



# UNIQUELY NEW ORLEANS

---

## THE CLASSICAL TRADITION AND JAZZ

A CONCERT PRESENTED BY

THE HISTORIC NEW ORLEANS COLLECTION &  
THE LOUISIANA PHILHARMONIC ORCHESTRA

# PLAN OF FRENCH OPERA HOUSE,

BOURBON STREET.

PROSCENIUM

“Uniquely New Orleans: The Classical Tradition and Jazz” is the eleventh installment of Musical Louisiana: America’s Cultural Heritage, an annual series presented by The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. Dedicated to the study of Louisiana’s contributions to the world of classical music, the award-winning series reaches an audience of nearly thirty thousand individuals through live radio broadcasts and online video streaming of the concert. In addition, the accompanying program and educational materials are made available online to middle and high school teachers throughout Louisiana and across the country. A recording of the concert and this printed 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 throughout the United States concentrating on American music.

Sponsored by



with additional support provided by

VALENTINO NEW ORLEANS HOTELS

**CONSERVATOIRE  
NATIONAL SUPÉRIEUR  
DE MUSIQUE ET  
DE DANSE DE PARIS**

“Uniquely New Orleans: The Classical Tradition and Jazz” is presented in collaboration with the Conservatoire national supérieur de musique et de danse de Paris and student Emmanuel Arakélian; Rémy Pflimlin, 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.



This year’s concert is once again streaming live on [LPOmusic.com](http://LPOmusic.com), made possible through the generosity of WWOZ 90.7 FM. WWNO is broadcasting the program on 89.9 FM, Classical 104.9 FM, KTLN 90.5 FM, and at [wwno.org](http://wwno.org).



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

We invite you to support the Musical Louisiana series through a voluntary donation. As you leave the performance, you may give your donation to the ushers stationed at the doors. Donations may also be mailed to The Historic New Orleans Collection, attn: Musical Louisiana, 533 Royal Street, New Orleans, Louisiana 70130, or you may donate online at [www.hnoc.org/musical-louisiana](http://www.hnoc.org/musical-louisiana). Those contributing \$100 or more will receive a copy of the non-commercial concert recording, which will be mailed to donors in fall 2017.

The Historic New Orleans Collection  
and  
The Louisiana Philharmonic Orchestra

Carlos Miguel Prieto  
*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

PRESENT

UNIQUELY NEW ORLEANS  
THE CLASSICAL TRADITION AND JAZZ

Carlos Miguel Prieto, *conductor*

Emmanuel Arakélian, *organ*

Vernel Bagneris, *narrator*

Germaine Bazzle, *vocalist*

James Dapogny, *piano*

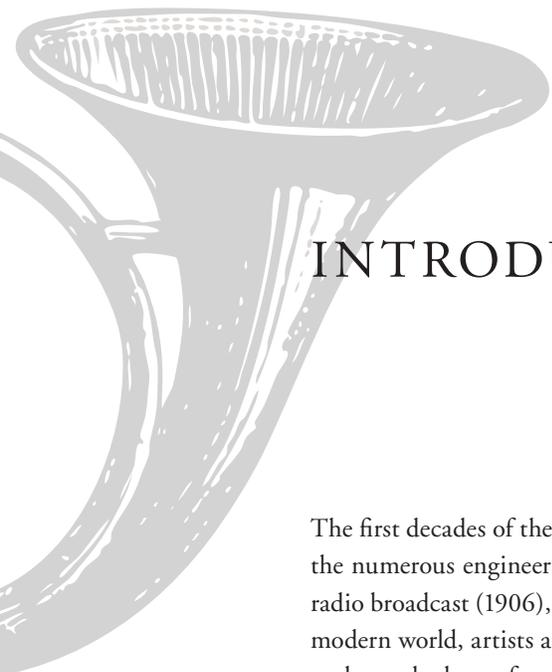
Ronald Joseph, *piano*

Christopher Pell, *clarinet*

Wednesday, February 15, 2017

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

The first decades of the twentieth century were enormously exciting, both technologically and culturally. Among the numerous engineering innovations were the inaugural flight of Orville and Wilbur Wright (1903), the first radio broadcast (1906), and the sale of Ford's first Model T automobile (1908). While engineers were creating our modern world, artists and composers were finding inspiration in traditional art and music. In particular, African sculpture had a profound impact on artists such as Henri Matisse and Pablo Picasso, who were spurred by the vast collection of African art in the Musée d'Ethnographie du Trocadéro, in Paris, to incorporate abstract depictions of the human figure into their works. In the 1890s Antonín Dvořák demonstrated to others in the classical arena the potential wealth of folk music through his "Slavonic Dances" and in the Largo of his "New World" Symphony, which was inspired by the spirituals he heard in the United States. Then, in 1913, Igor Stravinsky's *The Rite of Spring*, with its pulsating rhythms and folk melodies, ushered in a new era, replacing the impressionism of composer Claude Debussy and painter Claude Monet. In the United States, the Harlem Renaissance fostered an explosion of creative force and output that won recognition across racial lines for African American writers, artists, and musicians.

With the emerging appreciation of African art and African American cultural expression, audiences worldwide were quick to embrace the new musical genre known as jazz. By the mid-1920s, George Gershwin was performing jazz at Paris's famed Le Bœuf sur le toit nightclub, and Sidney Bechet was appearing in *La Revue nègre* with Josephine Baker at the famed Théâtre des Champs-Élysées, the same theater where Stravinsky's *The Rite of Spring* had premiered.

While the American cultural establishment questioned the value of jazz—even the *Times Picayune* in 1917 claimed the musical value of jazz "is nil and its possibilities of harm are great"—composers soon worked to incorporate this new genre into their work. Richard Hammond, as a young composer in early twentieth-century America, noted the potential of jazz and wrote that "the melting pot" would produce "an art characteristically its own, and it is for this reason that the world awaits with no small interest what is to



ABOVE: Sidney Bechet; photograph; *The William Russell Jazz Collection at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.128*



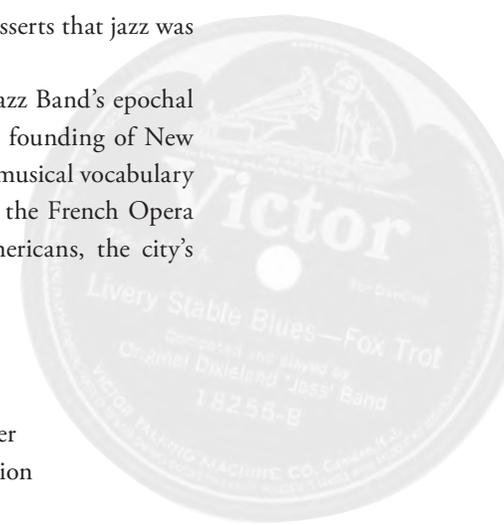
*Piano Blues* (1926–48), and *Clarinet Concerto* (1948). To that list should be added numerous composers as diverse as George Antheil and William Grant Still.

