

# MUSIC OF THE CITY

A CONCERT PRESENTED BY

THE HISTORIC NEW ORLEANS COLLECTION &  
THE LOUISIANA PHILHARMONIC ORCHESTRA



NEW ORLEANS:  
MALUS & HOFELINE, PRINTER  
Chartres Street. 1892.

“**Music of the City**” is the 12th installment of Musical Louisiana: America’s Cultural Heritage, an annual series presented by The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. Dedicated to the study of Louisiana’s contributions to the world of classical music, the award-winning series reaches an audience of nearly 30,000 individuals through live radio broadcasts and online video streaming of the concert. In addition, the accompanying program and educational materials are made available online to middle and high school teachers throughout Louisiana and across the country. A recording of the concert and this printed program are also distributed to the 68 library systems of the State Library of Louisiana, university libraries, music history instructors in Louisiana, and centers throughout the United States concentrating on the study of American music.



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*Creole Songs*

*Leader of the Orchestra of the Saint Charles Philharmonic*  
This year’s concert is once again streaming live on [LPOmusic.com](http://LPOmusic.com).

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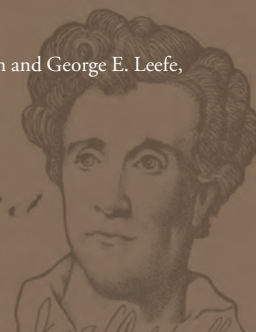
*Please silence your cell phone during the performance. The use of recording devices and flash photography is strictly prohibited.*

*Prof. W. J. Nickerson, New Orleans, La.*

*M. J. G.*

COVER: *New Orleans from St. Patrick’s Church*, 1852; by J. W. Hill, draftsman; by Benjamin F. Smith Jr., lithographer; by Francis Michelin and George E. Leefe, printer; by Smith Brothers and Co., publisher; *THNOC*, gift of Harold Schilke and Boyd Cruise, 1954.3

*Théâtre St. Charles, Nouvelle Orléans*



The Historic New Orleans Collection  
and  
The Louisiana Philharmonic Orchestra

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

PRESENT

MUSIC OF THE CITY

Carlos Miguel Prieto, *conductor*

Norman Robinson, *narrator*

Doreen Ketchens, *clarinet*

Davide Mariano, *organ and piano*

Dara Rahming, *soprano*

Wednesday, March 21, 2018

Cathedral-Basilica of St. Louis, King of France  
New Orleans, Louisiana

The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra gratefully acknowledge the Most Reverend Gregory M. Aymond, archbishop of New Orleans; Very Reverend Philip G. Landry, rector of the St. Louis Cathedral; and the staff of the St. Louis Cathedral for their generous support and assistance with this evening's performance.

# INTRODUCTION

New Orleans music is both multicultural and innovative. Its multiculturalism was recognized as early as 1725, when the *Mercure de France* published an account of the Parisian performances of Native American dancers from Louisiana. Among those in the audience was the French composer Jean-Philippe Rameau, whose 1727 work for keyboard *Les sauvages* was an attempt to capture the Native songs and dances he heard there. The popularity of Rameau's work foreshadows the impact New Orleans music would have over the next three centuries.

From the time of the city's founding, waves of newcomers—French, Spanish, African, Irish, German, Italian, West Indian, English, Latin American, Anglo-American, Chinese, Vietnamese, and more—have enriched the musical world of New Orleans with their own traditions. As a transportation crossroads, New Orleans has historically welcomed touring musicians, ranging from such luminaries as the Norwegian violinist Ole Bull and the “Swedish Nightingale” Jenny Lind to the migrant street musicians who (according to contemporary newspaper accounts) enjoyed a regular New Orleans season, from November through July, during the mid-19th century.

