heights. Written for solo organ, Widor's compositions consist of several movements and are a reflection of an orchestral symphony. Published between 1872 and 1890, the works reflect the beauty of the famed organ of St. Sulpice and the musical maturity of a master.



BOTTOM RIGHT: King Rex's reception in the music hall of the main building; between 1884 and 1885; photograph by Edward L. Wilson; THNOC, 1982.127.32

### **JOHANN SEBASTIAN BACH (1685–1750)**

Selections from *Ouverture* in D Major for Orchestra, BWV 1069 (Orchestral Suite No. 4)

*Overture*

*Bourrée I/II*

*Réjouissance*

One contributing factor to the rich musical offering during the 1884–85 season was the bicentennial of the birth of Johann Sebastian Bach (March 21, 1685). As Europe was reevaluating Bach's contributions to music, organist William Henry Pilcher returned to the United States from his studies in Europe, where he was a pupil in Germany of such legendary pianists as Hans von Bülow and Franz Liszt. His much-publicized daily organ recitals at the exposition regularly featured Bach's organ works, ranging from the ever-popular Toccata and Fugue in D Minor to monumental masterworks such as the Fantasy and Fugue in G Minor, the Prelude and Fugue in E Minor, and the Passacaglia in C Minor. In many instances, the performances of the pieces were advertised as the "first performance in the South."

While Pilcher's recitals did much to promote an awareness of Bach, he did not introduce the composer to the region, nor was he the only musician to include Bach on programs locally. Both before and after the exposition, touring concert pianists Thomas "Blind Tom" Wiggins and Hans von Bülow and local musicians, such as pianist Marguerite Elie Samuel and violinist Mark Kaiser, included Bach in their programs. Both Gustave D'Aquin's band and John Stross's Exposition Band included works by Bach at their exposition appearances. In 1886, world-renowned cornetist Professor A. H. Knoll performed a Bach suite with a full orchestra during the opening concert of the summer season at Spanish Fort. An estimated 3,000 people attended the performance.

The suites Bach composed for orchestra were technically known in baroque Germany as "ouvertures." Each opens with a "French" overture: an overture with a bipartite structure consisting of a stately section known for its dotted rhythms followed by a faster, contrapuntal section. After the French overture, Bach included a series of compositions inspired by French court dances popular in the German royal courts. Written in the early years of Bach's tenure as cantor of Leipzig (1723–50), his *Ouverture* in D Major for Orchestra is scored for oboes, trumpets, timpani, strings, and continuo.

### **JORGE ALVARO SARMIENTOS (1931–2012)**

Selections from *Concerto* for Marimba and Orchestra

*Andante cantabile*

*Rondo: Allegro*

Julian Romero Pacheco, *marimba*

A percussion instrument with African origins, the marimba was introduced into Central America during the early colonial period. The early Central American marimba was played by one musician and hung by a strap from the player's neck, with additional support sometimes provided by a single leg. These early instruments utilized hanging gourd resonators, which were eventually replaced by bamboo and ultimately wood versions. During the course of the eighteenth century, the marimba was perfected and then incorporated into the Cathedral of Guatemala's

traditional European musical ensemble. Finally, when Guatemala declared its independence from Spain in 1821, the marimba, in the official act of independence, was named the national instrument of Guatemala.

US travelers to Guatemala published accounts of the marimba in newspapers as early as the 1860s. However, the first known appearance in the United States of the instrument appears to have been during the 1884–85 concert season in New Orleans. On July 9, 1884, the New Orleans press announced that Rafael Borges and José Lemos had arrived in New Orleans with three Quiche Maya Indians, skilled performers of the marimba, for their US tour. The advertisements announced that it was the first time the marimba was brought to the United States. While in New Orleans, they appeared at Robinson's Mammoth Dime Museum and at Spanish Fort.