Particularly important are the works of French composer Darius Milhaud, who in 1920 heard jazz played by Billy Arnold in London. Later, during a 1922 visit to America, Milhaud encountered Paul Whiteman’s band, New Orleans–style jazz, and the famed Black Swan record label, which was owned and operated by African Americans and whose products were marketed to black audiences. In 1923 his ballet *La Création du monde*, inspired by African folklore, was unveiled. Milhaud stated that he “made wholesale use of the jazz style to convey a purely classical feeling.”

Standing in contrast to these Europeans’ works is the music of Leonard Bernstein and Gershwin. As Catherine Parsonage astutely observes, jazz appealed to Milhaud and Stravinsky as it represented something exotic—a style utterly foreign they had to learn to play and compose. Composers such as Bernstein and Gershwin, on the other hand, “were immersed in the music and culture of jazz.” As a result, Parsonage asserts that jazz was “at least to a certain extent inherent in their compositional style.”

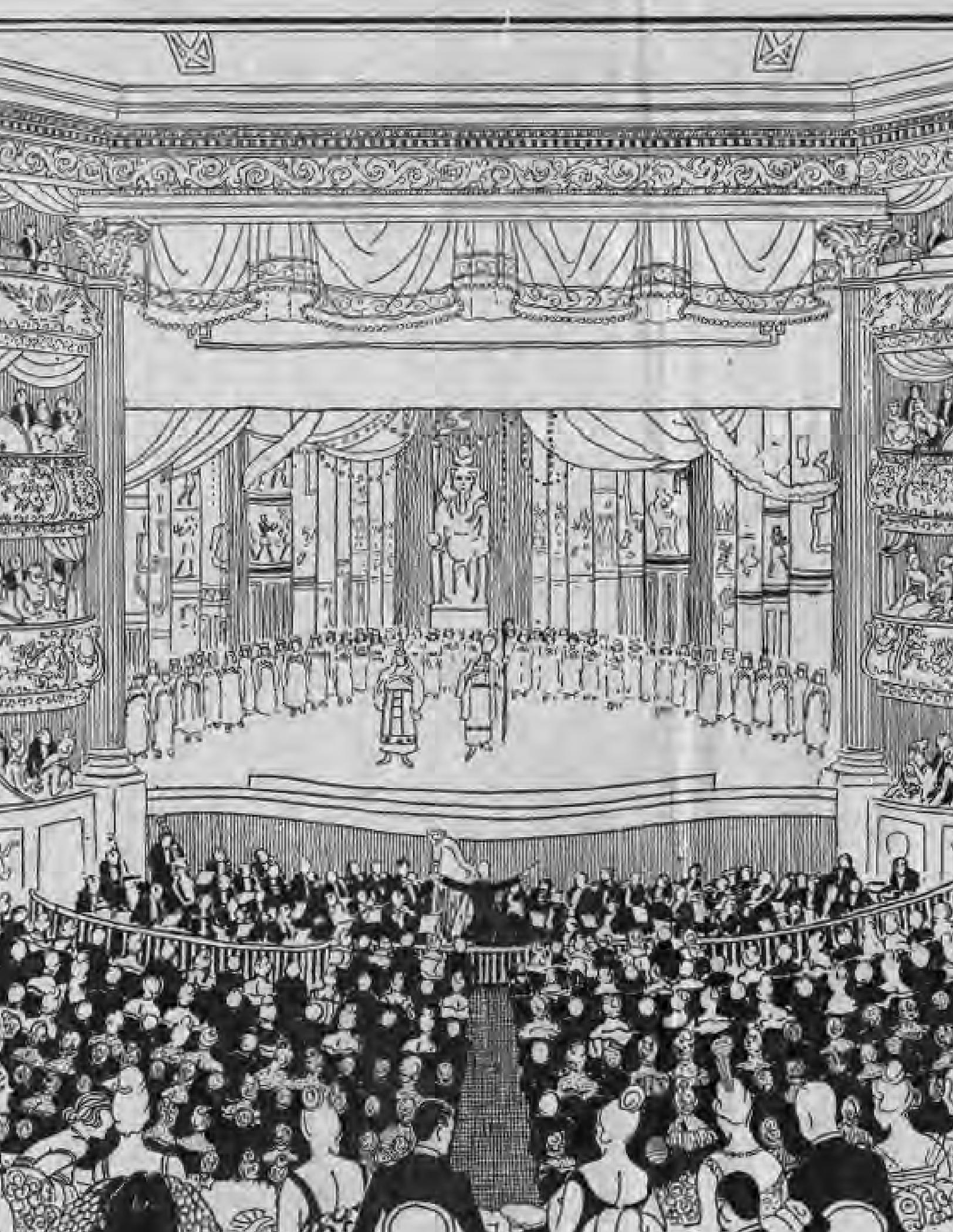
As we celebrate the centennial of the first jazz recording—the Original Dixieland Jazz Band’s epochal Victor recording of “Livery Stable Blues”—and prepare to celebrate the tricentennial of the founding of New Orleans, it is important we remember the milieu of the city’s early jazz masters. With a diverse musical vocabulary including the repertoire of steamboat calliopes, brass bands and dance bands, sacred songs, the French Opera House, and the music of Germans, Mexicans, and Italians alongside that of African Americans, the city’s polycultural riches uniquely qualified New Orleans to be the birthplace of jazz.

