



LOUISIANA PHILHARMONIC ORCHESTRA

Carlos Miguel Prieto

Adelaide Wisdom Benjamin Music Director and Principal Conductor

and

THE HISTORIC NEW ORLEANS COLLECTION

present

MADE IN LOUISIANA

Klauspeter Seibel, conductor

Daniel Belcher, baritone

Paul Goussot, organist

Katherine Rohrer, mezzo-soprano

Wendell Pierce, narrator

FEBRUARY 3, 2010
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.





LOUISIANA is known throughout the world as a mecca for music, from Cajun and country to jazz, ragtime, and R&B, but the full extent of the state's musical wealth is often overlooked. "Made in Louisiana" presents the state's unique contributions to the musical heritage of both the United States and Europe, focusing on the classical and operatic traditions.

Music education has been a critical part of the state's history since 1725, when the Capuchin Friars established a school for boys in the French Quarter, and 1727, when the Ursuline nuns established a school for girls. In the subsequent centuries, native sons and daughters have been trained to provide music leadership in the United States and on the international stage.

Louisiana's contributions to the musical world have been significant in several arenas. The Théâtre d'Orléans, the National Theatre, and the St. Charles Theater represented advances in theater construction worldwide. New Orleans's opera tradition began in 1796, making it the first city of opera in the United States. Ballet came to the city in 1799. Some of the best ballets in the nation were performed in New Orleans, the site of such significant performances as the American premiere of Jean Dauberval's *La fille mal gardée* in 1824. Around the same time that ballet became popular, New Orleans was introducing the most recent opera repertoire to major East Coast cities such as New York, Boston, and Philadelphia. The city embraced Italian opera while still holding firmly to its French cultural heritage.

During the 1830s and '40s, New Orleans's French Quarter was the playground for two extraordinary young boys, Louis Moreau Gottschalk and Ernest Guiraud. With access to outstanding music education and a highly diverse musical environment in the very neighborhood in which they lived, it is no surprise they achieved great fame. Both continued their music educations in Paris, but their careers developed differently. Gottschalk became a matinée idol—the first pianist to enjoy an intercontinental career—and never hesitated to incorporate the music of Louisiana into his compositions. Guiraud became a part of the Parisian music scene as a composer and teacher.

The contributions of free people of color are an indication of the enormous diversity of Louisiana's music history. Edmond Dédé used his initial training in New Orleans to secure an opportunity to study in France. Spending the rest of his life abroad, he visited his native New Orleans only once. When he returned, he did so as an acclaimed violinist and composer.

The career of singer Minnie Hauck, a New York native raised and educated in New Orleans, serves as an example of women's contributions to Louisiana's musical history. Playing the title role in *Carmen*, Hauck entranced audiences in Brussels, London, and New York, and helped cement the opera's standing as a classic. Another of the state's outstanding female musicians, Genevieve Pitot, achieved national distinction as a pianist, composer, and arranger of dance sequences for Broadway musicals.

Although the cited examples are drawn from New Orleans, the development of music education, performance organizations, and concert associations has been a statewide effort, securing a special place for the classical music tradition throughout Louisiana.

"Made in Louisiana" is the fourth annual installment in the series "Musical Louisiana: America's





Cultural Heritage,” jointly produced by The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. The series is dedicated to the study of Louisiana’s contributions to the world of music. In addition to the performance, the series also provides educational packets to more than 2,000 fifth- and eighth-grade teachers in Louisiana’s public schools. The packets, which consist of a CD, DVD, classroom activities, and lesson plans, are also distributed to members of the Louisiana Association of Symphony Orchestras in Baton Rouge, Lafayette, Lake Charles, Alexandria, Shreveport, and Monroe.

The partnership that led to this series began many years ago with General and Mrs. L. Kemper Williams, founders of The Collection. The Williamses championed numerous philanthropic causes during their lives, and General Williams had a particular interest in the New Orleans Philharmonic Symphony Orchestra, serving as the symphony’s president for six seasons, from 1951 to 1957. During that time, General Williams worked to bring programs to school children and arranged tours for the orchestra. In 1952 the symphony launched a massive music education program to bring classical music to more than 600,000 school children in every parish of the state. At the time it was the first such effort undertaken by a major American symphony orchestra. The current partnership between the LPO and THNOC allows the legacy to continue.

Since the program’s inception, the series has garnered both local and national recognition. In 2007 the presentation “A New Orleanian in Paris: Ernest Guiraud, Friends, and Students” was nominated for a Big Easy Award. The 2008 presentation, “Music of the Mississippi,” won the 2008 Big Easy Award for Arts Education.

“Made in Louisiana” received funding from the National Endowment for the Arts Access to Artistic Excellence grant.