Subsequently, other marimba groups toured the United States. The Chicago press carried notices of the “Indians from Guatemala” with a “strange” instrument. As the instrument was heard for the first time in various cities, reporters struggled to describe it. For some, it was a combination of a “xylophone and pipe organ,” while others viewed it as “something like a piano.” Whatever the case, the popularity of the native Guatemalan musicians was overwhelming. The San Francisco press announced in 1896 that native Guatemalan marimba players had arrived to “pound out Guatemalan symphonies and rake in American dollars.”

Today marimbas are typically associated with the indigenous music of Central America and Mexico, as well as such popular dances as fox-trots, waltzes, and rumba. However, with the rise in interest in percussion music during the twentieth century, notable composers became attracted to the instrument and wrote compositions either specifically for marimba or featuring the instrument prominently. Among such composers are Paul Creston (Concertino for Marimba, 1940), Hans Werner Henze (Five Scenes from the Snow Country for Marimba solo, 1978), Olivier Messiaen (*La Transfiguration de Notre Seigneur Jésus-Christ*, 1965–69, and *Saint-François d'Assise*, 1983) and Steve Reich (Nagoya Marimbas, 1994).

Jorge Alvaro Sarmientos was born in San Antonio Suchitepéquez in southwestern Guatemala, a region rich in indigenous dance-dramas and known for its marimba orchestras. Receiving his initial musical education at the Guatemalan National Conservatory, he continued his studies at the Paris Conservatory. His Concerto for Marimba and Orchestra features Guatemalan-influenced rhythms and melodies.

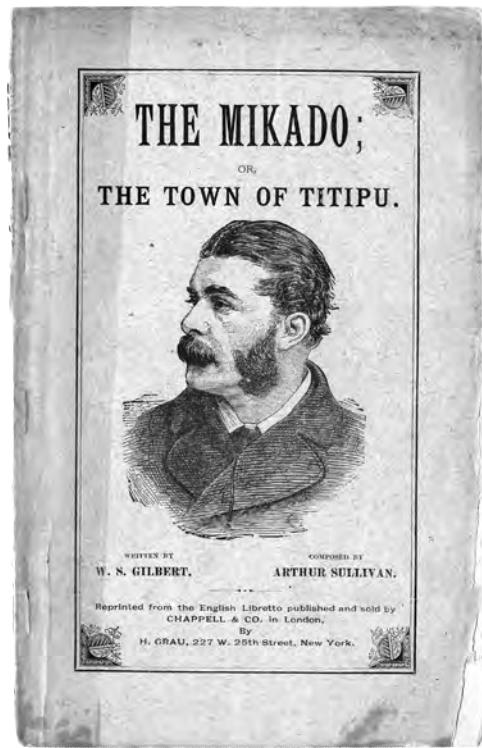
#### **JOHANN STRAUSS II (1825–1899)**

#### **“Voices of Spring” waltzes, op. 410**

Renowned as a composer of waltzes and operettas, Johann Strauss—nicknamed the Waltz King—enjoyed a particularly strong following in New Orleans. The *Daily Picayune* carried a special notice on October 22, 1872, announcing a new publication of his works entitled the “Gems of Strauss.” The newspaper advised readers that “the printers cannot keep pace with the demand” for this publication, which boasted 250 pages of the best of Strauss’s waltzes, polkas, and quadrilles. Ten years later, notices revealed that the demand for Strauss’s music had not ceased. Louis Grunewald announced the availability of the piano score of Strauss’s popular comic opera “The Merry War,” and Philip Werlein announced that copies of “The Kiss Waltz” were for sale. When Spanish Fort announced in 1884 that *Prinz Methusalem* would be staged, Louis Grunewald immediately had the score for sale.

The World’s Industrial and Cotton Centennial Exposition provided yet another opportunity to showcase Strauss’s musical output. “Voices of Spring” is consistent with the Strauss repertoire performed during the fair,

whether on the great pipe organ or by one of the many visiting bands. Strauss's recent waltzes—such as "The Kiss Waltz" (1881) or "Myrtle Blossoms" (1881), or selections from the comic operetta "The Queen's Lace Handkerchief" (1880)—were most frequently performed. The "Blue Danube Waltz" of 1866 was a perennial favorite and appears to have been a specialty of the famed Mexican military band.