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



ABOVE LEFT: **The Original Dixieland Jazz Band**; photograph; *THNOC, gift of Al Rose, 1985.254.55*

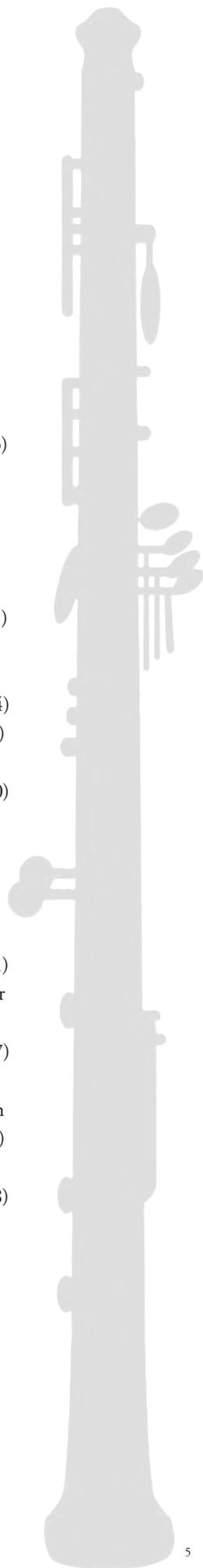
ABOVE RIGHT: “**Livery Stable Blues**”; 1917; recording by Original Dixieland “Jass” Band; RCA-Victor Company, Inc., manufacturer; *The William Russell Jazz Collection at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.54*



# PROGRAM

- Ballet Music from *Faust*** ..... Charles Gounod (1818–1893)  
“Dance of the Nubian Slaves”  
“Antique Dance”  
“Dance of the Trojan Maidens”  
“Dance of the Phryne”
- Sketches of Negro Spiritual Songs*** ..... Dezsö Antalffy-Zsiross (1885–1945)  
Emmanuel Arakélian, *organ*
- “Just One of Those Things”** ..... Cole Porter (1891–1964)  
Germaine Bazzle, *vocalist* Arranged by B. J. Blue (b. 1985)
- Prelude, Fugue, and Riffs for Solo Clarinet and Jazz Ensemble** ..... Leonard Bernstein (1918–1990)  
“Prelude for the Brass”  
“Fugue for the Saxes”  
“Riffs for Everyone”  
Christopher Pell, *clarinet*
- Fingerbreaker*** ..... Jelly Roll Morton (1890–1941)  
James Dapogny, *piano* Arranged by the composer
- Overture to *Strike Up the Band*** ..... George Gershwin (1898–1937)
- Rhapsody in Blue*** ..... George Gershwin  
Ronald Joseph, *piano* Orchestration by Ferde Grofé (1892–1972)
- Overture to *La gazza ladra*** ..... Gioachino Rossini (1792–1868)

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



# PROGRAM NOTES



## CHARLES GOUNOD (1818–1893)

### Ballet Music from *Faust*

“Dance of the Nubian Slaves”

“Antique Dance”

“Dance of the Trojan Maidens”

“Dance of the Phryne”

In his Library of Congress interview with historian Alan Lomax, Ferdinand Joseph LaMothe, better known to the world as Jelly Roll Morton, noted the importance of New Orleans’s French Opera House during his formative years. While music abounded in his childhood home, his family considered musicians to be “tramps” unless they performed at the French Opera House. He commented that it was while attending a piano recital at the famed venue that he decided to become a pianist. Prior to that eventful day, Morton considered the piano to be a woman’s instrument; however, upon hearing a man perform, he “decided that the instrument was good for a gentleman.” While he could not remember the pianist’s name, he clearly recalled that he was French and that the year was 1895.

Morton further recalled how the “French Opera players” performed works such as Charles Gounod’s *Faust* and referenced in particular the Sextet from *Lucia di Lammermoor*. He also sang for Lomax an excerpt of the “Miserere” from Giuseppe Verdi’s *Il trovatore*. Concluding his comments on the significance of opera in his formative years, Morton stated, “I transformed a lot of those numbers into jazz time.”

Originally rejected by the Paris Opera, Gounod’s *Faust* was premiered at Paris’s Théâtre-Lyrique in 1859. Hector Berlioz acclaimed the new opera. However, Richard Wagner and other Germans frowned upon a French composer employing such a pillar of German culture as a theme. As preparations began for the 1869 Paris Opera production, it was decided that a ballet suite would be added to Act V, but at first Gounod claimed he lacked the energy to compose the new music. He suggested that the younger Camille Saint-Saëns undertake the project. In the end, Gounod rose to the occasion, and Saint-Saëns hailed it as “a masterpiece.”

3

Rosey's Edition.

# Miserere.

From G. Verdi's "Il Trovatore."

Arranged by  
Tavan - Rosey.

Cello.

Andante.

The musical score consists of three main parts: Cello, Cornet, and Piano. The Cello part begins with a *mf* dynamic and features a series of chords and moving lines. The Cornet part enters later with a *f* dynamic and includes a section marked *dolce espress.* and *a tempo.* The Piano accompaniment is divided into several systems, with dynamics ranging from *p* to *ff*. It includes complex rhythmic patterns, triplets, and sections marked *suivez.*, *arco*, and *poco rit.* The score concludes with a *ff* dynamic and a *cresc.* marking.

Published by George Rosey Pub.Co.,N.Y.

ABOVE: "Miserere" from *Il trovatore*; score by Giuseppe Verdi, composer; *The William Russell Jazz Collection at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.234*

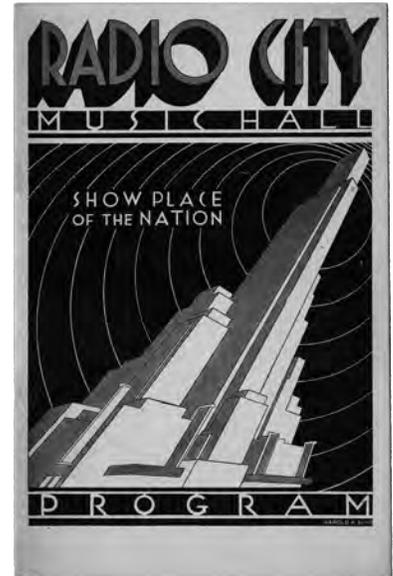
**DEZSŐ ANTALFFY-ZSIROSS (1885–1945)**

*Sketches of Negro Spiritual Songs*

Emmanuel Arakélian, *organ*

The Hungarian-born organist, composer, and music educator Dezső Antalffy-Zsiross studied in Budapest, Leipzig, and Bologna. After beginning his career as a rehearsal coach for the Cologne Opera, he was subsequently appointed organist of St. Stephen's Basilica in Budapest and a faculty member of the Budapest Academy of Music. Antalffy-Zsiross came to America in 1921 and began teaching Motion Picture Organ—a course that taught students how to accompany silent films—at the Eastman School of Music. He soon became organist of New York's Roxy Theatre and later of Radio City Music Hall and the New York Philharmonic. His wide-ranging composition interests resulted in works for solo instruments, such as organ and piano, as well as works for stage and film. For the opening of Radio City Music Hall in 1932, Antalffy-Zsiross was commissioned to write an oratorio, *Voice of Millions*, which dealt with the topic of equal rights and featured a racially integrated choir.