Additional support provided by



**NATIONAL
ENDOWMENT
FOR THE ARTS**

Guest artists’ accommodations courtesy of



The printing of this program is supported by





PROGRAM

Gioachino Antonio Rossini

Overture to *L'italiana in Algeri*

Dunque io son (Rosina and Figaro's duet), from *Il barbiere di Siviglia*

Daniel Belcher, *baritone*, and Katherine Rohrer, *mezzo-soprano*

Overture to *Guillaume Tell*

transcription by Dudley Buck/Paul Goussot

Paul Goussot, *organist*

Largo al factotum (Figaro's aria), from *Il barbiere di Siviglia*

Daniel Belcher, *baritone*

Edmond Dédé

Mon pauvre coeur

arranged by Klauspeter Seibel

Daniel Belcher, *baritone*

Ernest Guiraud

Mélodrame de Piccolino

Joseph Meyer, *violinist*

Georges Bizet

L'amour est un oiseau rebelle (Carmen's aria, or *Habañera*) from *Carmen*

Katherine Rohrer, *mezzo-soprano*

Genevieve Pitot

Kiss Me Kate

music and lyrics by Cole Porter, orchestrations by Robert Russell Bennett,
incidental ballet music arranged by Genevieve Pitot

Dance–Tarantella

Pavane (Why Can't You Behave?)

Louis Moreau Gottschalk

La nuit des tropiques (*Symphonie romantique*)

reconstructed and arranged by Gaylen Hatton

Adante

Allegro moderato





PROGRAM NOTES

Gioachino Antonio Rossini (1792–1868)

Overture to *L'italiana in Algeri*

The distinguished music historian Henry Kmen called New Orleans French opera “a venerated institution.” Everyone in 1830s New Orleans, even children, eagerly awaited news that seats had been obtained for a performance. Newcomers and visitors to the city realized that to be accepted in proper social circles, attendance at the opera was a prerequisite. French residents were determined to support French cultural activities. Before Italian opera companies came to New Orleans, Italian operas were performed in French at the Théâtre d’Orléans.

Rossini dominated the Italian opera scene in the early 19th century. Within two decades he composed 35 operas, rejuvenated both opera buffa and opera seria, and introduced the age of *bel canto*. He retired in 1828 after *Guillaume Tell*, his only French grand opera. His *L'italiana in Algeri*, a wonderful example of opera buffa, employed a previously existing libretto and was written in 27 days. After nearly 200 years, its overture remains one of his most popular.

Dunque io son (Rosina and Figaro’s duet), from *Il barbiere di Siviglia*

When New Orleans impresario John Davis of the Théâtre d’Orléans returned from a six-month European sojourn in 1822, he brought with him a new and exciting repertoire, 22 new performers and musicians, and a corps de ballet. Thus, beginning with the 1823 season, his theater boasted a substantial company, both in size and artistry. Among operas added to the repertoire was Gioachino Rossini’s two-act opera buffa *Il barbiere di Siviglia, ossia L'inutile precauzione* (*The Barber of Seville, or the Useless Precaution*). As was true of Bizet’s *Carmen*, the initial performance of *Il barbiere* (in Italy) had not indicated a bright future. Giovanni Paisiello (1740–1816) had already created an immensely popular opera based on the same story in 1782, and Paisiello’s devoted followers sabotaged *Il barbiere*’s sloppily prepared 1816 premiere at the Teatro Argentino in Rome.

Il barbiere di Siviglia made its U.S. debut in New Orleans on March 4, 1823, where it was performed in French—and three years later was brought to New York, where it was performed in Italian. In 1827 Davis’s New Orleans–based opera company toured the East Coast, introducing several operas to New York and Philadelphia. Encouraged by the successful tour, his company toured again in 1828, this time adding Boston to the trip and introducing the French version of *Il barbiere* to all three cities.

In the popular duet “Dunque io son,” Figaro, the town barber, and Rosina, the ward of Dr. Bartolo, plan for Rosina to meet Lindoro, her soon-to-be fiancé. While Rosina worries over his delay, Figaro urges her to be patient.

