

# Music of the Mississippi



A Program  
Presented By



THE COLLECTION  
THE HISTORIC NEW ORLEANS COLLECTION

533 Royal Street • 70130-2179 • [www.hnoc.org](http://www.hnoc.org) • (504) 523-4662

# Louisiana Philharmonic Orchestra

Carlos Miguel Prieto, Music Director

*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

and

## The Historic New Orleans Collection

present

# Music of the Mississippi

Carlos Miguel Prieto, Conductor

Ariana Kim, Violin

Jane Redding, Soprano

mikko, Mark Twain

February 13, 2008

St. Louis Cathedral

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

**Music of the Mississippi** is the result of a collaboration of The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. The seeds for this partnership were planted many years ago by General and Mrs. L. Kemper Williams, founders of The Historic New Orleans Collection. The Williamses championed many philanthropic causes during their lives, and General Williams had a particular interest in the New Orleans Philharmonic Symphony Orchestra, serving as the symphony's president for six seasons from 1951 to 1957. During that time, General Williams worked to bring programs to schoolchildren and arranged tours for the orchestra. Today, General Williams's legacy continues through this partnership with the LPO. The annual program consists of a lecture, concert, and educational resource for elementary and high school students throughout the state.

The partnership was inaugurated in February 2007 with the presentation of "A New Orleanian in Paris: Ernest Guiraud, Friends, and Students," a performance that was nominated for a 2007 Big Easy Award. "Music of the Mississippi" marks the second annual celebration of Louisiana's contributions to global musical culture. The concert, which is being recorded, will be distributed—along with a corresponding educational guide—to Louisiana teachers. Collaborations such as the one between THNOC and the LPO bring history and culture to life for students and teachers alike. And in light of the recent legislation requiring all K–12 students throughout the state to receive one hour per week of arts education, this partnership provides educators with a much-needed resource.

In November 2007, the Andrew W. Mellon Foundation selected the LPO as one of four national orchestras to participate in the third round of the New Strategies Lab, a program to foster strategic innovation in U.S. orchestras. The grant will help the LPO explore the use of technology in making and distributing educational resource materials.

Your support of this program and arts education is greatly appreciated. Copies of last year's CD, *A New Orleanian in Paris: Ernest Guiraud, Friends, and Students*, are available through The Shop at The Collection, located at 533 Royal Street, online at [www.hnoc.org](http://www.hnoc.org), or by telephone at (504) 598-7147. The CD retails for \$18 and benefits the LPO. Copies of tonight's concert will be available later this year. Please visit [www.hnoc.org](http://www.hnoc.org) or call (504) 598-7170 for more information.

**Jean-Philippe Rameau (1683–1764)**

*Les Indes galantes*

Ouverture

Entrée des Quatre nations

Air des Sauvages

Chaconne

**Henri Vieuxtemps (1820–1881)**

*Concerto No. 5 in A minor, Opus 37* ("Gretry")

Adagio, Allegro con fuoco

Ariana Kim, violin

**Nicolò Paganini (1782–1840)**

*Caprice No. 13 (for solo violin) in B flat major, from Opus 1*

Ariana Kim, violin

**Giacomo Meyerbeer (1791–1864)**

*Robert le diable*

Robert, toi que j'aime ("Air de grace")

Jane Redding, soprano

**Gaetano Donizetti (1797–1848)**

*Lucia di Lammermoor*

Ardon gl'incensi... Spargi d'amaro pianto ("Mad Scene")

Jane Redding, soprano

**Ferde Grofé (1892–1972)**

*Mississippi Suite*

Father of Waters

Huckleberry Finn

Old Creole Days

Mardi Gras

**Jerome Kern (1885–1945)**

Symphonic Selections from *Show Boat*

Orchestrated by Robert Russell Bennett (1894–1981)

Dahomey

Where's the Mate for Me?

Make Believe

Can't Help Lovin' Dat Man

Captain Andy

Why Do I Love You?

You Are Love

Cotton Blossom

Bill

Ol' Man River

# Program Notes

**Jean-Philippe Rameau** (1683–1764), the preeminent music theorist and composer of opera and keyboard music of the French baroque, composed the opera-ballet *Les Indes galantes* in 1735. Based on the libretto of Louis Fuzilier, *Les Indes galantes* comprises a prologue and four entrées, each representing a different exotic and distant land: Turkey, Peru, Persia, and North America. Though Rameau's was the best known of the French opera-ballets depicting New World Indians, it was preceded by Jean-Baptiste Lully's *Le Triomphe de l'Amour* (1681) and *Le Temple de la Paix* (1685). Indeed, as early as 1613, Ennemond Gaultier, a musician in the court of Louis XIII, witnessed dances by Tupinamba Indians from Maranhão; he was inspired to write a saraband for lute based on the experience.