Although traces of jazz are evident as early as 1922 in his Scherzo for organ *Sportive Fauns*, his 1931 *Sketches of Negro Spiritual Songs* displays a mastery of American styles. Based upon three spirituals—"Deep River," "Swing Low, Sweet Chariot," and "Hold On"—the work begins with a rousing opening. The spirituals are then treated in a rich harmonic fashion that builds to a massive, jazz-influenced ending.



**COLE PORTER (1891–1964)**

"Just One of Those Things" from *Jubilee*

Arranged by B. J. Blue

Germaine Bazzle, *vocalist*

Beginning violin studies at age six and piano studies two years later, Indiana native Cole Porter was a musical prodigy, publishing his first song, "The Bobolink Waltz," at just ten years old. While he dreamed of becoming a musician, his family encouraged him to become an attorney and sent him to New Haven, Connecticut, to attend Yale University. His New Haven sojourn nurtured his love of song, resulting in the still-popular Yale fight song "Bulldog"—more than a century later, it is still played every time the Yale football team scores a touchdown. After graduating from Yale in 1913, Porter's next destination was Harvard Law School, but his passion for music convinced him to transfer to the School of Music. While in school, he joined forces with fellow student T. Lawrason Riggs and created the comic opera *See America First*, which opened on Broadway in 1916.

When the production closed after a disappointing fifteen performances, Porter decamped for France and joined the French Foreign Legion.



TOP: Radio City Music Hall program; 1934; THNOC, gift of an anonymous donor, 2016.0448.6

BOTTOM: Imperial Theater program for production of *Jubilee*; 1930s; by Sam H. Harris and Max Gordon, producers; Moss Hart, author; music and lyrics by Cole Porter; THNOC, gift of an anonymous donor, 2016.0448.5

Porter enjoyed a lavish lifestyle in Paris, where he met and married wealthy American socialite Linda Lee Thomas. Over the next decade, Porter would continue to write musical scores, but his career truly began to flourish after he found success with “Let’s Do It, Let’s Fall in Love,” written for the musical *Paris* (1928). Throughout the 1930s and ’40s, he enjoyed one success after another. Musicals such as *Anything Goes* and *The Gay Divorcee* thrilled audiences, and in 1949 *Kiss Me, Kate* received the first Tony award given for a musical.

He joined forces with playwright Moss Hart to create *Jubilee* in response to the 1935 silver jubilee of England’s King George V. The musical comedy centers on the members of a fictional European royal family that, when faced with a revolution, flee to pursue their personal dreams away from royal responsibilities. When the revolution never materializes, a far-wiser royal family returns to the seat of power. Porter and Hart’s working environment for *Jubilee* was extravagant. Even though it was the middle of the Great Depression, they boarded a luxury liner with family and staff for a four-and-a-half month cruise in search of inspiration. Critics hailed the work, and “Begin the Beguine” and “Just One of Those Things” became American favorites, though the overall work remains less well known. One reason could be the play’s numerous references to then-current events, easily lost on later audiences. The score was then lost in 1948 while being transported from one production to the next. Silent for 40 years, it was only reconstructed in 1988.

#### LEONARD BERNSTEIN (1918–1990)

##### Prelude, Fugue, and Riffs for Solo Clarinet and Jazz Ensemble

“Prelude for the Brass”

“Fugue for the Saxes”

“Riffs for Everyone”

Christopher Pell, *clarinet*

The three titans of American jazz clarinet—Benny Goodman, Artie Shaw, and Woody Herman—not only changed the world of jazz, they also had tremendous impact on classical music. Over the course of their careers, all three commissioned a variety of classical composers to create music for the clarinet. The diverse assortment of composers included Malcolm Arnold, Bela Bartok, Leonard Bernstein, Benjamin Britten, Aaron Copland, Norman Dello Joio, Morton Gould, Paul Hindemith, Darius Milhaud, Igor Stravinsky, and William Walton.

Woody Herman selected Leonard Bernstein to compose *Prelude, Fugue, and Riffs for Solo Clarinet and Jazz Ensemble* in the wake of his successful commission of Igor Stravinsky’s *Ebony Concerto*. It was an obvious choice as Bernstein had already shown an interest in the clarinet with his piece “Four Studies for two clarinets, two bassoons and piano” and *Sonata for Clarinet and Piano*. Yet when completed in 1949, Bernstein’s new work faced a problem: Herman’s band was no longer in existence. In 1953, Bernstein attempted to incorporate it into his musical *Wonderful Town*. It was deemed inappropriate, however, and was

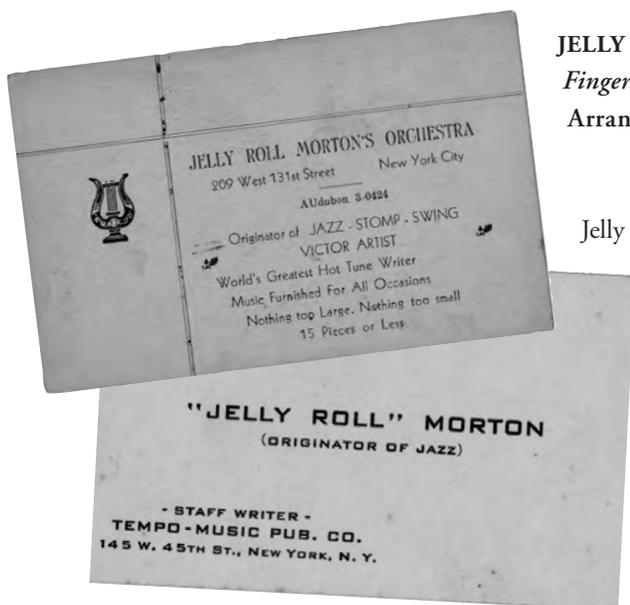


TOP: **Woody Herman**; photograph; *THNOC*, gift of an anonymous donor, 2016.0448.7