**WILLIAM GILBERT (1836–1911)**

**ARTHUR SULLIVAN (1842–1900)**

"The Sun Whose Rays Are All Ablaze" from *The Mikado*

Elizabeth Lewy, *soprano*

"Here's a How-de-do" from *The Mikado*

Nicolette Sigur, *soprano*

Aaron Richert, *tenor*

Alcee Jones, *baritone*

When it was announced in October 1885 that "the greatest success of the great composers Gilbert and Sullivan" would open on October 18 at the St. Charles Theatre, few would have imagined how *The Mikado* would capture local theatergoers' imagination. The press commented that when the characters are "not talking wittily, they are singing melodiously." Less than two months later, on December 23, 1885, *H.M.S. Pinafore* and *The Mikado* were both presented by the Sans Souci Opera Company at the Avenue Theater with "30 artists." In February 1886, W. T. Francis opened his production of *The Mikado* at the Grunewald. In January 1887, the New Orleans Amateur Opera Company presented not only *The Mikado* but

also *The Sorcerer* and *The Pirates of Penzance*. Soon New Orleans productions were touring the region. In March 1888 the New Orleans Juvenile Opera Company toured Texas "with remarkable success."

The local press reveals how, captivated by the 1885 production, society became enamored with Japanese culture. Parties abounded with Japanese themes, including invitations of "rare Japanese design" and the dramatic transformation of houses and gardens "into an oriental picture." The Rosenberg store on Magazine Street supplied the demand for "Mikado stockings."

Gilbert and Sullivan's *The Mikado* tells the love story of the lowly Yum-Yum and Nanki-Poo, the son of the emperor of Japan (known as the Mikado), who share a common fate. A reluctant Yum-Yum is set to wed Ko-Ko, the village executioner (also her guardian), while Nanki-Poo is pledged to the much older Katisha. To make matters worse, the Mikado is on his way to visit the village to find out why there had not been any recent executions. Complications abound, but in the end, Yum-Yum and Nanki-Poo reveal that they are married, while Ko-Ko and Katisha marry. Yum-Yum sings of her youthful beauty in "The Sun Whose Rays Are All Ablaze," while the delightful trio "Here's a How-de-do" summarizes the complications facing Ko-Ko and the young lovers.

TOP LEFT: *The Mikado; or, The Town of Titipu*; 1885; written by W. S. Gilbert, librettist; composed by Arthur Sullivan; THNOC, 2015.0357

JACQUES OFFENBACH (1819–1890)

“Conduisez-moi vers celui que j’adore” from *Robinson Crusoé*

Alice Lestang, soprano

*La vie Parisienne*, Overture on Themes of Offenbach

Arranged by Antal Dorati (1906–1988)

German-born French composer Jacques Offenbach was no stranger to New Orleanians. His popularity in New Orleans was such that *La boulangère a des écus* received its US premiere at the Varieties Theater in 1877. The New Orleans press carried reports of the opera *Robinson Crusoé*'s success at the Paris Opera Comique in December 1867. Noting that the critics had varying opinions, the box office success was proclaimed “a fixed fact.” Local audiences were well informed of the 1870 performances in Darmstadt, Germany, for which Offenbach rewrote parts of the work, as well as the 1876 Vienna performances. *La vie Parisienne* was a perennial favorite locally and was featured prominently in the 1869, 1877, 1878, and 1880 seasons.

The popularity of Offenbach in New Orleans is closely linked to the performances of Aimee's French Opera Bouffe Troupe. With an opera company boasting upwards of sixty-five artists, Marie Aimee reigned as a star of opéra bouffe in both France and the United States. Making her first New Orleans appearance in 1872, she was quickly declared a “musical sensation,” and her performances of Offenbach thrilled local audiences. Though her last New Orleans appearance was in 1878, the popularity of Offenbach did not cease. During the 1884–85 concert season, Offenbach was featured not only at the World’s Industrial and Cotton Centennial Exposition, but throughout the city in venues as diverse as Jackson Square, the French Opera House, the Grand Opera House, and Faranta’s Iron Theatre.