*Les Indes galantes* enjoys a particular relation to Louisiana: the wonderful "Air des Sauvages" is based upon melodies and rhythms from the Mississippi Valley. The stage directions indicate that it is set in a grove with French and Spanish colonists.

The charm of distance, and of exotic music in particular, was felt by all Europeans in the age of exploration, but French composers raised that fascination to new heights: compositions celebrating the exoticism of Spain, Asia, the Americas, Africa, and other regions of the world were perfected by the likes of Debussy, Ravel, and Milhaud. More recently, the music of Olivier Messiaen and Pierre Boulez displays a love for unattainably foreign and remote sounds. Artists of all disciplines explored themes otherwise not easy to address: exile, race, comparative religion and pagan customs, national identity, forbidden love, and sexual mores.

The brilliant Belgian violinist **Henri François Joseph Vieuxtemps** (1820–1881) was an active composer. A sampling of his work includes seven violin concerti, two cello concerti, three string quartets, a sonata for viola, and delightful pieces for violin and piano. His music, with captivating melodies and idiomatically virtuosic violin passages, is not of the stature of major mid-19th-century composers. However, it continues to be performed and to find favor with audiences and violinists alike. As a traveling virtuoso, he toured extensively in the United States and Europe. In the U.S. his *Souvenir d'Amérique* (based on "Yankee Doodle") was enormously popular.

**Niccolò Paganini** (1782–1840) was the first, and arguably the greatest, of all violin virtuosi-composers. He brought a new level of technical playing to the violin—some speculated that he had entered into a pact with the devil. Paganini's compositions include six violin concerti; six sonatas for violin and guitar (he was also a master of the guitar and mandolin); twelve quartets for violin, guitar, viola, and cello; and many other miscellaneous works. His reputation as a composer, however, rests chiefly with the *24 Caprices for Solo Violin, Opus 1*, regarded as a difficult, dazzling showcase for performers. With his phenomenal technique, Paganini reinvented the violin and transformed it into the paragon of solo instruments. Other virtuoso composers have paid homage to him in their work: Rachmaninoff with his *Rhapsody on a Theme by Paganini*, Liszt with his *Six Grandes Etudes de Paganini*, and Brahms with his *Paganini Variations*. For fun, check out Jascha Heifetz playing the 24th caprice on YouTube.

*Robert le diable*, composed in 1831 by **Giacomo Meyerbeer** (1791–1864), was an instant success. It is considered by musicologists to be the first grand opera, and Meyerbeer is regarded as the dominant operatic composer during the post-Rossini, pre-Verdi period. The infamous third-act ballet, in which the ghosts of debauched nuns rise from their coffins in their funeral shrouds, created a *succès de scandale* that insured the composer's notoriety and the opera's popularity. Meyerbeer's composition techniques influenced the great ballets of Tchaikovsky. Moreover, *Robert le diable* is considered, by some historians, the first ballet within an opera to feature ballerinas in pointe shoes. Aesthetic as well as technical features set the work apart. The cavatina for Isabelle from the opera's fourth act, "Toi, que j'aime" (more popularly known as the "Air de Grace"), is among the most beautiful arias in the opera and indeed in all French music. The popularity of the aria in the United States is evinced not only by the number of documented performances but also by the vast quantity of piano transcriptions published for talented amateurs. *Robert le diable's* combination of music, set design, costume, stage effects, and lighting signaled a defining moment in the development of grand opera.

**Domenico Gaetano Maria Donizetti** (1797–1848) was, along with Vincenzo Bellini and Gioacchino Rossini, among the leading composers in the great age of early Romantic *bel canto* Italian opera. His masterpiece, *Lucia di Lammermoor*, composed in 1835, was premiered in Naples. Based on Sir Walter Scott's historical novel *The Bride of Lammermoor*, the opera is a brilliant example of *dramma tragico*. "Ardon Gl'incensi – Spargi d'amaro



Bird's Eye View of New Orleans, ca. 1851, lithograph with watercolor, by John Bachman, The Historic New Orleans Collection, bequest of Richard Koch (1971.54)

pianto," better known as Lucia's "mad scene," is its most riveting aria. The mordents, trills, cadenzas, and quasi-improvised *fioratura* are demanding for even the most virtuosic coloratura singers. Among the famous sopranos to play Lucia are Maria Callas, Joan Sutherland, Beverly Sills, and Natalie Dessay.