BOTTOM: **Benny Goodman**; 1958; photograph; *THNOC*, gift of an anonymous donor, 2016.0448.8

cut shortly before the New York premiere. Benny Goodman later learned of the fate of the work and expressed interest in performing it. Bernstein, at the time preparing his lectures for the acclaimed *Omnibus* television series, included it on the October 16, 1955, broadcast. Goodman, to whom it was ultimately dedicated, was the soloist.

Malcolm MacDonald, in his preface to the second volume of the *Bernstein Orchestral Anthology*, observed that the very “title proclaims the marriage of concert music and jazz.” The three-movement work enhanced the baroque musical form of the Prelude and Fugue with a third movement termed “riffs,” or “short melodic figures.” Improvisation was central to musical life in the baroque period, and Bernstein considered improvisation to be the core of jazz. Thoroughly at ease in the worlds of baroque music and jazz, Bernstein was able to craft a work that reflected both genre.



### JELLY ROLL MORTON (1890–1941)

#### *Fingerbreaker*

Arranged by the composer

James Dapogny, *piano*

Jelly Roll Morton’s interviews with Alan Lomax clearly reveal a strong appreciation of a wide variety of music—from quadrilles and opera to the blues. While his claim to the title “Originator of Jazz” might be an exaggeration, Morton’s position in the annals of music history is undeniably unique. His *Jelly Roll Blues*, written in 1905 and issued in sheet music in 1915, is generally recognized as the first published jazz composition, and Morton is regarded as one of the great pianists and composers of his day.

The big band version of *Fingerbreaker* dates to Morton’s later years. He recorded the piano version in 1938, and in typical fashion, asserted it was “the most difficult piece of jazz piano ever written.” While such a claim might be evidence of Morton’s

ego, *Fingerbreaker*—spelled “Finger Breker” on Morton’s scores—is indeed a work of extraordinary technical difficulty. As 1938 drew to a close, after several low-profile years, Morton planned a comeback. Cognizant of the popularity of the now-famous big bands of Duke Ellington and Benny Goodman, Morton decided to assemble his own. His new band’s premiere was scheduled for April 17, 1939, at the Golden Gate Ballroom in Harlem. However, prior to going on stage he collapsed, and the band never had the opportunity to perform.

While Morton’s music was not heard that evening, the precious manuscripts prepared for the show—including the big band arrangement of *Fingerbreaker*—remain. After Morton’s death, his confidant and friend Roy Carew maintained the composer’s papers. When Carew died in 1967, New Orleans jazz historian William “Bill” Russell acquired them, and upon Russell’s death in 1992, the manuscripts found a new home at The Historic New Orleans Collection as part of the William Russell Jazz Collection. In 2009, C. F. Peters, a firm established in 1800 and known for its publications of the best classical and twentieth-century music, began to issue Morton’s works under the editorship of James Dapogny.

TOP: Jelly Roll Morton’s Orchestra business card; *The William Russell Jazz Collection at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.235*

BOTTOM: Jelly Roll Morton business card; *The William Russell Jazz Collection at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.236*

FINGER BREAKER

③

The manuscript score for "Finger Breaker" is written on four systems of staves. The first system contains four staves with rhythmic notation and fingerings (10, 12, 13) above. The second system contains three staves with chordal notation. The third system contains three staves with chordal notation. The fourth system contains two staves with chordal notation. The score is written in a style typical of early 20th-century jazz manuscripts.

ABOVE: *Fingerbreaker*; manuscript score by Jelly Roll Morton, composer; *The William Russell Jazz Collection at THNOC*, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.238



**GEORGE GERSHWIN (1898–1937)**

*Overture to Strike Up the Band*

*Rhapsody in Blue*

Orchestration by Ferde Grofé

Ronald Joseph, *piano*

The son of Russian immigrant parents, George Gershwin left high school in Brooklyn for the musical lure of Tin Pan Alley. Initially working as a pianist for the highly successful music publishing firm Jerome H. Remick & Co. and as a freelance accompanist, he gained recognition as a songwriter at age twenty with “Swanee,” immortalized by Al Jolson. Over the next few years numerous songs, several Broadway musicals, a one-act opera, *Blue Monday*, and a Broadway collaboration with his brother Ira, *Lady Be Good*, flowed from his pen.

After *Lady Be Good* the Gershwin brothers co-wrote more than two dozen Broadway and Hollywood productions. However, their political satires—*Strike Up the Band* (1930), *Of Thee I Sing* (1931), and *Let 'Em Eat Cake* (1933)—have been credited with raising the standards for American musical comedies. The Gershwins’ *Strike Up the Band*, unrelated to the 1940 Hollywood musical of the same name starring Judy Garland and Mickey Rooney, tells the story of American tycoon Horace J. Fletcher’s struggles

to maintain his control of the chocolate market. In doing so, Fletcher persuades the US government to declare war on Switzerland. Legendary cornetist Red Nichols led a pit orchestra that included Jimmy Dorsey, Benny Goodman, Gene Krupa, Glenn Miller, and Jack Teagarden. The overture to this wonderful account of love and war now enjoys a concert life of its own due to its musical merits.

Dating from the same year as *Lady Be Good* (1924) is Gershwin’s *Rhapsody in Blue*. Gershwin had earlier mentioned to dance band director Paul Whiteman his desire to compose a major work incorporating jazz. Whiteman subsequently commissioned *Rhapsody in Blue*, yet in a curious twist to the story, Gershwin only learned of the commission and the upcoming February 12 premiere through a newspaper announcement on January 3. Whiteman’s now famous concert, “Experiment in Modern Music,” was billed as an educational program to demonstrate jazz as a serious art form, and *Rhapsody in Blue* was announced as a featured work, with Gershwin as piano soloist.

