

*Envisioning*  
**LOUISIANA**

*A concert presented by*

The Historic New Orleans Collection &  
the Louisiana Philharmonic Orchestra

“Envisioning Louisiana” is the seventh installment of Musical Louisiana: America’s Cultural Heritage, an annual series presented by The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. Dedicated to the study of Louisiana’s contributions to the world of classical music, the award-winning program also provides educational materials to more than two thousand fourth- and eighth-grade teachers in Louisiana’s public and private schools. Since the program’s inception, Musical Louisiana has garnered both local and national recognition. The 2008 presentation, “Music of the Mississippi,” won the Big Easy Award for Arts Education; “Made in Louisiana” (2009) received an Access to Artistic Excellence grant from the National Endowment for the Arts; and “Identity, History, Legacy: La Société Philharmonique” (2011) received an American Masterpieces: Three Centuries of Artistic Genius grant from the National Endowment for the Arts.

“Envisioning Louisiana” celebrates the rich natural history of Louisiana and explores how composers have depicted the state and its people through music. The concert complements the exhibition *Seeking the Unknown: Natural History Observations in Louisiana, 1698–1840*, on view February 23 through June 2, 2013, at The Historic New Orleans Collection, 533 Royal Street. The eighteenth annual Williams Research Center Symposium, *Seeking the Unknown: Perspectives on Louisiana’s Natural History*, taking place February 23, 2013, further explores the same theme. More information about these events is available at [www.hnoc.org](http://www.hnoc.org) or by calling (504) 523-4662.



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COVER IMAGE: *The Bayou*; painting by George D. Coulon; between 1885 and 1904; Laura Simon Nelson Collection, THNOC (N950728.1.279)

THIS PAGE: Illustration from *Josephi Pitton Tournefort aquisextienses... Institutiones rei herbariae*; book by Joseph Pitton de Tournefort; 1719; THNOC (2009.0144.1)

The Historic New Orleans Collection



the Louisiana Philharmonic Orchestra

Carlos Miguel Prieto

*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

PRESENT

ENVISIONING LOUISIANA

*Carlos Miguel Prieto, conductor*

*Mark Beudert, tenor*

*Janet Daley Duval, speaker*

*Valerie Francis, soprano*

*Samuel Liégeon, organ*

*Joseph Meyer, violin*

*Misook Yun, soprano*

WEDNESDAY, JANUARY 23, 2013  
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, Mr. Stephen Swain, parish administrator, and the staff of the St. Louis Cathedral for their generous support and assistance with this evening's performance.

We are grateful to the late Rev. Msgr. Crosby W. Kern for his support and encouragement of the series Musical Louisiana: America's Cultural Heritage.

# INTRODUCTION

## ENVISIONING LOUISIANA

The people, places, flora, and fauna of Louisiana over the past centuries have attracted numerous artists, both American and foreign. In the twentieth century alone, the roster of composers taking on the subject is impressive. Choreographer George Balanchine worked with Irving Berlin to create *Louisiana Purchase* (1940), Carlisle Floyd transformed Robert Penn Warren's *All the King's Men* (1946) into the opera *Willie Stark* (1980), while Bertolt Brecht, Kurt Weill, and Balanchine set their sung ballet, *The Seven Deadly Sins* (1933), in Louisiana. Mardi Gras served as the inspiration for Darius Milhaud's *Carnaval à la Nouvelle-Orléans* (1949) and for a movement in Ferde Grofé's *Mississippi Suite* (1925). A recurring theme throughout tonight's program is the tension between composers whose work incorporated melodies and rhythms historically associated with Louisiana, and those who composed new melodies to invoke the region's charms.



The musical depiction of Louisiana is part of a larger picture. In the sixteenth century, in the wake of the discovery of the New World, Europeans were thirsty for information about the land and its peoples. Writers, musicians, scientists, linguists, and artists immediately worked to satisfy the public's curiosity. In some instances, the depictions of the New World were pure fantasy; at other times, they were accurate. Music was no exception.

Native Americans made appearances in the great court spectacles of the sixteenth and seventeenth centuries. In 1527 Spain's Charles V was entertained by Aztec dancers and musicians; in 1550 the French king, Henry II, and his queen consort, Catherine de Medici, were treated to a similar demonstration by Native Americans from Brazil, and by Frenchmen dressed as Native Americans. In 1608 the *Ballet des Indiens* (by an unknown composer), the first known stage work to depict Native Americans, was performed at the French court of Henry IV. French composer Jean-Baptiste Lully was particularly inspired by Native Americans, incorporating them into several of his works, including *L'Alcidiane* (1658), *Ballet des muses* (1666), *Le temple de la paix* (1685), and *Le triomphe de l'amour* (1681).

As the seventeenth century came to a close, two major events led to a renewed interest in the New World that continued to thrive in the eighteenth century. First, in 1682 France claimed the Louisiana Territory. Ten years later, Europe celebrated the bicentennial of Columbus's discovery of the New World. During the late 1600s and early 1700s, Versailles hosted scientists experimenting in diverse fields such as electricity, botany, astronomy, chemistry, and animal husbandry. In the 1720s France eagerly awaited scientific

treasures from Louisiana—whether plant samples or astronomical observations. Composers sought to feed this curiosity by producing works inspired by the flora, fauna, and people of the New World.