Composed in 1925 by **Ferde Grofé** (1892–1972), the *Mississippi Suite* depicts life along the river from Minnesota to New Orleans. The four movements, entitled "Father of Waters," "Huckleberry Finn," "Old Creole Days," and "Mardi Gras," are exquisitely charming tone poems that bring to life the people, culture, and activity of the river in a down-to-earth, colorful, and humorous fashion. Though not as well known as Grofé's *Grand Canyon Suite*, the *Mississippi Suite* is an ingenious and nostalgic piece of Americana. Premiered in New York in 1926, it was his first of several suites dedicated to the American landscape. Aaron Copland may be remembered as the great American musical fabulist—due to *Rodeo*, *Billy the Kid*, *Lincoln Portrait*, and *Fanfare for the Common Man*—while Grofé is remembered primarily as the arranger for Paul Whiteman's band and as the orchestrator of George Gershwin's 1924 megahit, *Rhapsody in Blue*. However, before Copland there was Ferde Grofé and his delightful poems of Americana.

The historical significance of *Show Boat*, a 1925 **Jerome Kern-Oscar Hammerstein II** collaboration, cannot be overestimated. Indeed, historian Miles Kreuger has hailed

*Show Boat* as the "greatest single step forward in American musical theatre history, enabling composers, lyricists and librettists to introduce more mature subject matter into their shows." Unlike his contemporary George Gershwin, Kern (1885–1945) did not venture into the classical music field. He was well aware that his talents were best served in operetta-derived popular song, as in the unequalled, beautiful, and eternally youthful melodies of the pioneering *Show Boat*. The show's orchestrator, Robert Russell Bennett (1894–1981), was the orchestrator of Broadway musicals for more than half a century. In addition to Kern, such luminaries as Gershwin, Richard Rodgers, Cole Porter, and Irving Berlin sought Bennett's services to bring their songs and musical underscores, overtures, and curtain finales to life. Bennett's orchestrations date from the golden age of Broadway musicals. It was a period when orchestras had up to 50 musicians—with copious strings, winds, and brass—in contrast to today's bands with a handful of musicians and an array of synthesizers simulating missing instruments.

So the program ends as it began: with musical depictions of the mighty Mississippi. Between the opening selections from Rameau and the closing works of 20th-century Americana, we are treated to a wonderful sampling of great music made famous by the finest virtuosi during the steamboat's heyday.

Stephen Dankner



The Louisiana Philharmonic Orchestra, founded in 1991 by musicians from the former New Orleans Philharmonic Symphony Orchestra, is the only musician owned and collaboratively managed professional symphony in the United States. The members of the LPO are dedicated to creating live symphonic music and maintaining a resident, full-time orchestra that serves as an integral part of the cultural and educational life of New Orleans and the Gulf South region. The LPO, led by its newly appointed music director, Carlos Miguel Prieto, performs a full 36-week concert season, featuring an array of Classics, Casual Classics, Spotlight, Family, Education, and Outreach concerts. The musicians and staff of the LPO are honored to be home-based in New Orleans and serving the Gulf South region.



The Historic New Orleans Collection is a museum, research center, and publisher dedicated to the study and preservation of the history and culture of New Orleans and the Gulf South. The Collection's exhibitions, holdings, and publications surveys more than three centuries of Louisiana's economic, social, cultural, and military history.

"Music of the Mississippi" is presented in conjunction with the exhibition *Surrounded by Water: New Orleans, the Mississippi River, and Lake Pontchartrain*. On view through August 10 at 533 Royal Street, the exhibition showcases objects from the late 17th through the 20th centuries, examining natural history alongside human history. Featured musical items include Théâtre d'Orléans playbills from 19th-century performances. A "souvenir of Louisiana" signed by Adelina Patti is one of several items commemorating the visits of world-famous artists to the Crescent City. *Surrounded by Water* also includes maps, manuscripts, and a model of a steamboat as well as images of Pontchartrain Beach and the Southern Yacht Club.