Overture to *Guillaume Tell*

Late in life, Louis Moreau Gottschalk prepared a legendary four-hand piano version of the overture to Rossini’s *Guillaume Tell*. It is tempting to speculate that the overture, composed a year before Gottschalk’s birth, played a significant role in his childhood. In his autobiographical *Notes of a Pianist*, Gottschalk describes how, as a child, he once substituted for his teacher Francois Letellier, organist of the St. Louis Cathedral, at a Sunday mass. The frequently repeated incident is somewhat problematic, principally because Letellier is not listed in official documents as organist at the Cathedral. Nonetheless, it is quite likely that Gottschalk played the Cathedral organ at some point, because it was his parish





church. Gottschalk does not mention what music he performed on the occasion, but it is easy to guess for a variety of reasons. First, the French Revolution of 1789 had destroyed the great liturgical music tradition, and liturgical music in the entire French-speaking world went into decline. It remained in decline until 1853, when Louis Niedermeyer opened the *École de Musique Religieuse Classique* in Paris and began to train a new generation of composers. Second, as a child Gottschalk was exposed to an exceptionally large musical repertoire, ranging from the great classics of opera heard at the nearby *Théâtre d'Orléans* to the diverse popular music of the day. It would be logical that he played the music of Rossini, so popular in New Orleans at the time. To be sure, an overture often associated, today, with Looney Tunes and the Lone Ranger may seem unlikely as “church music.” But if we close our eyes, and open our ears, we can imagine the young Gottschalk in St. Louis Cathedral, launching into a transportive rendition of *Guillaume Tell*.

Largo al factotum (Figaro’s aria), from *Il barbiere di Siviglia*

Il barbiere di Siviglia, composed by Rossini in about two weeks, remains one of the most produced and popular comic operas. Like Mozart’s *Die Hochzeit des Figaro*, Rossini’s opera is based on a play by Pierre-Augustin Caron de Beaumarchais (1732–1799). *Le barbier de Séville* was the first in a series of dramas by Beaumarchais, and *Le Mariage de Figaro* was its sequel. The aria “Largo al factotum” (often known simply as “Figaro’s aria”) is sung by Figaro, the town barber, during his boisterous first entrance. He exults his joy at being “a barber of quality and a master of all trades” and boasts that, without him and his excellent array of tools, the townfolk simply cannot exist. With its wonderful array of “patter,” it is a challenging display of skill for a baritone.

Edmond Dédé (1827–1903)

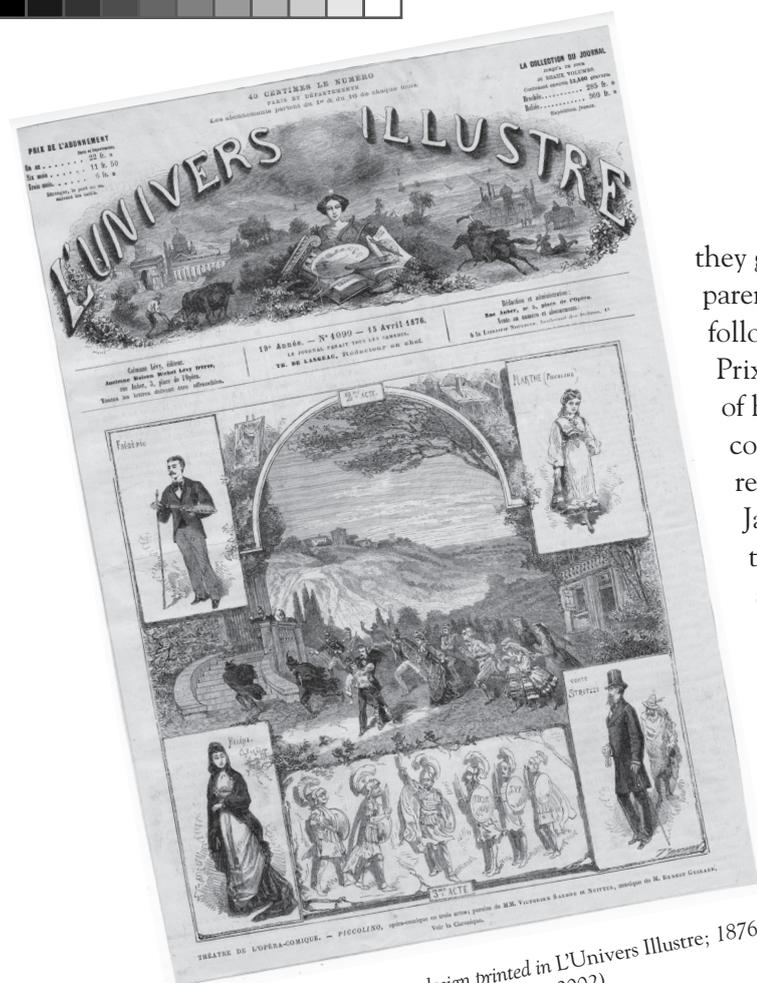
Mon pauvre coeur

Free people of color established the Philharmonic Society in antebellum New Orleans. Boasting some 100 instrumentalists, it was one of the first nontheatrical orchestras in the city and was racially integrated. One of several New Orleans composers nurtured in that environment was Edmond Dédé, born to free people of color who had immigrated to New Orleans from the West Indies. After his initial musical studies in New Orleans and Mexico, Dédé continued his education in Paris with money raised by the community. Upon completion of his training, he stayed in France and served as a violinist and director in the cities of Rouen, Angers, and Bordeaux. A respected composer of light classical music in France, he returned to his native city during the winter of 1893–94, his only return visit, and was celebrated by the entire community. Today his song “Mon pauvre coeur” (1852) is generally considered to be the oldest-known surviving sheet music written by a person of color. A love song, the text implores “my Creole love . . . to share the flame that devours my poor heart.”