Offenbach’s *Robinson Crusoé* (1867) is loosely based on Daniel Defoe’s novel of the same name. It is the story of a young man, Robinson Crusoe, who leaves Bristol for South America to find fortune for his family and fiancée, Edwige. When Crusoe does not return for six years, Edwige begins a search for him, finding him stranded on a desert island. The two survive cannibals and pirates, ultimately setting sail for Bristol and getting married at sea. In “Conduisez-moi vers celui que j’adore,” Edwige expresses her desire to be taken to the “one she loves.”

*La vie Parisienne* depicts the delightful frivolity of Paris in the 1860s. Featuring irresponsible bons vivants, aristocratic visitors, and a host of flamboyant characters, it remains a highly entertaining work. The numerous delightful melodies prompted conductor Antal Dorati to arrange *La vie Parisienne*, Overture on Themes of Offenbach.

# PERFORMER BIOGRAPHIES



CARLOS MIGUEL PRIETO

© Benjamin Eakins 2000



ALCEE JONES



ALICE LESTANG

## CARLOS MIGUEL PRIETO, CONDUCTOR

Widely celebrated as a rising star in the United States, Canada, and his native Mexico, Carlos Miguel Prieto's charismatic conducting, characterized by its dynamism and the expressivity of his interpretations, has led to major engagements and popular acclaim throughout North America and in Europe. In great demand as a guest conductor with many of the top North American orchestras, including the Chicago, Cleveland, Seattle, Oregon, Toronto, and Vancouver symphony orchestras, his relationships with orchestras in Europe, Latin America, and the United Kingdom continue to expand.

Recognized as the leading Mexican conductor of his generation, Prieto has been the music director of the Orquesta Sinfónica Nacional de Mexico (OSN), the country's most important orchestra, since 2007. The following year he was appointed music director of the Orquesta Sinfónica de Minería (OSM), a hand-picked orchestra that performs a two-month summer series in Mexico City.

The 2015–16 season marks Prieto's tenth as music director of the Louisiana Philharmonic Orchestra (LPO), where he has been a part of the cultural renewal of New Orleans following Hurricane Katrina. The string of international soloists, such as violinist Joshua Bell, cellist Yo-Yo Ma, and guitarist Pepe Romero, who have appeared with the LPO is testament to his achievements with the orchestra.

A staunch proponent of music education, Prieto has served as music director of the YOA Orchestra of the Americas since 2011. The world-class symphony orchestra is composed of one hundred musical leaders, ages eighteen to thirty, representing twenty-five countries of the Western Hemisphere. He served as principal conductor of the organization from its inception in 2001 to 2011.

Prieto has an extensive discography that includes such labels as Naxos, Sony, and Avantclassic. Recent recordings include a CD for Cedille Records featuring Carlos Chávez's Piano Concerto with pianist Jorge Federico Osorio and the Orquesta Sinfónica

Nacional de Mexico. Prieto has also recorded twice with violinist Philippe Quint and the Orquesta Sinfónica de Minería: one CD for Avantclassic of works by Bruch, Beethoven, and Mendelssohn, and one for Naxos of Erich Wolfgang Korngold's Violin Concerto, which received two Grammy nominations.

Also an accomplished violinist, Prieto has performed as a soloist with the Orquesta Sinfónica Nacional de Mexico, and has participated in Aspen Music Festival, Tanglewood Music Festival, San Miguel de Allende International Music Festival, and Festival Internacional Cervantino. Continuing a family tradition that reaches back four generations, he is also a member of the Cuarteto Prieto, with which he has performed in Mexico, the United States, and throughout Europe.