As a result, Gershwin had very little time to compose the music. He wrote a two-piano version, which was in turn orchestrated by Ferde



TOP: Paul Whiteman; photograph; THNOC, gift of an anonymous donor, 2016.0448.9

BOTTOM: *Rhapsody in Blue* recording; by the Paul Whiteman Orchestra; Victor Talking Machine Company, New Jersey; THNOC, gift of an anonymous donor, 2016.0448.10

Russell Wagner.

# No. I RHAPSODY IN BLUE

1st Violin  
CONDUCTOR

GEO GERSHWIN  
Score by Ferdie Grofé

Molto moderato  $\text{♩} = 80$  *con licenzia*

1st Clar. *p*

Horns & Bassoon *mf*

1 *Più mosso*  
Wood

Horn & Tenor Sax. *poco rit.*

2 *Trpt.*  
Horn *mf a tempo*

3 *Moderato assai*  
Horn *ff Più mosso*  
*Tutti*

4 *Scherzando (commodo)*  
Piano Solo *mP* *pp* *Piano* *poco rall.*

A → B

5 7

N.B. Optional Cuts: A to B - C to D - E to F - G to H

Copyright MCMXXV by Harms Inc. N.Y.  
International Copyright Secured All Rights Reserved

Grofé, the staff arranger for Whiteman's orchestra. Gershwin and Grofé worked frantically for ten solid days to complete the score. The orchestral part was finished only one week before the premiere, but there was no time to write out the piano part. As a result, for the premiere, Gershwin would nod to Whiteman at the conclusion of each piano solo. *Rhapsody in Blue* was an immediate, overwhelming success. By the end of 1924, it had been performed more than eighty times and Whiteman's recording of the piece had sold more than a million copies. As the original 1924 version was written for a rather small ensemble, Grofé later reworked the arrangement in 1926 and again in 1942 for full orchestra.

As Edward N. Waters of the Library of Congress noted in 1947, Whiteman's 1924 concert "was not the first time that jazz music had been heard in the sacred precincts of polite concert halls," but "much of the influence of jazz music on 'art' music dates back to that concert," in part because of the careful organization and exceptional planning of the program.

As for Grofé, his success with Gershwin changed his life. The experience led him to become a composer. Without the Gershwin collaboration, the world would have no *Grand Canyon Suite*.

#### GIOACHINO ROSSINI (1792–1868)

##### Overture to *La gazza ladra*



In his Algiers studio Manuel "Fess" Manetta (1889–1969) presided as a teacher of cornet, guitar, piano, saxophone, trombone, and violin. Though his first instrument was violin, he earned a reputation as one of the best pianists in New Orleans's famous legal red-light district, Storyville, known for its music. In an interview with jazz historian Bill Russell, Manetta recounted that to work as a pianist in Storyville, one had to be able to play a transcription of an opera overture for piano. Such transcriptions, usually fiendishly difficult, can test the most highly trained pianists. Manetta's musical library, part of the William Russell Jazz Collection at The Historic New Orleans Collection, stands as testimony to that requirement. Within his library are piano transcriptions of the overtures to Rossini's *William Tell*, Charles Gounod's *Faust*, and Franz von Suppé's *Poet and*

*Peasant*. Still other transcriptions from operas include the Sextet from Gaetano Donizetti's *Lucia di Lammermoor*, the Quartet from Giuseppe Verdi's *Rigoletto*, and Franz Liszt's *Rigoletto: Paraphrase de concert*. Other works testify to the classical piano repertoire of Manetta, such as Ludwig van Beethoven's "Moonlight Sonata," Liszt's *Liebesträume*, and Frédéric Chopin's *Fantaisie-Improptu*, op. 66. The musical scores, best described as well worn or even tattered, date from 1904 to 1912, coinciding with Manetta's tenure in the *maisons de joie* of such madams as Lulu White and Gertrude Dix. Like Jelly Roll Morton did with Alan Lomax, Manetta recalled his childhood visits to the French Opera House during his interviews with Russell. For both Morton and Manetta, and for so many early jazz musicians, extensive training in the classical tradition was a necessity, and it permeated their approaches to jazz.

*La gazza ladra* ("The Thieving Magpie") was the twenty-first opera written by 25-year-old Gioachino Rossini. Following its premiere at La Scala in Milan in 1817, one eyewitness noted that "it would be almost impossible to describe the enthusiasm and the delirium of the Milanese audience." Rossini exclaimed that he was "utterly exhausted by the effort of bowing, literally hundreds of times." The opera tells the story of the servant Ninette who is condemned to death for stealing a silver spoon. Fortunately, at the last moment, the true thief—a magpie with a penchant for silver—is discovered. In his 1824 *Vie de Rossini*, Stendhal wrote that the opera's plot is actually based on an historic event. Reportedly, in Palaiseau, a small town outside of Paris, such an incident did occur, and sadly, the innocent servant was hanged.



ABOVE: *Overture to William Tell*; sheet music by Gioachino Rossini, composer; *The William Russell Jazz Collection at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.65*

# PERFORMER BIOGRAPHIES



## CARLOS MIGUEL PRIETO, CONDUCTOR

Renowned for his passionate interpretations and charismatic stage presence, conductor Carlos Miguel Prieto is widely celebrated by orchestras throughout the United States, Canada, Europe, and his native Mexico. In great demand as a guest conductor with many of the top North American orchestras, his relationships with major 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 which performs a series of summer programs in Mexico City.

This year Prieto marks his eleventh season as music director of the Louisiana Philharmonic Orchestra (LPO), with the triumphant return of the orchestra to its home, the Orpheum Theater. The string of international soloists—such as Augustin Hadelich, Yo-Yo Ma, and Pepe Romero—who now appear with the LPO are 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 comprises one hundred musical leaders, ages eighteen to thirty, representing twenty-five countries of the Western Hemisphere. To date YOA has reached over twelve million people through television and radio, CD recordings, print, and television. In 2016 Prieto led YOA on a Nordic-Baltic tour through seven countries and conducted the Orquesta Sinfónica Nacional de Mexico on a nine-concert tour of Austria and Germany. Other guest engagements

in 2016 included performances with the Auckland Philharmonia Orchestra, Milwaukee Symphony, and Queensland Symphony Orchestra.