Ernest Guiraud (1837–1892)

Mélodrame de *Piccolino*

Ernest Guiraud was born in New Orleans in 1837 to Jean-Baptiste-Louis and Adèle Croisilles Guiraud, who had moved to New Orleans to work for the *Théâtre d'Orléans*. His father was a composer, conductor, and winner of the 1827 Prix de Rome scholarship, and his mother was a pianist. Together



Illustrations of Piccolino set design printed in L'Univers Illustré; 1876; The Historic New Orleans Collection (2010.0002)

they gave their son his earliest musical training. Like his parents, Ernest studied at the Paris conservatory, and he followed in his father's footsteps by winning the 1859 Prix de Rome. A friend and colleague to many composers of his day, Guiraud was frequently called upon to offer consultation on their works. He was even asked to make revisions to George Bizet's *Carmen* and to complete Jacques Offenbach's *Les Contes d'Hoffman* upon the composers' deaths. A teacher, his composition students included Camille Saint-Saëns, Paul Dukas, and Claude Debussy. Guiraud wrote *Traité pratique d'instrumentation* (1890), a book that served several generations of students as an introduction to the science of musical sounds. The conservative musical style of his compositions found favor with audiences. As a founding member of the Société nationale de musique, he was named a chevalier of the Legion d'honneur in 1878 and elected to the Académie des Beaux-Arts de l'Institut de France in 1891 for his numerous contributions to French cultural life.

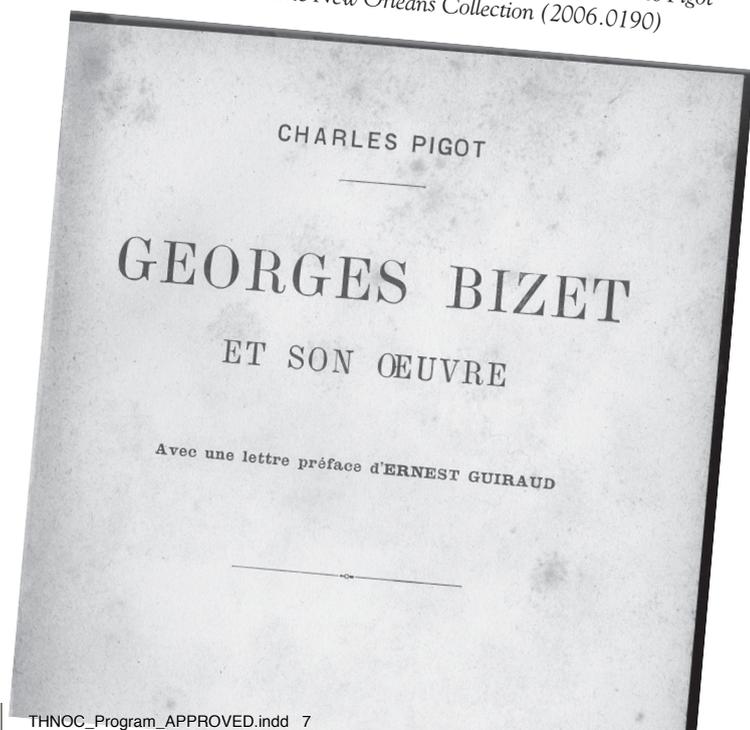
Piccolino, his most successful opera,

premiered at the Paris Opéra-Comique. Produced during an

exceptionally busy period in his life when he had just begun teaching at the

Paris Conservatory, the libretto is indicative of Guiraud's working relationships within the most influential Parisian artistic circles of the time. The libretto is by Victorien Sardou (1831–1908) and Charles-Louis-Etienne Nutter (1828–1899). Though it is commonly believed that *Piccolino* was never restaged after its Paris performances, in fact it was later toured by the Carl Rosa Opera Company in the British Isles, with documented performances in Bristol, Dublin, and London in 1879. Guiraud's *Piccolino* was presented in New Orleans on December 23, 1881, by the Maurice Grau Opera company at the Grand Opera House.