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



**Carlos Miguel Prieto**, Adelaide Wisdom Benjamin Music Director and Principal Conductor, considered one of North America's most dynamic young conductors, holds a total of four music directorships in his native Mexico and the United States. In July 2007 he was named music director of Mexico's most

prestigious orchestra, the Orquesta Sinfónica Nacional de Mexico, while also remaining music director of the Orquesta Sinfónica de Minería. In the United States, Prieto continues to serve as music director of the Huntsville Symphony Orchestra in Alabama, while contributing to the cultural renewal of New Orleans as the music director of the Louisiana Philharmonic Orchestra.

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

Prieto is also an accomplished violinist and became a member of the Cuarteto Prieto (a tradition of four generations) at an early age; the quartet has performed in the most important venues of Mexico, the United States, and Europe.



**Ariana Kim**, violin, joins the LPO in its 17th season as concertmaster. She has been noted by the Minneapolis *Star Tribune* as a "superb young musician, playing with assurance and flair." At the age of 11, Ms. Kim made her debut as an orchestral soloist at Minnesota Orchestra Hall and has since become one

of the budding young artists of her generation.

Ms. Kim received her undergraduate degree from San Francisco Conservatory of Music in 2003. During her studies, she performed the SFCM debut of Andrew Imbrie's *Violin Concerto* and was featured with the Palo Alto Chamber Orchestra playing Mozart's *Symphonie Concertante*. She was a recipient of the Osher Foundation Merit Scholarship and Dean's List Award.

Following her work in San Francisco, Ms. Kim went on to earn a Master of Music degree from The Juilliard School, where she served as a concertmaster of the Juilliard Symphony and the Juilliard Opera Orchestra and was a participant in the Columbia University Exchange Program.

This fall will mark Ms. Kim's third season as a member of the Manhattan-based contemporary music company Ne(x)tworks, with whom she records for Mode Records. The group's CD of works by Earle Brown, *Tracer*, was released in April 2007.

In March 2008, she will make her Carnegie Hall solo debut as a winner of the Artists International Special Presentation Award.



**mikko**, *Mark Twain*, joins the LPO and THNOC for the second year as the narrator for this program. In 2007, mikko captivated and entertained audiences as Ernest Guiraud in the inaugural collaboration, *A New Orleanian in Paris: Ernest Guiraud, Friends, and*

*Students*. The actor, writer, and historian has appeared for two decades on the streets of New Orleans as Andrew Jackson, Napoleon Bonaparte, Pierre Clement Laussat, and other local historical characters. In 2006, mikko wrote *Napoleon House*, a history of "the best bar in the world," with Kerri McCaffety. He is the artistic director of the Living History Project and hosts the annual "Stella Yell Off" for the Tennessee Williams/New Orleans Literary Festival.



**Jane Redding**, soprano, joins the LPO as a featured soloist for "Music of the Mississippi." Ms. Redding has been hailed for her dazzling virtuosity and charismatic charm, and continues to amaze audiences with her near-flawless musicianship, thrilling high notes, and wide-ranging versatility.

From comedienne to tragic heroine, she plays every role with great distinction: the San Antonio *Express-News* called her Musetta in *La Bohème* "superb...spunky and brilliant...warm and sympathetic;" the Hartford *Courant* called her "versatile and inspired" as a soloist in *Carmina Burana*.

Her talent has led her to featured performances across the United States—including locally with the New Orleans Opera and the Baton Rouge Symphony—and as far away as China. Ms. Redding, who holds a Doctor of Musical Arts from Louisiana State University, has been the recipient of many awards, including a coveted national MacAllister Award and a Shoshana Award from the Richard F. Gold Career Grant Foundation.

# The Mississippi River and the Spread of Classical Music and Dance Throughout the Mississippi Valley

Known as the “Big River” or the “Father of Waters” by Native American groups and as the “gathering of waters” by early European explorers, the Mississippi River has long been a key geographic, commercial, and cultural landmark in North America. One of the continent’s natural wonders, the Mississippi has a length of more than 2,300 miles and a watershed of some 1.2 million square miles. Through the early colonial period, the Mississippi River Valley’s natural resources and strategic location made it an enviable prize for European powers eager to secure a viable commercial and military outpost in the region. By the late 18th century, as commerce and settlement expanded west from the Atlantic coast, and north from the Gulf South, a nascent United States recognized the imperative of access to both the Mississippi River and the burgeoning ports along its banks. Through the Louisiana Purchase, in 1803, the United States realized its dream of connecting communities in the Midwest, Appalachian, Gulf South, and Atlantic regions through the Mississippi River’s extended waterway system, which includes the Ohio, Missouri, Illinois, Arkansas, and Tennessee rivers.