A naturally inquisitive musician of broad and varied interests, Prieto is renowned for championing Latin American music and has conducted over fifty world premieres of works by Mexican and American composers, many of which were commissioned by him.

Prieto's extensive discography includes the 2016 Latin Grammy Award-winning recording for best classical album, featuring Rachmaninov's Piano Concerto no. 2, op. 18; and an album of Korngold's Violin Concerto, with Philippe Quint and the Orquesta Sinfónica de Minería, which received two Grammy nominations. Prieto has also released a twelve-DVD set of live recordings of the Orquesta Sinfónica de Minería performing the complete symphonies of Gustav Mahler.

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

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

## EMMANUEL ARAKÉLIAN, ORGAN

Born in 1991 in Avignon, France, Emmanuel Arakélian commenced his musical studies at the age of twelve with organists Jean-Pierre Lecaudey and Henri Pourtau.

At the Conservatoire National de Toulon, he studied the organ with Pascal Marsault and the harpsichord and basso continuo with Claire Bodin. In



2012 Arakélian completed these studies with highest honors and continued his harpsichord studies with Françoise Marmin and Françoise Lengellé.

Arakélian's love for early music and his interest in instrument building have led him to work extensively with historic organs and harpsichords and to conduct research on baroque ornamentation and musical rhetoric. He is equally passionate about the music of our times, frequently performing contemporary music of Vincent Paulet, Bernard Foccroulle, Thierry Escaich, and Grégoire Rolland.

A student at the Conservatoire national supérieur de musique et de danse de Paris since 2012, Arakélian is pursuing studies in organ with Olivier Latry and Michel Bouvard, and in harpsichord and basso continuo with Olivier Baumont and Blandine Rannou. He has been honored with scholarships from the Fondation de France, the Fonds de Tarrazi, and the Fondation Meyer, and he won second prize in the 2015 Grand Prix Bach competition in Lausanne.

He appears regularly in recitals as an organ or harpsichord soloist and accompanist, and he performs music for four hands with John Walthausen. Arakélian also serves as organist of the Pascal Quoirin/Jean-Louis Loriaut organ of Saint-Léonce Cathedral of Fréjus and is artistic director of the cathedral's concert series.

## VERNEL BAGNERIS, NARRATOR

Vernel Bagneris began his career in theater while attending Xavier University of Louisiana, and before he had graduated, the Free Southern Theater had staged two of his plays. After producing and directing plays in New Orleans for several years, Bagneris wrote, directed, and starred in the musical *One Mo' Time*, which ran Off-Broadway at the Village Gate for more than three years, spawned seven touring companies—both national and international—and later moved to Broadway, in 2002. The show ran for more than a year in London's West End, culminating with a Royal Command Performance for Queen Elizabeth. Bagneris also wrote and starred in the musical *Jelly Roll!*, playing for more than a year at the 47th Street Theatre in Manhattan, with three touring companies. He received an Obie Award, Outer Critics Circle Award, and a Drama Desk Award. Also at the Village Gate, Bagneris wrote, directed, and starred in *Further Mo'*. He then cowrote and directed the musical *Staggerlee* with

Allen Toussaint, starring R&B legend Ruth Brown.

Bagneris's most notable film roles are the Accordion Man in Herbert Ross's *Pennies From Heaven* and Preston in Jim Jarmusch's *Down By Law*. He has guest starred on TV shows such as *American Horror Story* and *Memphis Beat*, and he had a recurring role as Judge Williams on the HBO series *Treme*.

Bagneris choreographed Taylor Hackford's film *Ray*, starring Jamie Fox, the HBO film *Bessie*, starring Queen Latifah, and the comedy *The Nice Guys*, starring Ryan Gosling and Russell Crowe. He is currently choreographing a new stage musical with Taylor Hackford titled *Louis Prima and Keely Smith: Live at the Sahara*.

## GERMAINE BAZZLE, VOCALIST

After graduating from Xavier University of Louisiana, Germaine Bazzle—one of the most important jazz vocalists in New Orleans—began teaching music in the classroom during the day and playing bass with a traditional jazz band at night. After her first twelve years of teaching, Bazzle left the classroom and began giving private piano lessons during the day while also performing as vocalist with some of the top jazz musicians. She sang with Alvin "Red" Tyler, Peter "Chuck" Badie, Ellis Marsalis, Edward Frank, George French, Albert "June" Gardner, and many more. As a vocalist, she received two Best of the Beat awards from *OffBeat Magazine*—in 1996 she was named Best Contemporary Jazz Vocalist, and in 1997 she was named Best Female Vocalist.

She returned to the classroom to teach at Xavier University Preparatory School. She continued to perform as a jazz vocalist, and she sang in the St. Louis Cathedral choir, directed by Elise Cambon, and in the Moses Hogan Chorale, directed by Moses Hogan.

After a fifty-year teaching career, Bazzle retired from the classroom, but she continues to perform. In 2015, *OffBeat Magazine* honored Bazzle with the Best of the Beat Lifetime Achievement in Music Education award, and in 2016 the New Orleans chapter of the Jazz Journalists Association presented her with a Jazz Hero Award.





JAMES DAPOGNY

### JAMES DAPOGNY, PIANO

James Dapogny, University of Michigan Professor Emeritus of music and Arthur F. Thurnau Professor, maintained careers as a jazz pianist, bandleader, and a jazz scholar during his forty years of teaching at the university. His touring group, James Dapogny's Chicago Jazz Band, has made several albums—one nominated for a Grammy—and has played in forty-four states. Dapogny is the editor and transcriber of *Ferdinand "Jelly Roll" Morton: The Collected Piano Music* (Smithsonian Institution Press, 1982), a first-of-its-kind collected edition of a jazz musician's work. He also found and restored to performable condition James P. Johnson's two 1930s fragmentary operas *De Organizer* and *The Dreamy Kid*. Performances recorded at the University of Michigan in 2006 are currently being edited for commercial issue.

Dapogny is also editing the unpublished big band music of Jelly Roll Morton. The first, *Gan Jam*, was published in July 2011, and the second, *Stop and Go*, in 2016. In addition, he edited the big band version of *Fingerbreaker* performed tonight. Dapogny continues playing, arranging, and composing his own music, as well.