Title page of Georges Bizet et son oeuvre; 1886; by Charles Pigot (author); The Historic New Orleans Collection (2006.0190)



Georges Bizet (1838–1875)

L'amour est un oiseau rebelle (Carmen's aria, or Habañera), from *Carmen*

Bizet's opera *Carmen* has two distinctive connections to New Orleans. Both associations are linked to the opera's enduring popularity. The 1875 premiere at the Opéra-Comique was a failure. It was received by a puzzled Parisian audience unprepared for the composer's break with the classical French style; the opera's passion was viewed by some as brutality. Bizet died three months later. It was left to Ernest Guiraud to rehabilitate the opera in time for its pending premiere at the Imperial Theater in Vienna. Guiraud replaced the spoken dialogue with the now-famous recitatives.



It fell to Minnie Hauck (1852–1929) to introduce the role of Carmen to Brussels (January 2, 1878), London (June 22, 1878), and New York (October 23, 1878). Her German father and American mother moved from New York to New Orleans in 1855, where Hauck received her music education. Her repertoire included not only the French and Italian masters, but also Beethoven and Wagner. The enormous popularity of *Carmen* began with its premiere in London, where the press noted that the American Hauck had captured the traits of both a Spaniard and a wayward gypsy. In the famed “Habañera” (of Cuban origins), Carmen sings of love, which is likened to a rebellious bird and a gypsy’s child who abides by no law and who cannot be tamed.



Handbill advertising Genevieve Pitot, pianiste, in concert; 1926; by William Spratling;
The Historic New Orleans Collection (1970.22.2)

Genevieve Pitot

Kiss Me Kate

Dance-Tarantella

Pavane (Why Can't You Behave?)

French opera was introduced to New Orleans in 1796, and the first known performance of a ballet occurred three years later in 1799. On April 1, 1824, New Orleans introduced to the United States Jean Dauberval's classic ballet *La fille mal gardée*. It is probably safe to assume that one of the individuals in attendance at the performance was James Pitot (1784–1831), mayor of New Orleans from 1804 to 1805 and later judge of the first probate court of the territory. In 1901 his great-great granddaughter Genevieve was born. After initial studies in New Orleans, she studied at the Juilliard School in New York and then in Paris under legendary pianist Alfred Cortot. She was one of the last concert pianists to record reproducing piano rolls.

Pitot eventually returned to New York and began her association with such dance luminaries as Martha Graham, Agnes de Mille, Jerome Robbins, and Helen Tamiris, working as an accompanist, developer of a system of dance notation, arranger of Broadway dance sequences, and composer. Her work lives on through 25 Broadway musicals, from *American Dance Machine* to *Li'l Abner* to *Call Me Madam*. Pitot's piano and

ballet compositions ranging from her *Sonata for Piano* to the American Ballet Theatre's staging of Tennessee Williams's *This Property Is Condemned*, reveal a combination of French training and American vitality. Whether in Paris or New York, she never seemed to be far away from other New Orleanians: Leila Haller of the Paris Opera Ballet, Peter Gennaro (with Jerome Robbins, choreographer of *West Side Story*), and Royes Fernández of the American Ballet Theatre.





Louis Moreau Gottschalk (1829–1869)

La nuit des tropiques (Symphonie romantique)

Adante

Allegro moderato

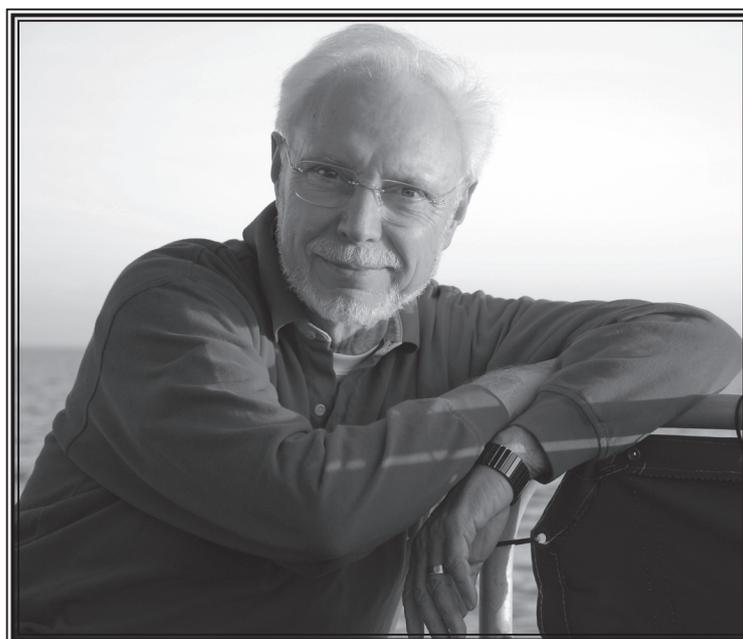
Louis Moreau Gottschalk left New Orleans at age 12 to pursue his musical studies in Paris. Initially he had difficulty entering into Parisian musical circles. However, he eventually gained acceptance and developed into the first American pianist and composer to enjoy international fame. Biographer S. Frederick Starr noted that he considered himself to be “perpetually in exile from his New Orleans home.” He followed the trend established by composers such as Chopin and Liszt and employed nationalistic themes, incorporating captivating Caribbean rhythms and Creole folk melodies into his music. He never hesitated to recognize the influence of the music of Louisiana and its surrounding cultures. Though he is easily remembered as a *matinée* idol whose music showcased his technical ability, his music reveals a solid knowledge of harmony, counterpoint, and rhythm. His descriptive symphony, *La nuit des tropiques*, was written in two movements that could be described as two linked tone poems. The first movement, “Nuit dans les tropiques,” is generally believed to have been composed in 1858 and premiered in Havana in 1860. It recalls Berlioz (Gottschalk’s mentor) and Wagner (whose works Gottschalk championed via transcription for piano in his famed “monster” concerts for multiple pianos). The second movement dates from 1859 and is referred to as “Une fête sous les tropiques.” Employing a full array of percussion, brass, and winds, it is a paean to Caribbean rhythm. For many years after his death no one performed the work. It was reintroduced to audiences in 1949 as an arrangement for two pianos, and again in 1955 for orchestra.