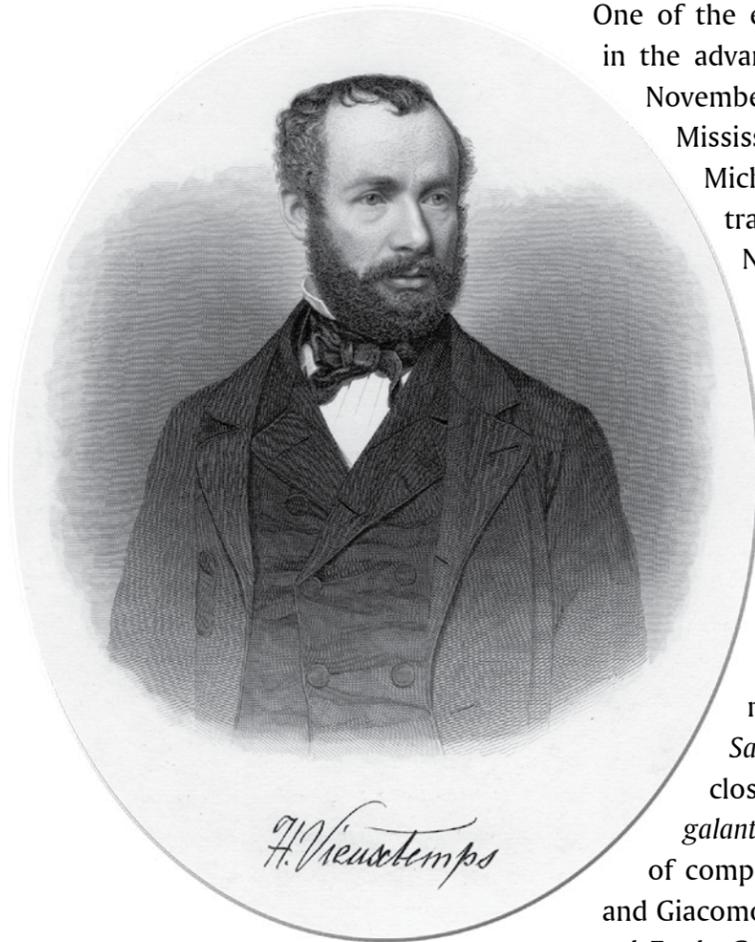
In addition to serving as an artery for commercial exchange, the Mississippi has played a vital role in the transmission of art and ideas.

*À Monsieur Louis Engel/Souvenir de la Louisiane (ca. 1880)*

*by George David Coulon, The Historic New Orleans Collection (1963.5)*

George David Coulon, a noted French artist resident in New Orleans, painted this “souvenir” for his friend Adelina Patti, the Spanish-born vocalist who first performed in New Orleans at the age of 10. Patti later presented this work to the music journalist Louis Engel.





Henri François Joseph Vieuxtemps (ca. 1860) by T. Schuberth & Co., engraver, *The Historic New Orleans Collection* (2007.0351)

Henri Vieuxtemps (1820–1881), the Belgian violinist embraced by the New Orleans’s French community, was among the surfeit of touring violinists to visit the city in 1844. His *Air Negro Créole*—the earliest-known notated example of the “native music of New Orleans”—was inspired by the dance music he heard during his 1844 sojourn in the city.

One of the earliest documented instances of the river’s role in the advancement of fine arts is in the field of music. In November 1724 a delegation of Native Americans from the Mississippi River Valley—representing the tribes of the Michigameas, the Missouris, the Osages, and the Otos—traveled downriver from Fort d’Orléans (Illinois) to New Orleans. Early the next year the delegation set sail for France, where they were received by Louis XIV at Fontainebleau. On the occasion of that visit, two of the chiefs performed dances. Court composer Jean-Philippe Rameau (1683–1764), whose musical theories still form the basis for studies in tonal harmony, was inspired by the melodies and rhythms of the dances to write a harpsichord piece titled *Les Sauvages*. The suite enjoyed enormous success; reprints appeared frequently in collections of French harpsichord music throughout the 18th century. Later, *Les Sauvages* served as the basis for the entrée in the closing tableau of Rameau’s opera-ballet *Les Indes galantes* (1735). Rameau would be the first of a long list of composers—ranging from Jules Massenet (1842–1912) and Giacomo Puccini (1858–1924) to Jerome Kern (1885–1945) and Ferde Grofé (1892–1972)—to musically depict the people and grandeur of the Mississippi River and its allied waterways.