A graduate of Princeton and Harvard universities, Carlos Miguel Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.

## ALCEE JONES, BARITONE

Alcee Jones is a level-two musical theater student at the New Orleans Center for Creative Arts (NOCCA) and a sophomore at Northshore High School in Slidell. He has been performing for eight years in both plays and musicals, including *Seussical*, *Peter Pan*, *Arsenic and Old Lace*, *Kiss Me, Kate*, *Grease*, *Once on This Island*, and many others. Aside from performing onstage, Jones also enjoys the technical side of theater, whether it be dropping daffodils on stage during a scene or following the star with a spotlight. He would like to thank his teachers and mentors for providing opportunities and endless support and for allowing him to follow his passion.

## ALICE LESTANG, SOPRANO

Alice Lestang began her vocal studies with Nobuko Takahashi in Lille, France, and then pursued them with Dina Grossberger at the Royal Conservatory

of Brussels prior to entering the Conservatoire national supérieur de musique et de danse de Paris in 2010. There, she completed her master's degree in 2015, working with Elène Golgevit. Additionally, she has taken master classes with Nadine Denize, Dame Felicity Lott, and the renowned baritone and pedagogue Udo Reinemann.

Initial engagements include performances as a soloist in Gabriel Fauré's *Requiem* with the Ensemble Divertimento and Little Red Riding Hood in Louis Aubert's *La forêt bleue* at the Opéra Royal de Wallonie in Belgium. As a chorister, she has worked regularly with the Tourcoing Lyric Workshop under the baton of Jean-Claude Malgoire.

Most recently, she performed in Wolfgang Amadeus Mozart's *Requiem* and Arthur Honegger's *Le roi David* under Bruno Rossignol with the Ensemble Instrumental de la Dordogne. Other roles include Simone in Louis Varney's operetta *Les Mousquetaires au couvent*, and in 2015 as part of her studies, she performed Béatrice in Hector Berlioz's *Béatrice et Bénédict*. She has been a member of the baroque ensemble La Jupiter since 2013.

#### ELIZABETH LEWY, SOPRANO

Elizabeth Lewy is a level-two musical theater student at the New Orleans Center for the Creative Arts (NOCCA). Along with her study in musical theater, Lewy is also a sophomore in the Academic Studio program at NOCCA. She was involved in St. Tammany Parish's Talented Arts Program for theater for five years and the music program for three years. Lewy has been studying classical vocal technique with Studio B Music for nine years and has participated in many local community theater productions. She has played roles such as Lucy in Cutting Edge Theater's production of *13* and Lumière in Paramount Academy of the Performing Arts' production of *Beauty and the Beast*. Lewy hopes to continue training in order to become a technically grounded professional performance artist.

#### JULIAN ROMERO PACHECO, MARIMBA

Julian Romero Pacheco studied percussion with professors such as Javier Sánchez Cárdenas, Armando Zerquera, and Gabriela Jiménez at the Conservatorio Nacional de Música and the Escuela de Perfeccionamiento Vida y Movimiento at the Centro Cultural Ollin Yoliztli in Mexico.

He has been a member of the percussion section of the Orquesta Sinfónica Nacional of Mexico since 1992, and in 2002 he won a national contest to become the orchestra's principal timpanist and chief of the percussion section.

He has toured both nationally and internationally with the orchestra, performing in some of the most important venues, such as Carnegie Hall in New York, the Chicago Symphony Center, Concertgebouw in Amsterdam, Konzerthaus in Berlin, and the Théâtre du Châtelet in Paris.

In 2011, Romero Pacheco shared the stage with Jonathan Haas, performing Philip Glass's Concerto Fantasy for Two Timpanists and Orchestra. He also performed as one of two marimba soloists, along with Robert Van Sice, for Martin Bresnick's Concert for Two Marimbas and Orchestra ("Grace Concerto") in 2008. In 2005, he was a soloist for a performance of Concert for Marimba and Orchestra by Takayoshi Yoshioka.