In 1725 a delegation of Native Americans from the Mississippi Valley visited France. The September 1725 issue of *Le Mercure* carried a report of their performances of dances from “la Louisiane” given at the Théâtre-Italien in Paris. The impact of the visit was so great that forty-two years later the account was reprinted in the *Dictionnaire des théâtres de Paris* (1767):

Monday, 10 September, 1725

Les Comédiens Italiens, before their departure for Fontainebleau, staged at their theatre a new piece of the most unusual sort. Two natives recently arrived from Louisiana, tall and good looking, around twenty-five years of age, performed three sorts of dances, together and individually, and in a manner that left no doubt that they had learned the steps and jumps that they did very far from Paris. That which they mean to portray is doubtless quite easy to understand in their country, but here, nothing could be more difficult to fathom: this is what we have been able to learn about it.

The first dancer represented a chief of his nation, dressed a little more modestly than one would be in Louisiana, but still such that a lot of naked flesh was visible. He wore a sort of crown on his head, not fancy, but quite large, decorated with feathers of different colors. The other wore nothing to distinguish him from a simple warrior. The former caused the latter to understand, by means of his way of dancing, and by his cadenced poses, that he came to offer peace, and presented the calumet or standard [i.e., military flag] to his enemy. Then, they did the peace dance together. The second dance, called the war dance, represents a gathering of natives, in which the decision is made to make war on such and such people, and one sees all the horrors of it. Those who are in favor of this course of action demonstrate it by joining in the dance. In the third [dance], the warrior goes out first in search of the enemy, armed with a bow and a quiver filled with arrows, while the other, seated on the ground, beats a drum, a sort of kettledrum no bigger than the top of a hat. After having found the enemy, the native returns to report this to his chief. He then performs an imitation of combat, in which he has supposedly defeated his enemy. After which, they dance together the victory dance.

(Translated by Howard Margot)

Jean-Philippe Rameau, a court musician and composer for Louis XV, witnessed these dances and subsequently composed his *Les Sauvages* for keyboard based on the rhythms and melodies he heard. Reflecting on the composition in October 1727, he wrote to a friend that the work characterizes “the song and dance of the savages who appeared at the Théâtre-Italien a year or so ago.” Rameau would return to the melody and rhythms of *Les Sauvages* in the fourth act of *Les indes galantes* (1736). The melody subsequently served as inspiration for composers throughout the eighteenth century.

In the nineteenth century European and American composers alike found inspiration in literary works with Louisiana settings, such as the novel





*Histoire du chevalier des Grieux et de Manon Lescaut* (1731), by Antoine-François Prévost d'Exiles, and the poem *Evangeline* (1847), by Henry Wadsworth Longfellow. *Manon Lescaut* was transformed into a ballet in 1830 by composer Fromental Halévy, and again in 1974 by British choreographer Kenneth MacMillan. It was first brought to the screen during the silent-film era by director Herbert Hall Winslow, in 1914; next by Mario Gargiulo, in 1918; and again in 1926, by Arthur Robison, with a young Marlene Dietrich in a supporting role. Alan Crosland featured John Barrymore in his 1927 version, *When a Man Loves*. Within ten years of publication, Longfellow's *Evangeline* had been translated into a dozen languages. It later served as the basis for two films, and generations of American schoolchildren recited it. Scholar John Mack Faragher observed that it was the source of a "cultural and political renaissance among Acadians." Longfellow's poem was transformed into a successful musical burlesque by composer Edward E. Rice and librettist J. Cheever Goodwin in 1874.



Though some of the most famous musical depictions of the region were written by Europeans who had never set foot in Louisiana, local artists also won acclaim; Louis Moreau Gottschalk, for instance, transformed melodies he heard as a child in New Orleans into concert-hall favorites. The melodies, harmonies, and rhythms, especially those of his earlier works, were influenced by the slave songs he heard in his youth. European critics hailed his work, which transported them to an exotic land. Gottschalk served as a bridge between Rameau, who wrote music inspired by American melodies, and the Bohemian composer Antonín Dvořák, who would arrive in New York in 1892 to head the National Conservatory of Music. Steeped in the folk music of his native Bohemia (now part of the Czech Republic), Dvořák, upon his arrival in the United States, became interested in American melodies and rhythms. During this time, Americans were actively seeking forms of expression unique to the New World and distinct from European traditions. Though he was born in Europe, Dvořák's American-themed works, the most famous of which is *From the New World* (also known as the New World Symphony), reveal that he envisioned the future of American music in the rich traditions of Native American and African American music.

Nine years after Dvořák arrived in the United States, the Wa-Wan Press, dedicated to publishing American music, was founded, marking the increasing popularity of music written by Americans and inspired by American traditions. In 1911 Texarkana native Scott Joplin finished *Treemonisha*, an opera utilizing songs sung by African Americans on north Louisiana farms. Henry F. Gilbert, a Massachusetts-born collector of Native American and African American music, premiered his *Dance in Place Congo* at the Metropolitan Opera in 1918. Though it received only scattered performances during his lifetime, a shift was definitely occurring in music. American music written by Americans and exploiting American musical resources was becoming more popular. Soon composers working in Louisiana, such as Hubert Rolling, Ferdinand Dunkley, Christian Jordan, Helen Gunderson, Henri Wehrmann, and Camille Nickerson, were celebrating Louisiana's musical heritage. The Louisiana they depicted was no longer an imaginary landscape composed of European melodies. Instead, they followed in the footsteps of Rameau as they helped to fulfill Dvořák's dream of a truly American music.