With the invention of the steamboat in the early 19th century, the river’s capacity for cultural and commercial exchange grew. The steamboat *New Orleans* initiated service between New Orleans and Natchez, Mississippi, in 1812. In 1817 Captain Henry M. Shreve’s steamboat *Washington* made the first successful upriver excursion, traveling round trip from Louisville to New Orleans in 41 days. By the 1820s steamboat travel extended to St. Louis, the Missouri River, and finally to the confluence of the Minnesota and Mississippi rivers.

The steamboat’s ability to travel upriver as well as down revolutionized freight hauling and provided comfortable travel for passengers. The introduction of the steamboat expanded New Orleans’s musical influence east to the port city of Mobile, north along the Mississippi as far as St. Louis, and east along the Ohio to Pittsburgh. River towns across the interior—from Nashville, Tennessee, to Cairo, Illinois, to Louisville, Kentucky—received visits by soloists of international caliber, ballet troupes, and opera companies eager to take advantage of the emerging American market. The narrative ballet *La Fille mal gardée* by

Jean Dauberval (1742–1806), which premiered in Bordeaux in 1789, premiered domestically in New Orleans in 1824. And the operas *Robert le Diable* (world premiere 1831) by Giacomo Meyerbeer (1791–1864) and *Lucia di Lammermoor* (world premiere 1835) by Gaetano Donizetti (1797–1848) both had their U.S. premieres in New Orleans within a decade of their creations, a tribute to the Crescent City’s stature as a center of musical culture.

In 1839 Madame Lecomte and her splendid *corps de ballet* arrived from Europe. Her entourage included a father and son unknown to the American public: Jean and Marius Petipa. Before their American introduction, Jean Petipa (1796–1855) was a choreographer at the Théâtre de la Monnaie in Brussels. Marius (1818–1910) had only just begun his career as a *premier danseur* in Nantes, France. The U.S. tour began in New York, and then headed south to Mobile and New Orleans. The local press sang the praises of the company’s offerings of scenes from *Robert le Diable*—a work that noted composers, including Pyotr Ilyich Tchaikovsky (1840–1893), considered critical to the development of 19th-century ballet music. After the New Orleans performances, Lecomte and her troupe undertook the well-traveled Mississippi-Missouri route. The Petipas, however, soon realized that they were more likely to succumb to yellow fever than to realize any substantial wealth on the tour, so they returned to Europe. They both went on to have extraordinary careers in Russia—Jean as a teacher at the Imperial Ballet Academy in St. Petersburg, Russia, and Marius as a choreographer at the Imperial Theater, where he elevated Russian ballet to international fame with works such as *Don Quixote*, *La Bayadère* (*The Temple Dancer*), *Sleeping Beauty*, and *Swan Lake*.

The brilliant Belgian violinist Henri Vieuxtemps (1820–1881) arrived in New Orleans in January 1844 to find not only a full array of opera offerings, but also the acclaimed Norwegian violinist Ole Bull (1810–1880). Ice on the Mississippi halted transportation, leaving prospective passengers—musically inclined or otherwise—stranded in New Orleans. As a result, the city was treated to nearly three weeks of dueling recitals between two of the world’s leading violinists. Critics acclaimed the Belgian’s Fourth Violin Concerto, while audiences were electrified by Bull’s variations on opera themes. Both artists demonstrated their virtuosity with performances of works



Jenny Lind (ca. 1850) by George Peter Alexander Healy, *The Historic New Orleans Collection* (1979.23)

Jenny Lind (1820–1887) thrilled audiences with her vocal talents as well as her munificence; a concert she gave for New Orleans charities raised nearly five thousand dollars.



OPPOSITE: *American Sketches: Saloon of a Steam-Boat (May 8, 1875)* by Arthur Lumley, delineator; Henry Linton, engraver, *The Historic New Orleans Collection* (1982.96)

by Nicolò Paganini (1782–1840). The city’s French-speaking audience applauded the talent of Vieuxtemps, while the American community sided with Bull. After the ice thawed, Bull sailed for Mobile and Vieuxtemps for Vera Cruz. Although Vieuxtemps would eventually return to New Orleans in 1858 with pianist and composer Sigismund Thalberg (1812–1871), the 1844 performances played a formative role in the violinist’s musical evolution. It was during the 1844 trip that Vieuxtemps first experienced black Creole dance music. He transformed one piece into his *Air Negro Créole* for violin and piano. As Tulane University professor of music John Baron has noted, the work remains the earliest-known notated example of “native music of New Orleans.”