RONALD JOSEPH

### RONALD JOSEPH, PIANO

Ronald Joseph, a native of Saint Rose, Louisiana, holds a bachelor of arts in music from Bard College and a master of music in piano performance from the University of New Orleans. He studied piano at the New Orleans Center for Creative Arts and has appeared in concert with the Bard Orchestra, the Louisiana Philharmonic Orchestra, the Boston Pops Orchestra, and the American Symphony Orchestra.

A winner of the Junior Philharmonic Society of New Orleans Competition and the Ursuline Bach Festival, he was a semifinalist in the PianoArts competition in Milwaukee, Wisconsin, and was featured on the PBS show *From the Top at Carnegie Hall*.

As an educator, Ronald has taught at the Contemporary Arts Center, Young Audiences of Louisiana, the NOCCA music preparatory program, the Irvin Mayfield School of Music, and the New Orleans Academy of Music.

### CHRISTOPHER PELL, CLARINET

Christopher Pell is currently the principal clarinetist of the Louisiana Philharmonic Orchestra. He appeared as a soloist with the LPO in February of 2013 when he stepped in at a moment's notice to perform the Copland Clarinet Concerto. Pell has also appeared as soloist with the Park Avenue Chamber Symphony, the US Army Band at Lincoln Center's Avery Fisher Hall, and the Long Island Sound Symphony. He won second prize in the Vandoren Emerging Artist Competition and first prize in the International Clarinet Association High School Solo Competition, and he competed in the ARD International Music Competition in Munich, Germany.

Pell's chamber ensemble, Nola 360, was nominated for the best chamber music performance of 2013 by the Big Easy Classical Arts Committee. Pell graduated from The Juilliard School in 2013 as a student of Jon Manasse and has twice been a fellow at the Tanglewood Music Center.



CHRISTOPHER PELL

# LOUISIANA PHILHARMONIC ORCHESTRA

**Carlos Miguel Prieto, Music Director**

*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

## **Violins**

Position Vacant, *Concertmaster*

*The Edward D. and Louise L. Levy*

*Concertmaster Chair*

Benjamin Hart, *Associate Concertmaster*

Hannah Yim, *Assistant Concertmaster*

Byron Tauchi, *Principal Second Violin*

*The Catherine B. Tremaine Principal Second  
Violin Chair*

Xiao Fu, *Assistant Principal Second Violin*

Zorica Dimova

Judith Armistead Fitzpatrick

Eva Liebhaber

Zhaneta Mavrova

Elizabeth Overweg

Gabriel Platica

Qi Cao

Yaroslav Rudnytsky

Karen Sanno

Yuki Tanaka

Benjamin Thacher

Kate Withrow

Sarah Yen

## **Violas**

Richard Woehrl, *Principal*

*Abby Ray Catledge and Bryne Lucas Ray*

*Principal Viola Chair*

Bruce Owen, *Assistant Principal*

Amelia Clingman

Valborg Gross\*

Lauren Magnus

Ila Rondeau

Catherine Schilling<sup>1</sup>

Carole Shand

Tyler Sieh

## **Cellos**

Jonathan Gerhardt, *Principal*

*The Edward B. Benjamin Principal*

*Cello Chair*

Daniel Lechuk, *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**

Patrick Williams, *Principal<sup>1</sup>*

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**

Jack Peña, *Principal<sup>1</sup>*

Andrew Brady, *Principal\**

Michael Matushek

Benjamin Atherholt, *Assistant Principal*

## **Contrabassoon**

Benjamin Atherholt

## **Horns**

Mollie Pate, *Principal*

Josiah Bullach, *Associate Principal*

Matthew Eckenhoff

Joshua Paulus\*

Amy Krueger

Kevin Winter

## **Trumpets**

Vance Woolf, *Principal*

Stephen Orejudos

Noah Lambert, *Assistant Principal*

## **Trombones**

Greg Miller, *Principal*

Matthew Wright

## **Bass Trombones**

Jared Lantzy<sup>1</sup>

Evan Conroy\*

## **Tuba**

Robert Nunez, *Principal*

## **Timpani**

Jim Atwood, *Principal*

## **Percussion**

Jacob Powers, *Principal*

Dave Salay

## **Harp**

Rachel Van Voorhees Kirschman, *Principal*

*\* on leave for the 2016–17 season*

*<sup>1</sup> acting in this position for the 2016–17 season*



TOP: Imperial Orchestra (from left: John MacMurray, George Filhé, James A. Palao, Louis “Big Eye” Nelson, Rene Baptiste, Manuel Perez, Jimmy Brown); ca. 1905; photograph; *The William Russell Jazz Collection at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L*

BOTTOM: King Oliver’s Creole Jazz Band (from left: Johnny Dodds, Baby Dodds, Honoré Dutrey, Louis Armstrong, King Oliver, Lil Hardin Armstrong, and Bill Johnson); 1923; photograph by Daguerre Studios, Chicago; *The William Russell Jazz Collection at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L*



# 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.

The Collection's main galleries are located at 533 Royal Street, with research facilities open to the public at the Williams Research Center at 410 Chartres Street and the Laura Simon Nelson Galleries for Louisiana Art at 400 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.



## LOUISIANA PHILHARMONIC ORCHESTRA

CARLOS MIGUEL PRIETO, MUSIC DIRECTOR

**The Louisiana Philharmonic Orchestra's** mission is to transform people and communities through music. As the only full-time professional orchestra in Louisiana, its goals are to perform ambitious, inspiring concerts; educate people of all ages about and through music; engage with diverse audiences; connect to communities through a vast range of mediums and venues; and contribute to the cultural richness of the Gulf South.

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 the New Orleans Opera Association, New Orleans Vocal Arts Chorale, and Delta Festival ballet.

FRONT AND BACK COVER: Jelly Roll Morton (detail); *THNOC*, gift of Al Rose, 1985.254.61

*Fingerbreaker* (detail); manuscript score by Jelly Roll Morton, composer; *The William Russell Jazz Collection* at *THNOC*, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.238

BACKGROUND, INSIDE FRONT COVER: Plan of the French Opera House, Bourbon Street; 1800s; lithograph by Walle & Co., Ltd.; *THNOC*, 1975.44

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