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

ABOVE LEFT: Image from *Histoire du chevalier des Grieux et de Manon Lescaut*; Jacques Jean Pasquier, engraver; Antoine-François Prévost d'Exiles, author; published 1756; THNOC (2007.0371.2)

ABOVE RIGHT: *Départ de Manon pour l'exil*, from *Manon Lescaut*; postcard; THNOC (2012.0279, MSS 655)

# PROGRAM

## JEAN-BAPTISTE LULLY

Selections from *Le temple de la paix*

Overture

“Entrée des sauvages d’Amérique”

Score courtesy of Simphonie du Marais, Hugo Reyne; [www.simphonie-du-marais.org](http://www.simphonie-du-marais.org);

transcribed and edited for this performance by Michael O’Connor, PhD

## MICHEL CORRETTE

Concerto comique “Les sauvages et la Furstemberg”

Les sauvages — Allegro

Joseph Meyer, *violin*

## ANTONÍN DVOŘÁK

Symphony no. 9 in e minor, op. 95: *From the New World*

Scherzo: Molto vivace

## SAMUEL LIÉGEON

Improvisation “Thunder Storm at Sea”

Samuel Liégeon, *organ*

## JULES-ÉMILE-FRÉDÉRIC MASSENET

“Obéissons quand leur voix appelle” from *Manon*

Misook Yun, *soprano*

“Ah fuyez, douce image” from *Manon*

Mark Beudert, *tenor*

## GIACOMO PUCCINI

“Fra le tue braccia amore” from *Manon Lescaut*

Misook Yun, *soprano*

Mark Beudert, *tenor*

## ANTONÍN DVOŘÁK

Symphony no. 9 in e minor, op. 95: *From the New World*

Largo

## TRADITIONAL

Camille Nickerson, arranger

Hale Smith, orchestration

“Fais Do Do”

Valerie Francis, *soprano*

## VIRGIL THOMSON

Selections from *Louisiana Story*

“The Alligator and the ‘Coon”

“The Squeeze Box”

## ALEX NORTH

Mark McGurty, arranger

Suite from *A Streetcar Named Desire*

## JOHN PHILIP SOUSA

*King Cotton March*

# PROGRAM NOTES

## JEAN-BAPTISTE LULLY (1632–1687)

Selections from *Le temple de la paix*

Overture

“Entrée des sauvages d’Amérique”



Italian-born Jean-Baptiste Lully entered the service of a young Louis XIV as a dancer in 1653. By 1661 he was composing music for the king, and he soon began composing entire ballets. His ventures with librettist Molière, and later with Philippe Quinault, are considered stepping-stones to the creation of French opera. *Le temple de la paix* (1685) is a *ballet de cour*, a type of ballet popular in the French court. Exalting the kings, *ballets de cour* combined instrumental and vocal music and ballet. They were renowned for their costumes and set designs.

Premiered on October 20, 1685, *Le temple de la paix* was a resounding success. Additional performances followed at the Palais Royal in Paris and at Versailles. In his preface to the piece, Lully wrote, “The Peace which Your Majesty has given so generously to his conquered enemies is the subject of this ballet.” It presents an international celebration of Louis XIV, in which Basques, Bretons, Africans, and Americans sing the praises of the king. A Native American sings the praises of La Salle’s expedition in Louisiana, territory claimed for the king only four years earlier. A rondo in the fifth entrée (or act) features dancers costumed as Native Americans, and one explains that they “had crossed the ocean in order to pay homage to ‘the most powerful of Kings.’” As was customary in court performances,

members of the nobility took different roles. Louise Élisabeth de Bourbon, the Princess of Conti, and Henri of Lorraine, the Count of Brionne, appeared as Native Americans in the fifth act.

## MICHEL CORRETTE (1707–1795)

Concerto comique “Les sauvages et la Furstemberg”

“Les sauvages” — Allegro

Joseph Meyer, *violin*

French composer Michel Corrette wrote operas and ballets, sacred and secular vocal music, and instrumental music, and he also achieved renown for his music instruction books. These books offer insight into

eighteenth-century music performance practice for a wide variety of instruments. He also excelled at writing approachable, programmatic music. Written for flute, strings, and harpsichord, his concerto comique “Les sauvages” has three movements and was based on popular melodies.

The history of “Les sauvages” begins decades earlier, with Jean-Philippe Rameau. Inspired by the music he heard during the 1725 visit of Native American dancers from the Mississippi Valley to France, Rameau transformed one of the melodies into a composition for keyboard known as “Les Sauvages.” The melody enjoyed enormous popularity throughout eighteenth-century France. Numerous composers used the theme as the basis for other compositions, including Corrette, who selected it as the theme for the first movement of “Les sauvages.”

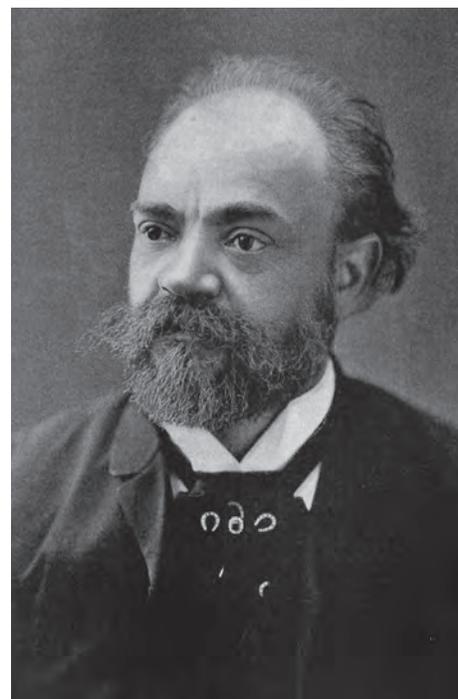
#### ANTONÍN DVOŘÁK (1841–1904)