He has collaborated and shared the stage in international and national percussion festivals with some of the most important soloists and composers in the world, like Nebojša Jovan Živković, Takayoshi Yoshioka, and Duncan Patton.

Romero Pacheco is a professor of percussion at the Conservatorio Nacional de Música and is on the faculty at the Escuela de Perfeccionamiento Vida y Movimiento at the Centro Cultural Ollin Yoliztli.

#### PIERRE QUEVAL, ORGAN

Born in 1988 in the region of Nantes, Pierre Queval is a graduate of the conservatories of Nantes and Saint-Maur-des-Fossés, where he studied organ and improvisation with Michel Bourcier, Eric Lebrun, and Pierre Pincemaille.

A recent graduate of the master's program at the Conservatoire de Paris (CNSMDP), he was an organ student of Michel Bouvard and Olivier Latry. He studied improvisation with Thierry Escaich, László Fassang, Philippe Lefèvre, and Jean-François Zygel. In 2014, he received a bachelor's degree in improvisation. In 2013, he received his diploma in counterpoint, which he studied with Pincemaille.

As the organiste titulaire of the Cavaillé-Coll/Haerpfer-Ermann organ at Saint-Ignace in Paris (since 2014) and assistant organist of the historical Debierre organ at Notre-Dame-de-Bon-Port in Nantes (since 2007), Queval performs recitals all across France. He performs regularly in Paris at churches including Notre-Dame, Saint-Eustache, La Trinité, Saint-Sulpice, and Saint-Séverin, and he has



ELIZABETH LEWY



JULIAN ROMERO PACHECO



PIERRE QUEVAL



AARON RICHERT



RAFAEL R. SHABETAI



NICOLETTE SIGUR

been invited to perform at many renowned festivals, including Le Festival Radio France et Montpellier Languedoc-Roussillon, Festival de La Chaise-Dieu, Toulouse Les Orgues, Annecy Classic Festival, Les Soirées Estivales de Chartres, Le Festival de Musique Sacrée de la Cathédrale de Saint-Malo, Au Son des Orgues at the cathedral of Orléans, the Festival Musique en Côte Basque, and Musique Sacrée à la Cathédrale de Nantes.

As an accompanist, Queval plays with several different vocal ensembles, including Choeur Aedes, Chœur et Orchestre National des Pays de la Loire, Schola Cantorum de Nantes, and Chœur Eclats de Voix, as well as with many different vocal and instrumental soloists. He is currently preparing a CD recording devoted to sacred music of the nineteenth and twentieth centuries with singer Ellen Giaccone. Queval has also recently founded a trio with flautist Charlotte Berthomé and violinist Mathilde Gandar.

#### AARON RICHERT, TENOR

Aaron Richert is a sophomore at the New Orleans Center for Creative Arts (NOCCA) Academic Studio and a level-two student in musical theater. He has recently appeared as L. Ron Hubbard in *A Very Merry Unauthorized Children's Scientology Pageant*, Evan in *13*, Lyncoya in *Bloody Bloody Andrew Jackson*, and Oliver in *Oliver!*, a role for which he received a Big Easy Award. He would like to thank his teachers for making him who he is today and his parents for everything.

#### RAFAEL R. SHABETAI, NARRATOR

Born in Buenos Aires, Argentina, Rafael R. Shabetai is vice president and chief underwriting officer of Pan-American Life Insurance Group, joining the company in July 2001.

Shabetai is a recognized speaker in the life underwriting industry—he gave lectures at the International Underwriting Congress in 1999 and 2005 and at several Association of Home Office Underwriter conferences. He holds a bachelor of arts degree from the School of Law at the University of Buenos Aires, and he is accredited by the American Translators Association.

He is also a graduate of the Institute of Social Communications of Buenos Aires with an associate's degree in radio and TV newscasting and broadcast journalism. Prior to coming to the United States, Shabetai was a journalist and broadcaster

with the Argentine National Public Radio (LRA Radio Nacional) and the Public Broadcasting of the City of Buenos Aires (LS1 Radio de la Ciudad de Buenos Aires).