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



L.M. Gottschalk; ca. 1848; by Guglielmi (lithographer), Rubio (painter), and Ledoux (printer); *The Historic New Orleans Collection* (1979.144.6)





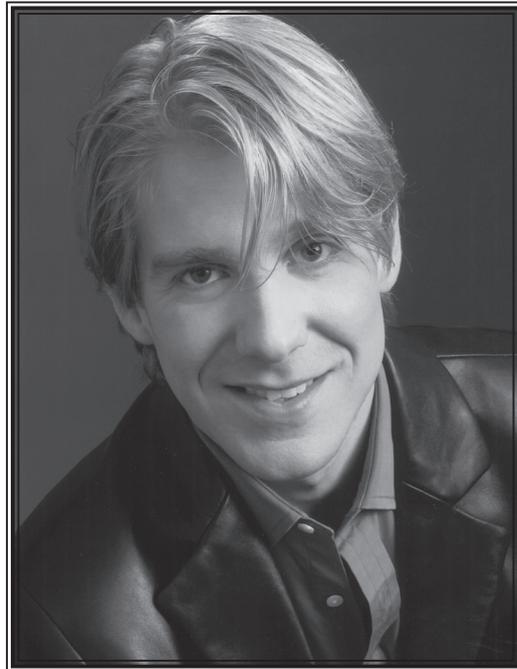
Klauspeter Seibel, conductor, served as music director for the Louisiana Philharmonic Orchestra from 1995 to 2005 and continues to be a major figure on the musical stages of Europe and the United States.

In Germany Seibel has served as music director for the Frankfurt, Kiel, and Freiburg operas as well as the Nuremberg Symphony, and has been invited to conduct at many major opera houses, including Berlin, Hamburg, Munich, Vienna, and Zurich. In the United States he enjoys ongoing relationships with the symphonies and opera companies of Denver, Kansas City, Nashville, and Salt Lake City, among others.

Born in Offenbach, Germany, Seibel studied piano, conducting, and composition at the Nuremberg and Munich conservatories, and started his conducting career at the age of 21, holding contracts with the Gärtnerplatz Theater and the “Wilde Gungl” Symphony in Munich.

Seibel has recorded for Deutsche Grammophon, RBM, Colosseum, and CPO. Recordings include “Wings of Song” with Sir James Galway and the London Symphony Orchestra, the world premiere recording of Erich Wolfgang Korngold’s opera *Der Ring des Polykrates*, and the first recording of orchestral works by composer Franz Lehár.

In May 2008 Seibel was awarded an honorary doctorate in music from Loyola University New Orleans for his collaborations with the university and his significant contribution to classical music in New Orleans. Seibel has also been a recipient of the city of Munich’s Richard Strauss Award and a prize winner at both the Malko Competition in Copenhagen and the Mitropoulos Competition in New York.



Daniel Belcher, baritone, has been described as having a voice “of beautiful melting sweetness” (*Süddeutsche Zeitung*) and the *theatrical* talent “to create a first-rate portrayal that drew the listener more and more into the hopes and despair of his character” (*The Houston Chronicle*).