Symphony no. 9 in e minor, op. 95: *From the New World*

Scherzo: Molto vivace

Shortly after his arrival in the United States in 1892, his sponsors suggested that the acclaimed Czech composer Antonín Dvořák write an opera based on Henry Wadsworth Longfellow’s *The Song of Hiawatha*. Though he did not write the opera, Dvořák became totally absorbed by the poem. He saw *Hiawatha* as a source of “poetic folklore.” Indeed, Canto XI served as inspiration for this particular scherzo of his *From the New World*. Music historian Michael V. Pisani has noted that specific musical allusions to the poem are found in this piece. In the very opening of the movement, Dvořák captured the “sound of drums and voices,” and “the sound of flutes and singing” appear shortly thereafter.

Other composers active at the time were also attracted to *Hiawatha*, such as Rubin Goldmark, Frederick Delius, and Samuel Coleridge-Taylor. Like Dvořák’s, their depictions of Native Americans were largely fanciful.



ABOVE: Antonín Dvořák; photo for *The Outlook* magazine, 1902; THNOC (2012.0297)

**SAMUEL LIÉGEON (b. 1984)**

**Improvisation “Thunder Storm at Sea”**

**Samuel Liégeon, *organ***

At the 1884 World’s Industrial and Cotton Centennial Exposition, William Pilcher thrilled audiences with his “Thunder Storm at Sea.” Composers as diverse as Antonio Vivaldi and Johann Strauss Jr. have long been fascinated by the ocean and its powerful storms. Indeed, sea travel is a recurring theme in tonight’s program, between the Native Americans’ journey to France and variations on the story of Manon Lescaut, who traveled to Louisiana. Today, no trace of Pilcher’s “Thunder Storm at Sea” can be found. Copyright records fail to produce evidence that it was published, and no copies exist in libraries—perhaps the performances were improvised.

Improvisation is an art form that is in many respects the ultimate test of musicianship. Many great composers were known primarily as improvisers during their lives, not as composers as we celebrate them today. In recent years, a movement to revitalize the art form has gained momentum. As the performer is both composing and playing the music simultaneously, improvisation requires an extraordinary amount of skill, planning, concentration, and long, demanding hours of practice. The musician not only must have a theme but also must take into consideration every aspect of written music: key, time signature, musical form, style, and the tonal color of the music. The improviser must have a firm command of harmony and counterpoint while thoroughly understanding the construction of melodies. Organs and organists enjoy a unique association with the art of improvisation. The instrument, by its very nature, is capable of so many different musical sounds that it demands a highly skilled performer who can harness the vast array of possibilities into a coherent musical color.

Tonight’s improvisation, inspired by Pilcher’s “Thunder Storm at Sea,” explores the vast tonal capabilities of the organ and the late nineteenth-century musical language.



**JULES-ÉMILE-FRÉDÉRIC MASSENET (1842–1912)**

**“Obéissons quand leur voix appelle” from *Manon***

**Misook Yun, *soprano***

**“Ah fuyez, douce image” from *Manon***

**Mark Beudert, *tenor***

During his lifetime Jules Massenet was viewed with some skepticism by his colleagues. French composer Gabriel Fauré considered his music to be “impassioned whinings.” While his contemporaries did not consider him a trailblazer, his composition students at the Paris Conservatory included such stellar talents as Gustave Charpentier, Gabriel Pierné, Charles Koechlin, and Reynaldo Hahn. Despite some criticism, Massenet’s work was noted for its wonderful melodies, and his operas were enormously popular.

In adapting the popular story of Manon Lescaut for Massenet, the librettists, Henri Meilhac and Phillipe Gille, took significant liberties. The character of Manon was no longer an ambitious schemer but rather “frivolous and impetuous.” She does not die in a desert outside of New Orleans but rather on the

road to Le Havre as she and other women of ill repute are being transported to board a ship to Louisiana.

Premiered at the Opéra-Comique in 1884 and revised in 1893, Massenet's *Manon* had enjoyed five hundred performances by 1905. It was such a success that he composed a sequel, *Le portrait de Manon*, that was premiered at the Opéra-Comique in 1894. Massenet's *Manon* remained popular through the 1930s and is still in the repertoire today.

The wide range of emotion and the use of melody that made Massenet famous are clearly seen in the third act. In Manon's gavotte "Obéissons quand leur voix appelle," she recounts the joys of love and youth; her paramour, Des Grieux, now an *abbé* at Paris's Saint-Sulpice, struggles to rid himself of his passion for Manon in his wonderful aria "Ah fuyez, douce image."



**GIACOMO PUCCINI (1858–1924)**

"Fra le tue braccia amore" from *Manon Lescaut*

Misook Yun, *soprano*

Mark Beudert, *tenor*

Despite belonging to a family of musicians, Giacomo Puccini was not initially interested in pursuing a career in music. Luckily for generations of music lovers, his heritage prevailed. Ricordi, one of Italy's most powerful music publishing houses, recognized his talent and published his early opera *Le Villi* in 1883. After the disastrous premiere of his second opera, *Edgar*, editor Giulio Ricordi wrote to Puccini, stating that he must immediately "start working and attempt to find a good subject and a good librettist." Puccini selected as his subject Prévost's *Manon Lescaut*. The choice was dangerous—Massenet was a successful composer, and he had unveiled his version of *Manon* only nine years earlier. Finding a good librettist proved to be extremely difficult. In the end, so many writers were involved in the libretto's creation, including Puccini and Ricordi, that credit was simply given to *autori vari* (various authors). Nearly destitute, and beginning to despair that success would elude him, Puccini began considering forgoing a career in music.