Shabetai and his wife, Claudia, are producers and hosts of the Spanish cultural and information radio show *Suplemento*, which airs weekly on KGLA 105.7 FM and 1540 AM radio. He is also a correspondent for CNN En Español Radio, covering news and events in the New Orleans area such as Hurricane Katrina, Hurricane Gustave, the Deepwater Horizon oil spill, and Hurricane Isaac. In 2004 he received the award “Inspiración” from the Hispanic Chamber of Commerce of Louisiana, and in 2005, the show was awarded the Broadcast of the Year award by *N.O.sotros Magazine*. Shabetai lives in Kenner with his wife and their labrador retriever, Godiva.

#### NICOLETTE SIGUR, SOPRANO

Nicolette Sigur's previous roles include Patrice (*I3*), Dorothy Gale (*The Wizard of Oz*), Ariel (*The Little Mermaid*), Andrea (*Once on This Island*), Princess Jasmine (*Aladdin*), and Alice (*Alice in Wonderland*). Over the summer she also directed *Mulan Jr.* and attended her third year of Broadway Theatre Connection's Spotlight program. Nicolette won fifth place at the national Junior Beta Club convention in the special talent division and was named 2014's Voice of St. Tammany. She is currently a sophomore at the New Orleans Center for Creative Arts (NOCCA) for musical theater, having first entered the preparatory program in sixth grade.

# LOUISIANA PHILHARMONIC ORCHESTRA

## **Carlos Miguel Prieto, Music Director**

*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

### **Violins**

vacant, *The Edward D. and Louise L. Levy Concertmaster Chair*  
Benjamin Hart, *Associate Concertmaster*  
Hannah Yim, *Assistant Concertmaster*  
Byron Tauchi, *Principal Second Violin*  
Xiao Fu, *Assistant Principal Second Violin*  
Burton Callahan  
Razvan Constantin\*  
Zorica Dimova  
Judith Armistead Fitzpatrick  
Eva Liebhaber  
Zhaneta Mavrova-Yordanov  
Elizabeth Overweg  
Gabriel Platica  
Yaroslav Rudnytsky  
Karen Sanno  
Yuki Tanaka  
Benjamin Thacher†  
Kate Withrow  
Sarah Yen

### **Violas**

Richard Woehrle, *Principal*  
*Abby Ray Catledge and Bryne Lucas Ray Principal Viola Chair*  
Bruce Owen, *Assistant Principal*  
Amelia Clingman  
Valborg Gross  
Lauren Magnus  
Ila Rondeau  
Carole Shand  
Tyler Sieh

### **Cellos**

Jonathan Gerhardt, *Principal*  
*The Edward B. Benjamin Principal Cello Chair*  
Daniel Lelchuk, *Assistant Principal*  
Rachel Hsieh  
Jeanne Jaubert  
Kent Jensen  
David Rosen  
Dimitri Vychko

### **Basses**

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

### **Flutes**

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

### **Piccolo**

Patti Adams

### **Oboes**

Jaren Atherholt, *Principal*  
Jane Gabka, *Assistant Principal*  
Michael McGowan

### **English Horn**

Michael McGowan

### **Clarinets**

Christopher Pell, *Principal*  
Stephanie Thompson, *Assistant Principal*  
John Reeks

### **E-Flat Clarinet**

Stephanie Thompson

### **Bass Clarinet**

John Reeks

### **Bassoons**

Andrew Brady, *Principal*\*  
Michael Matushek  
Benjamin Atherholt, *Assistant Principal*

### **Contrabassoon**

Benjamin Atherholt

### **Horns**

Mollie Pate, *Principal*  
Dan Callaway, *Assistant Principal*†  
Matthew Eckenhoff  
Joshua Paulus  
Amy Krueger