In the 2009–10 season, Belcher will appear as Captain Corcoran in *HMS Pinafore* with the Lyric Opera of Kansas City, Taddeo in *L'italiana in Algeri* with the Utah Symphony and Opera, and Figaro in *Il Barbiere di Siviglia* with the Portland Opera. He recently recorded Kaija Saariaho's *L'Amour de loin* with Harmonia Mundi, conducted by Kent Nagano, scheduled for release in the United States later this season. The critically acclaimed recording received the Diapason d'Or award from *Diapason* magazine in October 2009.

Recent notable engagements include a return to the San Francisco Opera for performances of Papageno in *Die Zauberflöte*, debuts at the Stadttheater Klagenfurt in Austria as Orfeo in Gluck's *Orfeo ed Euridice*, Marcello in *La Bohème* with the Lyric Opera of Kansas City, and a role debut as Britten's *Billy Budd* with the Houston Grand Opera, for which he received critical acclaim.

Also active in concert work, Belcher's numerous appearances have included performing the baritone solo in *Carmina Burana* with the Pacific Symphony, the baritone solo in Vaughan Williams's *Dona Nobis Pacem*, and performing Gounod's *St. Cecilia Mass* and Vaughan Williams's *Hodie* in New York.





Paul Goussot is the titular organist of the historic Dom Bedos Organ (built in 1748) of the Abbey of Sainte-Croix in Bordeaux. He was accepted into the Paris Conservatory at the age of 16. During the course of his studies at the conservatory, he distinguished himself in several disciplines: harpsichord, continuo, organ, harmony, counterpoint, improvisation, fugue, and form, and earned three postgraduate diplomas with honors: harpsichord and continuo, theory, and organ. A prize winner of international competitions for both organ and improvisation (Bruges, Belgium; Saint-Maurice, Switzerland; and Luxembourg), he is also a scholar of both the Meyer Foundation and the Adami Foundation.

In popular demand as a recitalist, Goussot has performed in such prestigious places as Notre-Dame Cathedral in Paris, the Royal Chapel in Versailles, both the cathedral and Museum of Fine Arts in Chartres, the Comminges Festival, the Auvers-sur-Oise Festival, and the Dudelage Festival in Luxembourg.

Goussot will appear with fellow organist Olivier Latry in Notre-Dame Cathedral's concert series "The Art of Improvisation" in May 2010. He frequently accompanies silent movies, particularly Carl Theodor Dreyer's 1928 landmark film *La Passion de Jeanne d'Arc*.

A harpsichord professor at the Conservatory of Chaville, Goussot also teaches regularly with organist Louis Robilliard at the Academy of Organ and Harpsichord of Granville. In 2009, upon the establishment of a joint program of the Cathedral-Basilica of St. Louis King of France in New Orleans and the Paris Conservatory, he was named the cathedral's first Young Artist in Residence.



Katherine Rohrer, mezzo-soprano, is a former Adler Fellow who has long been impressing audiences in the United States and Europe with her vocal and acting talents.

Rohrer's recent engagements include playing Nicklausse/Muse in *Les Contes d'Hoffmann* with Opera Colorado, followed by performances with the New York City Ballet in Brahms's *Liebesliederwalzer* in Washington, D.C., and New York.

She also recently debuted in the title role of *Carmen* on tour throughout the United Kingdom with Glyndebourne Productions; as Lady Macbeth in Ernest Bloch's *Macbeth* with London's University College Opera; as Sonyetka in Dmitri Shostakovich's *Lady Macbeth of Mzensk* with the Teatro Municipal in Santiago, Chile; and as Stella in Elliott Carter's *What Next?* at the Miller Theatre in New York.

In addition, she has performed in Mendelssohn's *A Midsummer Night's Dream* with the Mito Chamber Orchestra and Seiji Ozawa, and Berlioz's *La Damnation de Faust* with the St. Louis Symphony and David Zinman. She also sang the part of Clara in Prokofiev's *Betrothal in a Monastery* in Valencia, Spain.

Among many other awards, Rohrer was a winner in the New England region's Metropolitan Opera Competition and placed as a finalist in the national competition. She holds a bachelor's degree from Stetson University and a master's in music from the New England Conservatory.



Wendell Pierce, narrator, graduated from the New Orleans Center for Creative Arts in 1981 as one of the center's first Presidential Scholars in the Arts. From NOCCA he went to the Juilliard School in New York City, where he graduated in drama. Pierce has a successful career as an actor, director, and producer in theater, television, and film.

On television, he has starred in HBO's *The Wire* as Detective Bunk Moreland, *Numb3ers*, *House of Payne*, *Law & Order*, *The Gregory Hines Show*, and *Third Watch*. He is currently starring in the pilot for HBO's *Tremé*, an exploration of post-Katrina New Orleans by *The Wire* creator David Simon. Pierce is also currently performing in the play *Broke-ology* at the Lincoln Center Theater in New York.