In 1851 singer Jenny Lind (1820–1887) arrived in New Orleans from Havana, to great fanfare. Crowds awaiting her were so dense that she could not leave

the boat. Only after her impresario, P. T. Barnum (1810–1891), and his daughter—dressed as a veiled Jenny Lind—departed the ship did the crowds disperse, allowing the Swedish Nightingale to disembark and travel to accommodations overlooking Jackson Square, provided by Micaela Almonester, the Baroness de Pontalba.

Lind thrilled audiences with her performances of “Perché non ho del vento” from Donizetti’s *Lucia di Lammermoor*, and the trio for voice and two flutes from Meyerbeer’s opera *Ein Feldlager in Schlesien* (*A Camp in Silesia*)—a piece composed expressly for Lind. Her charity concert raised nearly five thousand dollars to be shared by the Seaman’s Home, the Firemen’s Charitable Association, the Catholic Orphans Asylum for Boys and Girls, the Society for the Relief of Indigent Widows, and the Deutsche Gesellschaft, among others.

To accommodate Lind’s journey upriver, the magnificent steamer *Magnolia* was chartered to take her as far as Cairo, Illinois, with stops in Natchez, Memphis, and St. Louis. The entire tour was celebrated in print by Charles G. Rosenberg in *Jenny Lind in America* (New York, 1851). Via a combination of steamboat and stage coach, her tour included Nashville, Louisville, Baltimore, and “other eminent towns of the South,” as well as Cincinnati, Pittsburgh, and New York.

Spanish-born opera singer Adela Juana Maria Patti (1843–1919), known affectionately as Adelina, made her stage debut in New York in 1850 at the age of seven. By the age of ten, the Madrid native had appeared in concert with Ole Bull in New Orleans and St. Louis. In the spring of 1860, she toured Pittsburgh, Cincinnati, Louisville, St. Louis, and Chicago. Between December 1860 and March 1861, Patti showcased her remarkable talent at New Orleans’s French Opera House in Donizetti’s *Lucia di Lammermoor*, Friedrich Flotow’s *Martha*, Gioachino Rossini’s *Il barbiere di Siviglia*, Giuseppe Verdi’s *Il trovatore* and *Rigoletto*, and Meyerbeer’s *Les Hugenots* and *Le Pardon de Ploëmel*. Her epochal stay in New Orleans is commemorated by a simple plaque at her residence at 627 Royal St. After the whirlwind performances, Patti left New Orleans for shows in Mobile and Baton Rouge, where she sang in the chambers of the Louisiana House of Representatives, before continuing upriver to Natchez and Vicksburg. She returned to New Orleans several times, as her brother Carlo was a conductor at the French Opera House.

With the rise of the railroad in the latter half of the 19th century, great European virtuosi were able to move more freely throughout the United States. No longer confined to cities situated along America’s waterways, performers expanded their schedules to locales far beyond the Mississippi River Valley. The river’s role in shaping American musical culture, however, was already firmly established. And New Orleans, situated near the mouth of this mighty body of water, continues to contribute to the classical and popular traditions of music in the United States.

For further reading:

Baron, John H. “Vieuxtemps (and Ole Bull) in New Orleans.” *American Music* 8 (Summer 1990): 210–26.

Belsom, Jack. “En Route to Stardom: Adelina Patti at the French Opera House, New Orleans, 1860–1861.” *The Opera Quarterly* 10, no. 3 (1994): 113–30.

Cone, John Frederick. *Adelina Patti: Queen of Hearts*. Portland: Amadeus Press, 1993.

Edgecombe, Rodney Stenning. “Meyerbeer and Ballet Music of the Nineteenth Century: Some Issues of Influence with Reference to *Robert le Diable*.” *Dance Chronicle* 21, no. 3 (1998): 389–410.

Kmen, Henry A. *Music in New Orleans: The Formative Years, 1791-1841*. Baton Rouge: Louisiana State University Press, 1966.

Shultz, Gladys Denny. *Jenny Lind: The Swedish Nightingale*. Philadelphia: J. B. Lippincott Company, 1962.