In his version of Prévost's story, Puccini elected to portray Manon as a beautiful victim, unfairly deported, who suffers a painful death on the desert. While the libretto was a veritable disaster, Puccini's music, with its wonderful melodies and rich orchestration, brought to life the story of a dying Manon. In the end, Puccini's powerful, soaring music overwhelmed the audience.

## ANTONÍN DVOŘÁK

Symphony no. 9 in e minor, op. 95: *From the New World*

Largo

As director of the National Conservatory of Music, Dvořák was charged with the development of a “national” music for the United States. As conductor of the conservatory orchestra, Dvořák worked closely with composer and orchestra librarian Harry T. Burleigh in preparing the scores for performance. Burleigh, who was African American, introduced Dvořák to the rich history of African American spirituals as the latter began to compile sketch books for this composition. Much of Dvořák’s earlier music had been influenced by the folk traditions of his native Bohemia, so it is not surprising that he found these melodies inspirational.

After reading Canto XX of *The Song of Hiawatha*, in which Minnehaha dies as a result of a winter famine, Dvořák was inspired to interpret it musically. The beautiful and melancholy theme of the Largo in *From the New World* represents Dvořák’s studies of African American songs. Questions immediately arose about the relation of the movement’s principal theme to the spiritual “Going Home.” Some writers suggested that Dvořák learned the melody from Burleigh, while others contended that a student named William Arms Fisher set words to Dvořák’s melody. Regardless of which is true, *From the New World* illustrates the continued desire to capture the spirit of the New World through music.



### TRADITIONAL

Camille Nickerson (1888–1982), arranger

Hale Smith, orchestration

“Fais Do Do”

Valerie Francis, *soprano*

African American musician Camille Nickerson was born into an extraordinary musical family. Growing up in the French Quarter, she and her siblings regularly took music lessons with the musicians of the French Opera House. Her father, William J. Nickerson, was a violinist, conductor, composer, and music teacher who established the music department at Straight University in New Orleans. The Nickerson Orchestra and Concert Company, the Nickerson Ladies’ Orchestra, and the Nickerson School of Music were his creations. Camille, a product of this rich environment, attended Oberlin College to further her music education.

Receiving her degree in 1916, she returned to New Orleans to assist her father, who reportedly told her, “Everybody can’t go to Oberlin, so you bring Oberlin down to us.” He encouraged her to collect “important songs which should be known,” namely Creole songs. In 1925 Nickerson began teaching at Howard University in Washington, DC, but this did not distract her from researching Creole songs. Finally, in 1931 she received a Rosenwald Fellowship to collect and record them, and this research served as the basis for her 1932 master’s thesis at Oberlin. Returning to New Orleans, she was saddened to find that the individuals who remembered the songs did not want to be associated with “the dialect, Creole patois, or French.” Later in life, she recalled that many did not want to cooperate for fear

of being ridiculed. Committed to introducing the world to Creole music, she appeared in concert throughout the United States and Europe. Dressed in costume appropriate for the music, she was billed as the “Louisiana Lady.”



**VIRGIL THOMSON (1896–1989)**

Selections from *Louisiana Story*

“The Alligator and the ‘Coon”

“The Squeeze Box”

Robert J. Flaherty has been described as both an explorer and a filmmaker. Starting in the 1920s, he strove to document the grandeur of nature before the twentieth century corrupted it. For his 1948 film *Louisiana Story*, he gathered an accomplished team: cinematographer Richard Leacock, editor Helen van Dongen, composer Virgil Thomson, and the Philadelphia Orchestra under the baton of Eugene Ormandy. The 1948 Venice Film Festival described it as a work of “lyrical beauty.” In 1994 the Library of Congress declared it culturally significant and made it one of the first films preserved by the National Film Registry.

Set in the Louisiana bayous with a thirteen-year-old Cajun boy as the protagonist, Flaherty’s film succeeds in capturing a world in which pet raccoons, fishing, and alligator hunting are a way of life. After the discovery of oil near his home, the boy and the newly arrived oil workers become fast friends. It is a cinematographic poem that celebrates the area’s majestic swamps, with their wildlife and cypress trees, while also proclaiming the wonders of modern-day industry.

Virgil Thomson’s music was deeply influenced by American speech rhythms. He had produced film scores for Pare Lorentz’s *The Plow That Broke the Plains* (1936) and *The River* (1937). His collaboration with Gertrude Stein was legendary and resulted in the operas *Four Saints in Three Acts* (1934) and *The Mother of Us All* (1947). Thomson’s score for *Louisiana Story* remains the only film score to win a Pulitzer Prize for music.