His stage credits include Classical Theatre of Harlem's *Waiting for Godot* (with hurricane Katrina as a central message) in New York and New Orleans, *The Piano Lesson* and *The Boys of Winter* on Broadway, *Miss Ever's Boys* at the American Conservatory Theater, *Queenie Pie* at the Kennedy Center, and *Two Gentlemen of Verona* at the New York Shakespeare Festival.

Film credits include *Bolden!*, *Ray*, *The Fighting Temptations*, *Waiting to Exhale*, *Malcolm X*, and *It Could Happen to You*. He also appeared in Spike Lee's *When the Levees Broke: A Requiem in Four Acts*. As a producer, Pierce's credits include *Biro* and two plays by August Wilson: *Radio Golf* on Broadway and *Jitney* in London, New York, and New Orleans.

Pierce serves as the narrator on the National Public Radio broadcast of *Jazz at Lincoln Center*. He works alongside the show's artistic director, fellow NOCCA alumnus Wynton Marsalis. He has been nominated twice for the NAACP Image Award for Outstanding Supporting Actor in a Drama Series (*The Wire*), and was the winner of the NAACP Image Award for Outstanding Actor in a television movie, mini-series or dramatic special (*Life Support*).

Pierce has also led an intensive effort to rebuild the neighborhood in which he grew up: Katrina-battered Pontchartrain Park, one of New Orleans's historic black neighborhoods. He serves as president of the Community Development Corporation, which was formed to plan and rebuild affordable and environmentally friendly homes in the neighborhood. Over the course of three years, the nonprofit plans to build 350 homes with geothermal and solar power, as well as a vibrant community with educational, cultural, and health services for all ages.





LOUISIANA PHILHARMONIC ORCHESTRA 2009-2010

Carlos Miguel Prieto, *Music Director*
The Adelaide Wisdom Benjamin
Music Director and Principal Conductor
 Klauspeter Seibel, *Conductor*
 Rebecca Miller, *Resident Conductor*

Violins

Joseph Meyer, *Concertmaster*
The Edward D. and Louise L. Levy
Concertmaster Chair
 John Hilton, *Associate Concertmaster*
 Hannah Yim, *Assistant Concertmaster*
 Byron Tauchi, *Principal 2nd Violin*
 Xiao Fu, *Assistant Principal 2nd Violin*
 Burton Callahan
 Razvan Constantin
 Zorica Dimova
 Judith Armistead Fitzpatrick
 Ansis Freimanis
 Eva Liebhaber
 Janeta Mavrova
 Elizabeth Overweg
 Gabriel Platica
 Yaroslav Rudnytsky
 Karen Sanno
 Yuki Tanaka
 Kate Withrow
 Sarah Yen

Violas

Richard Woehrl, *Principal*
The Abby Ray Catledge and
Bryne Lucas Ray Principal Viola Chair
 Bruce Owen, *Assistant Principal*
 Amelia Clingman
 Valborg Gross
 Ila Rondeau
 Carole Shand
 Scott Slapin
 Tanya Solomon

Cellos

Jonathan Gerhardt, *Principal*
The Edward B. Benjamin Principal Cello Chair
 William Schultz, *Assistant Principal*
 Ann Cohen
 *Jeanne Jaubert
 Kent Jensen
 Adelle-Akiko Kearns
 David Rosen
 Dimitri Vychko

Basses

David Anderson, *Principal*
 William Schettler, *Assistant Principal*
 Tony Parry
 Ben Wheeler

Flutes

Ryan Rice, *Principal*
The Mary Freeman Wisdom
Principal Flute Chair
 Patti Adams, *Assistant Principal*
The Richard C. and Nancy
Link Adkerson Flute Chair
 Sarah Schettler

Piccolo

Patti Adams

Oboes

Jaren Philleo, *Principal*
 Jane Gabka, *Assistant Principal*
 Lissa Stolz

English Horn

Lissa Stolz

Clarinets

Robyn Jones, *Principal*
 Stephanie Thompson, *Assistant Principal*
 John Reeks

E-♭ Clarinet

Stephanie Thompson

Bass Clarinet

John Reeks

Bassoons

Susan Loegering, *Principal*
 Benjamin Atherholt,
Assistant Principal
 Stacy Salay

Contrabassoon

Benjamin Atherholt

French Horns

Mollie Pate, *Principal*
 John Gardner, *Associate Principal*
 Scott Strong, *Assistant Principal*
 Juliann Welch
 Samantha Woolf

Trumpets

Vance Woolf, *Principal*
 Matthew Ernst, *Associate Principal*
 Doug Reneau

Trombones

Greg Miller, *Principal*
 Carson Keeble
 Michael Brown, *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

**On leave for the 2009–2010 season*

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





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



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

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