Swift, Mary Grace. *Belles and Beaux on Their Toes: Dancing Stars in Young America*. Washington, DC: University Press of America, 1980.

Ware, W. Porter, and Thaddeux C. Lockard Jr. *P.T. Barnum Presents Jenny Lind: The American Tour of the Swedish Nightingale*. Baton Rouge: Louisiana State University Press, 1980.

Alfred E. Lemmon  
Director of the Williams Research Center  
*The Historic New Orleans Collection*

# LOUISIANA PHILHARMONIC ORCHESTRA

2007–08

Carlos Miguel Prieto, *Music Director*

ADELAIDE WISDOM BENJAMIN *MUSIC DIRECTOR AND PRINCIPAL CONDUCTOR*

Klauspeter Seibel, *Principal Guest Conductor*

Rebecca Miller, *Resident Conductor*

## VIOLINS

Ariana Kim, *Concertmaster*

*Edward D. and Louise L. Levy Concertmaster Chair*

Naha Greenholtz, *Associate Concertmaster*

Yuki Tanaka, *Assistant Concertmaster*

Byron Tauchi, *Principal 2nd Violin*

Xiao Fu, *Assistant Principal 2nd Violin*

Burton Callahan

Razvan Constantin

Zorica Dimova

Judith Armistead Fitzpatrick

Ansis Freimanis

Janeta Mavrova

Elizabeth Overweg

Gabriel Platica

Yaroslav Rudnytsky

Karen Sanno

Natalie VanBurkleo

Kate Withrow

Sarah Yen

Hannah Yim

\* John Chung-Hang Law,

*Assistant Concertmaster*

## VIOLAS

Richard Woehrle, *Principal*

Bruce Owen, *Assistant Principal*

Valborg Gross

Ila Rondeau

Carole Shand

James Shaw

Scott Slapin

Tanya Solomon

## CELLOS

Jonathan Gerhardt, *Principal*

*Edward B. Benjamin Principal Cello Chair*

William Schultz, *Assistant Principal*

Ann Cohen

Andrew Dunn

Jeanne Jaubert

David Rosen

Dimitri Vychko

\* Kent Jensen

## BASSES

David Anderson, *Principal*

William Schettler, *Assistant Principal*

David Carbonara

Kirsty Matheson

William Morris

## FLUTES

Dean Miller, *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*

Meredeth Rouse

## ENGLISH HORN

Meredeth Rouse

\* Helen Erb

## CLARINETS

Robyn Jones, *Principal*

Stephanie Thompson, *Assistant Principal*

John Reeks

## E♭ CLARINET

Stephanie Thompson

## BASS CLARINET

John Reeks

## BASSOONS

Susan Loegering, *Principal*

Gwen Seaton

Benjamin Atherholt, *Assistant Principal*

## CONTRABASSOON

Benjamin Atherholt

## HORNS

Mollie Pate, *Principal*

John Gardner, *Associate Principal*

Samantha Woolf

Juliann Welch

Alex Rosenfeld, *Assistant Principal*

## TRUMPETS

Vance Woolf, *Principal*

Matthew Ernst, *Associate Principal*

Ben Budish

## TROMBONES

Greg Miller, *Principal*

Carson Keeble

Richard Erb, *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 2007–08 season



A CD of this performance will be available at The Shop at The Collection later in 2008. The Shop at The Collection is located at 533 Royal Street and is open Tuesday–Saturday, from 9:30 a.m. to 4:30 p.m., and on Sunday from 10:30 a.m. to 4:30 p.m.

The Shop is also accessible online at [www.hnoc.org](http://www.hnoc.org), where CDs of last year's production, *A New Orleanian in Paris: Ernest Guiraud, Friends, and Students*, is available for \$18. Proceeds from the 2007 and 2008 recordings will benefit the Louisiana Philharmonic Orchestra. For more information, contact The Collection's marketing office at (504) 598-7170.





*The Levee at New Orleans ca. 1859* (1959) by Boyd Cruise, The Historic New Orleans Collection (1992.94), gift of Mr. and Mrs. Raymond H. Kierr in memory of Robert M. Kierr

The artist, noted for his detailed depictions of the streets and buildings of New Orleans as they appeared prior to the Civil War, shows the city's wharves swarming with sailing vessels, oceangoing steamboats, and tall-stacked steamboats. Laborers, businessmen, and tourists abound, as does merchandise, symbolizing the wealth of New Orleans.