**ALEX NORTH (1910–1991)**

Mark McGurty, arranger

*Suite from A Streetcar Named Desire*

Composer Alex North’s musical education was extraordinary. After studying at the Curtis Institute of Music, the Juilliard School, and the Moscow Conservatory, he was mentored by Aaron Copland and influenced by Mexican composer Silvestre Revueltas. North composed scores for the Federal Theatre Project in New York and worked as Martha Graham’s rehearsal accompanist. Elia Kazan asked him to write the music for *People of the Cumberland* (1937), which started North on a successful career in composing film scores. Drafted during World War II, he was

responsible for writing scores for twenty-five Office of War Information documentaries. After he returned to New York, his music for *Death of a Salesman* (1949) and *The Innocents* (1950) attracted the attention of Kazan, who once again invited him to collaborate with him. The result, North's score for *A Streetcar Named Desire* (1951), was the first fully integrated jazz score for a film. Carefully crafting music to fit each character individually, he produced a score totally different from the standard lush big-screen music of Warner Brothers. The richness of Tennessee Williams's text has attracted other composers as well. Composer John Neumeier collaborated with choreographer John Cranko to create the Stuttgart Ballet's version of *Streetcar* (1983), and in 1998 Andre Previn's opera version premiered at the San Francisco Opera.

Writing fifty film scores and receiving fifteen Oscar nominations, North was awarded an honorary Oscar in 1986 for his long career in the movie industry.



### JOHN PHILIP SOUSA (1854–1932)

#### *King Cotton March*

Born in Washington, DC, to a German mother and Portuguese father, John Philip Sousa became an apprentice musician in the US Marine Corps band at the age of thirteen. Discharged after seven years, he worked as a violinist and conductor on the East Coast. When Jacques Offenbach came to the United States in 1876 for a series of concerts, young Sousa was a member of the orchestra. At the age of twenty-six, with his reputation established as an arranger, composer, and conductor, Sousa was appointed to lead the US Marine Band, in 1880. After twelve years he left the Marines and established his own concert band. The band toured the United States and the world, and crowds flocked to its performances. Though he was referred to as the March King, Sousa's musical output was far greater and included dances, fantasies, operettas, overtures, and songs (including "The Belle of Bayou Teche"). He was indefatigable and once remarked, "When you hear of Sousa retiring, you will hear of Sousa dead." Indeed, he died shortly after finishing a rehearsal.

*King Cotton March* was written for the Cotton States and International Exposition held in Atlanta in 1895. The overwhelming popularity of Sousa's music and performances was a major turning point for the exposition and reportedly saved it from financial ruin. This piece celebrates the South and its cotton industry. Prior to the Civil War, the United States was producing 75 percent of the world's cotton. After the Civil War and until 1920, it remained the nation's only major cash crop. Louisiana was the South's major cotton producer, and New Orleans was the main port for its export.

ABOVE: *King Cotton March*; John Philip Sousa, composer; the John Church Company, publisher; 1895; THNOC (86-1298-RL)

# PERFORMERS' BIOGRAPHIES

## CARLOS MIGUEL PRIETO, CONDUCTOR

Carlos Miguel Prieto, Adelaide Wisdom Benjamin Music Director and Principal Conductor for the Louisiana Philharmonic Orchestra, is considered one of the world's most dynamic young conductors. In his native Mexico he leads both the Orquesta Sinfónica de Minería and the Orquesta Sinfónica Nacional de México. In the United States he has directed the LPO since 2007, and his numerous North American guest conducting credits include the symphony orchestras of Chicago, Seattle, Toronto, Indianapolis, and San Antonio, and the philharmonic orchestras of Florida and New Mexico.

A graduate of Princeton and Harvard Universities, he has made guest appearances with numerous orchestras in Mexico, Europe, Russia, Israel, and Latin America. Recent debuts abroad include the New Japan Philharmonic and the Teatro Colón in Buenos Aires.

He has also conducted the Youth Orchestra of the Americas since 2002, and this summer he led the group on an acclaimed tour of Chile. An accomplished violinist, he has played as a soloist with the National Symphony Orchestra of Mexico and has participated in the Aspen, Tanglewood, Interlochen, and Cervantino music festivals.

His recording of Korngold's Violin Concerto with violinist Philippe Quint and the Orquesta Sinfónica de Minería for Naxos received a Grammy nomination.

## MARK BEUDERT, TENOR

American tenor Mark Beudert first gained recognition while an undergraduate at Columbia University, when he stepped in at the last minute to play Frederic in the New York Shakespeare Festival's production of *The Pirates of Penzance*, opposite Kevin Kline. After intensive study with Franco Corelli, Plácido Domingo, and Giuseppe di Stefano, Beudert won the Luciano Pavarotti Concorso Internazionale in 1986. He made critically acclaimed debuts that year at the

Washington Opera and at the New York City Opera. A string of international debuts followed, and in 1990 he began working on a doctorate in music at the University of Michigan under the direction of tenor George Shirley, completing his PhD in 1996.

Recent performance highlights include the Portuguese premieres of *Candide* and *Street Scene* at Lisbon's Teatro Nacional de São Carlos, the Italian premiere of *Street Scene* at the Teatro Regio in Turin, and the world premiere of Johanna Doderer's *Die Fremde* in Vienna.

Beudert has taught at several universities, including the University of Michigan and the University of Oregon. After several successful years as the director of Portland State University's Bel Canto Northwest Vocal Institute, he was named the general director of the Eugene Opera in 2006. He directed new productions of *The Pirates of Penzance* (the most successful production in the company's history), *Die Zauberflöte* (also singing the role of Tamino from the pit when a colleague fell ill), *Il Trovatore*, and *Faust*.