### **Trumpets**

Vance Woolf, *Principal*  
Adrian Speyrer†  
Stephen Orejudos, *Associate Principal*†  
Doug Reneau, *Associate Principal*\*

### **Trombones**

Greg Miller, *Principal*  
Matthew Wright

### **Bass Trombone**

Evan Conroy

### **Tuba**

Robert Nunez, *Principal*

### **Timpani**

Jim Atwood, *Principal*

### **Percussion**

Dave Salay, *Principal*†  
Guy Gauthreaux†

### **Harp**

Rachel Van Voorhees Kirschman, *Principal*

\* on leave for the 2015–16 season

† acting in this position for the 2015–16 season

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# GRAND OPERA HOUSE.

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LESSEES & MANAGERS



The Historic  
New Orleans  
Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

**The Historic New Orleans Collection** is a museum, research center, and publisher dedicated to the study and preservation of the history and culture of New Orleans, Louisiana, and the Gulf South. The Collection was founded in 1966 by private collectors General and Mrs. L. Kemper Williams, and its exhibitions, holdings, and publications survey more than three centuries of the region's economic, social, cultural, and military history.

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Visit [www.hnoc.org](http://www.hnoc.org) or call (504) 523-4662 for more details about exhibitions, upcoming programs, and gallery hours.



**The Louisiana Philharmonic Orchestra's** mission is to transform people and communities through music. As the only full-time professional orchestra in Louisiana, our 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.

Now entering our twenty-fifth year, the LPO offers a thirty-six-week season with more than ninety orchestral performances, including classics, light classics, pops, education, family, chamber, park, and community concerts across a multiparish area in south Louisiana. In addition, the LPO provides an orchestral foundation for other cultural and performing arts organizations, including New Orleans Opera Association, New Orleans Vocal Arts Chorale, and Delta Festival Ballet.

THIS PAGE: Seating arrangement at the Grand Opera House on Canal Street; between 1871 and 1906; THNOC, 1985.82

BACK COVER: World's Industrial and Cotton Centennial Exposition souvenir fan; 1884 or 1885; by Olympe Boisse, milliner; THNOC, 1966.13

Detail from the New Orleans *Times-Democrat*; January 24, 1885; the *Times-Democrat*, publisher; THNOC, 84-126-L

BOX A

ORCHESTRA  
STAGE

BOX B

QUEEN & QUEEN'S OWNED,  
In his celebrated and timely satire, by Mr. D.  
D. Lloyd, entitled  
**FOR CONGRESS,**  
A Campaign Joke in four parts, illustrating the  
humorous aspects of political methods, aided  
and abetted in fact by his own MODEL  
COMEDY COMPANY.

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### GRAND OPERA HOUSE—

D. RIDWELL..... Manager  
One week only, commencing SUNDAY EVENING, Jan. 29—Matinees Thursday  
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In an English speaking Male,  
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Supported by an excellent Company, under the  
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### MAM'

Mlle. Aimee will play  
Garnier, French  
"Pretty as a Picture,"  
Sunday. F.

GRAND OPERA HOUSE—  
SATURDAY EVENING, JAN. 24.

GRAND OPERA HOUSE—  
MATINEE, JAN. 25.

HON. W. PRAIRIE WAR,  
SUNDAY EVENING, JAN. 26.

GRAND OPERA HOUSE—  
MATINEE, JAN. 27.

HON. W. PRAIRIE WAR,  
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GRAND OPERA HOUSE—  
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GRAND OPERA HOUSE—  
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GRAND OPERA HOUSE—  
MATINEE, JAN. 31.

HON. W. PRAIRIE WAR,  
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many writers, is as trenchant and forcible on the platform as with his editorial pen. Let there be a grand rally on this occasion.

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J. H. SCHENCK,  
Chairman Committee of Arrangements.

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Exposition.

This

Grand

Panoramic

View of the

Greatest of all

Modern Nat-

ures, show-

ing the

entire

French

and German

Armies activ-

ly engaged in

open to the

public from

from 9 a.

m. to 11