## JANET DALEY DUVAL, SPEAKER

Janet Daley Duval is a New Orleans attorney whose avocation is theater. She played Ruth in *Blithe Spirit*, Veta in *Harvey*, and Joanne in *Company* while in school. She has appeared in local productions at Rivertown Repertory Theatre, as Miriam Aarons in *The Women*, Claire in *Proof*, and Cookie Cusak in *Rumors*. An avid supporter of the Tennessee Williams/New Orleans Literary Festival, she first appeared as Jessie Sykes in the festival's production of Williams's *A House Not Meant to Stand* and has since participated in annual readings of Williams's works. In addition, she has acted as the festival's Stella for the Stella Shouting Contest for the past five years. As a voice-over artist, she has represented the Scandinavia furniture store and the Greater New Orleans Foundation in various radio and internet presentations. She presently serves on the board of Le Petit Théâtre du Vieux Carré and is president of the Tennessee Williams/New Orleans Literary Festival Board.



## VALERIE FRANCIS, SOPRANO

Valerie Anne Jones Francis holds a bachelor of arts degree, a master's degree in music, and a doctor of musical arts degree in vocal music education—performance from Dillard University, the University of New Orleans, and the University of Oklahoma, respectively. She also attended the American Institute of Musical Studies in Graz, Austria. In 1994 she represented the Gulf Coast region for the Metropolitan Opera National Council Auditions in New York.

Francis made her debut with the New Orleans Opera in October 2010 as the Strawberry Woman and soprano I prayer soloist in *Porgy and Bess* and returned as Inez in *Il Trovatore* in April 2011. Most recently she sang the role of Leonie in a premiere concert performance of a newly commissioned opera, *Freedom Ride*, by Dan Shore. She has also appeared as a guest soloist with the Dallas Symphony, the American Institute of Musical Studies, the LPO, and the Jefferson Performing Arts Society. Francis is also a new member of Opera Creole, with which she has performed the roles of Piquita (*La Flamenca*, Charles Lucien Lambert), Treemonisha (*Treemonisha*, Scott Joplin), and Trola (*Thehma*, Samuel Coleridge-Taylor).

She currently serves as assistant professor of vocal music education at Nicholls State University in Thibodaux, Louisiana.



## SAMUEL LIÉGEON, ORGANIST

Samuel Liégeon, currently the young-artist-in-residence at the St. Louis Cathedral, serves as the titular organist of St. Pierre de Chaillot in Paris. He studied organ, piano, and chamber music at the Conservatoire de Besançon, and won the Prix d'Excellence for organ at the Conservatoire de Rueil-Malmaison. At the Paris Conservatory he studied improvisation with Thierry Escaich, Philippe Lefebvre, and Jean-François Zygel and was the first student to earn a master's degree in improvisation. He is a prize winner of international competitions in Leipzig (2009), Haarlem (2010), Munster (2011), and Chartres (2012). As a performer, he regularly appears throughout Europe and on Radio France Musique as a recitalist. He improvises accompaniments for silent movies in Paris at Le Balzac cinema and at the Musée d'Orsay.

## JOSEPH MEYER, VIOLINIST

Joseph Meyer is an active soloist, chamber musician, and orchestral leader who has garnered critical acclaim throughout the country. He was described by the San Francisco Classical Voice as “a standout player, both technically brilliant and musically innovative.” The *Miami Herald* has called his solo playing “exquisite,” while the *Boston Globe* described his chamber music performance of Elliott Carter's String Quartet no.1 as “an extraordinary event.”

Currently Meyer holds positions as concertmaster of the LPO and associate concertmaster of the Colorado Music Festival. Recent solo performances with the LPO include Maurice Ravel's *Tzigane*, Arvo Pärt's *Fratres*, the Mendelssohn violin concerto, and the Mozart violin concerto. In 2012 he performed a series of recitals in France with keyboardist Jean-Baptiste Monnot.

Meyer graduated in 2000 with a master's degree in chamber music from the San Francisco conservatory, where he studied with Camilla Wicks and Mark Sokol.

## MISOOK YUN, SOPRANO

Praised for her clarity and virtuosity, Misook Yun has performed in Italy, Austria, South Korea, and across the United States. She has appeared in a variety of operatic roles, such as Mimi (*La bohème*), Cio-Cio San (*Madame Butterfly*), and Tosca (*Tosca*). In addition, she performs regularly as a major concert soloist, including appearances with the Tucson Symphony Orchestra, the Warren Philharmonic Orchestra, and the Cleveland Philharmonic Orchestra.

In 2010 Yun won the audience choice award at the Classical Singer Convention, and she was a finalist in the Metropolitan Opera National Council Auditions for the Northwest region. Yun was featured in the January 2008 and September 2010 editions of *Classical Singer* magazine. She is currently a full professor at the Dana School of Music, Youngstown State University.

Her future engagements include a soprano solo in Beethoven's 9th Symphony with the Fort Collins Orchestra (May 2013) and a performance with the Mahler Symphony No. 2 (April 2013).

# 2012–2013 LPO ROSTER

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

*The Adelaide Wisdom Benjamin Music Director  
and Principal Conductor*

## **Violins**

Joseph Meyer, *Concertmaster*

*The Edward D. and Louise L. Levy*

*Concertmaster Chair*

Hannah Yim, *Assistant Concertmaster\**

Xiao Fu, *Assistant Concertmaster*

Byron Tauchi, *Principal 2nd Violin*

Burton Callahan

Razvan Constantin

Zorica Dimova

Judith Armistead Fitzpatrick

Caroline Holden

Eva Liebhaber

Janeta Mavrova

Elizabeth Overweg

Gabriel Platica

Yaroslav Rudnytsky

Karen Sanno

Yuki Tanaka

Kate Withrow

Sarah Yen

## **Violas**

Richard Woehrle, *Principal*

*Abby Ray Catledge and Bryne Lucas Ray Principal*

*Viola Chair*

Bruce Owen, *Assistant Principal*

Kathleen Magill Carrington

Matthew Carrington

Amelia Clingman

Valborg Gross

Ila Rondeau

Carole Shand

## **Cellos**

Jonathan Gerhardt, *Principal*

*Edward B. Benjamin Principal Cello Chair*

Ann Cohen

Jeanne Jaubert

Kent Jensen

David Rosen

Dimitri Vychko

## **Basses**

David Anderson, *Principal*

William Schettler, *Assistant Principal*

Matthew Abramo

Paul Macres

Benjamin Wheeler

## **Flutes**

Heather Zinninger, *Principal*

*Mary Freeman Wisdom Principal Flute Chair*

Sarah Schettler

Patti Adams, *Assistant Principal*

*Richard C. and Nancy Link Adkerson*

*Flute Chair*

## **Piccolo**

Patti Adams

## **Oboes**

Jaren Philleo, *Principal*

Jane Gabka, *Assistant Principal*

Michael McGowan

Lissa Stolz\*

## **English Horn**

Michael McGowan

Lissa Stolz\*

## **Clarinets**

Christopher Pell, *Principal*

Robyn Jones, *Principal\**

Stephanie Thompson, *Assistant Principal*

John Reeks

## **E-Flat Clarinet**

Stephanie Thompson

## **Bass Clarinet**

John Reeks

## **Bassoons**

Matthew McDonald, *Principal*

Michael Matushek

Micah Doherty, *Assistant Principal*

Benjamin Atherholt, *Assistant Principal\**

## **Contrabassoon**

Micah Doherty

Benjamin Atherholt\*

## **French Horns**

Mollie Pate, *Principal*

Sheryl Hadeka, *Associate Principal*

Tyler Holt

Joshua Paulus

Matthew Echenhoff

Samantha Woolf\*

## **Trumpets**

Vance Woolf, *Principal*

Stephen Orejudos

Doug Reneau, *Associate Principal*

Matthew Ernst\*

## **Trombones**

Greg Miller, *Principal*

Evan Conroy

Matthew Wright, *Bass Trombone*

## **Tuba**

Robert Nunez, *Principal*

## **Timpani**

Jim Atwood, *Principal*

## **Percussion**

Nena Lorenz, *Principal*

Dave Salay

## **Harp**

Rachel Van Voorhees, *Principal*

## **Piano**

Mary Ann Bulla

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

*\*On leave for the 2012–2013 season*

## RECOMMENDED READING

- Demar, Irvine. *Massenet: A Chronicle of His Life and Times*. Portland, OR: The Amadeus Press, 1994.
- Floyd, Samuel A., Jr. "The Invisibility and Fame of Harry T. Burleigh: Retrospect and Prospect." *Black Music Research Journal* 24, no. 2 (2004): 179–94.
- . *The Power of Black Music: Interpreting Its History from Africa to the United States*. Oxford: Oxford University Press, 1995.
- Kinsella, Hazel Gertrude. *Music and Romance*. Camden, NJ: RCA Manufacturing Co., 1941.
- Mellers, Wilfrid. *Music in a New Found Land: Themes and Developments in the History of American Music*. New York: Alfred A. Knopf, 1965.
- Palmer, R. Barton, and William Robert Bray. *Hollywood's Tennessee: The Williams Films and Postwar America*. Austin: University of Texas Press, 2009.
- Peress, Maurice. *Dvořák to Duke Ellington: A Conductor Explores America's Music and Its African American Roots*. Oxford: Oxford University Press, 2004.
- Pisani, Michael V. *Imagining Native America in Music*. New Haven: Yale University Press, 2005.
- Shoilevska Henderson, Sanya. *Alex North, Film Composer: A Biography, with Music Analyses of "A Streetcar Named Desire," "Spartacus," "The Misfits," "Under the Volcano," and "Prizzi's Honor."* Jefferson, NC: McFarland Publishers, 2003.
- Starr, S. Frederick. *Bamboula! The Life and Times of Louis Moreau Gottschalk*. New York: Oxford University Press, 1995.



# THE COLLECTION

THE HISTORIC NEW ORLEANS COLLECTION

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



LOUISIANA PHILHARMONIC  
**ORCHESTRA**  
CARLOS MIGUEL PRIETO, MUSIC DIRECTOR

**The Louisiana Philharmonic Orchestra** is dedicated to maintaining live orchestral music and a full-scale symphony orchestra as an integral part of the cultural and educational life of the New Orleans area, the state of Louisiana, and the Gulf South region.

Formed in 1991, the LPO is the only musician-governed and operated orchestra in the United States and the only full-time professional orchestra in the Gulf South. The LPO offers a full thirty-six-week season with more than one hundred performances, including classics, light classics, pop, education, family, park, and engagement concerts in New Orleans and across the areas.

In addition, the LPO collaborates with and provides orchestral support for other cultural and performing arts organizations, including the New Orleans Opera Association, the Symphony Chorus of New Orleans, the New Orleans Ballet Association, and the Delta Festival Ballet.

THIS PAGE: *Médecine contre le serpent à sonnette* [Remedy for a rattlesnake bite], from *Histoire de la Louisiane*, vol. 2; Antoine-Simon Le Page du Pratz, author; De Bure l'ainé, publisher; 1758; THNOC (73-16-L)