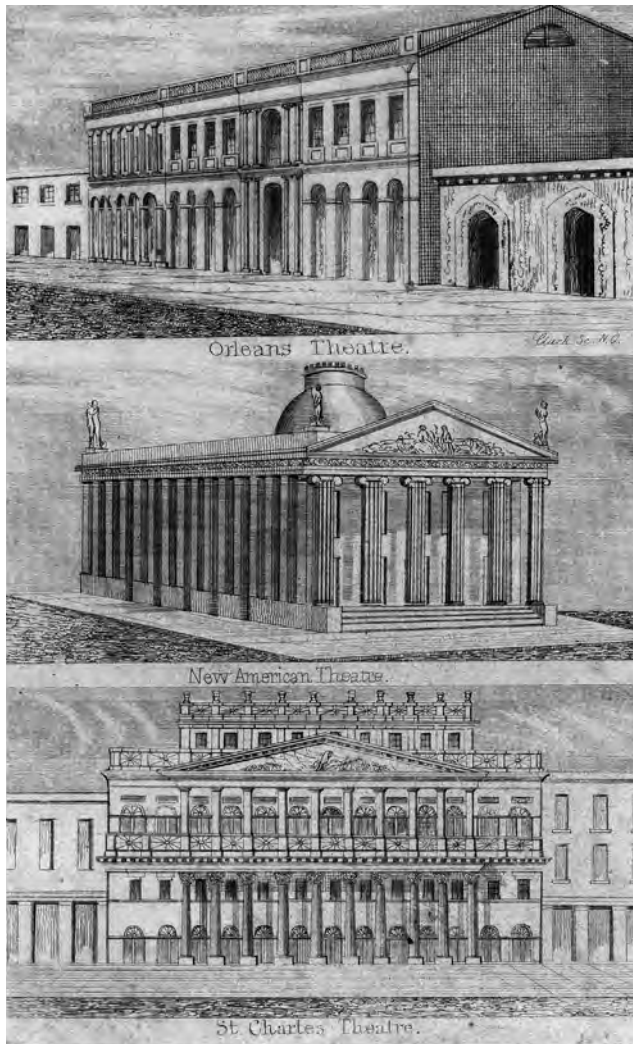
The city's cultural diversity has stimulated centuries of musical innovation. Long before the establishment of New York's Metropolitan Opera, the Orleans Theater was presenting American premieres of the most recent French and Italian operas in the Crescent City and introducing these works to the East Coast in touring productions. Likewise, New Orleanians enjoyed a Beethoven piano concerto as early as 1819, 36 years before the New York Philharmonic first presented a piano concerto by the German composer. By the 1840s, free people of color in

New Orleans could boast of their own symphony orchestra, La Société Philharmonique, long before a similar group had formed in any other US city. And throughout the 19th century, the city gave birth to one musical visionary after another. Native son Louis Moreau Gottschalk (1829–1869) chose to celebrate in his music the Afro-Caribbean rhythms and melodies that he experienced as a child. In contrast, his contemporaries Edmond Dédé (1827–1901), Charles Lucien Lambert (1828–1896), and Ernest Guiraud (1837–1892) emulated European conservatory composition practices. Given such a wealth of musical resources, no one should be surprised that New Orleans gave birth to jazz and made critical innovations in the development of rock and roll.



ABOVE: “West End Grand Military March” (detail); ca. 1890; score by John Wiegand; published by White-Smith Music Publishing Co.; THNOC, gift of Harold Schilke and Boyd Cruise, 86-1834-RL





Nearly every neighborhood in 19th-century New Orleans had its own performance venues. Some were humble, while others—like the Orleans, St. Charles, and National Theaters—were architecturally significant and nationally known. From these halls, large and small, came sounds that would change the way the world listened, and moved, to music. Though New Orleans was the South’s biggest slave-trading hub and the city’s history of race relations, like that of all American cities, is laced with injustice, local concert halls could be a site for relative inclusion: 19th-century venues such as the Orleans Theater and French Opera House welcomed free people of color and, in some instances, enslaved people as spectators.

As historian Henry Kmen has noted, “If the outstanding characteristic of America today is its successful amalgamation of many and varied nationalities and cultural traits, then New Orleans was truly, in this important respect at least, a pioneer city of modern America.”

Dr. Alfred E. Lemmon\*  
Director, Williams Research Center

\*Appreciation is extended to Jack Belsom, archivist of the New Orleans Opera Association, and THNOC staff members M. L. Eichhorn, Jennifer Navarre, and Eric Seiferth for their research assistance and advice.

For more information about this topic, a list of recommended reading is available at [www.hnoc.org/musical-louisiana](http://www.hnoc.org/musical-louisiana).

ABOVE: *Orleans Theatre, New American Theatre, St. Charles Theatre*; from *Gibson’s Guide and Directory of the State of Louisiana*; 1838; by Clark, engraver; THNOC, gift of Mr. and Mrs. Albert Louis Lieutaud, 1957.73.1 i-iii



ODD FELLOWS' HALL,

NEW ORLEANS.

# PROGRAM

Overture to <i>Tannhäuser</i> .....	Richard Wagner (1813–1883)
“Mester de Juglares” from <i>Concertino for Organ and Orchestra</i> ..... Davide Mariano, organ	Miguel Bernal Jiménez (1910–1956)
“Air de ballet” from <i>Zémire et Azor</i> .....	André-Ernest-Modeste Grétry (1741–1813) edited and arranged by Sir Thomas Beecham
Presto from Piano Concerto no. 2 in G minor for Piano and Orchestra..... Davide Mariano, piano	Camille Saint-Saëns (1835–1921)
Overture to <i>La forza del destino</i> .....	Giuseppe Verdi (1813–1901)
“Chère, mo lemmé toi” .....	Traditional
“Michieu Banjo” Dara Rahming, soprano	arranged by Camille Nickerson orchestrated by Hale Smith
“Just a Closer Walk with Thee” .....	Traditional
Doreen Ketchens, clarinet	arranged by B. J. Blue (b. 1985)
Satchmo! (A Tribute to Louis Armstrong) .....	Various arranged by Ted Ricketts

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# PROGRAM NOTES

## RICHARD WAGNER

### Overture to *Tannhäuser*

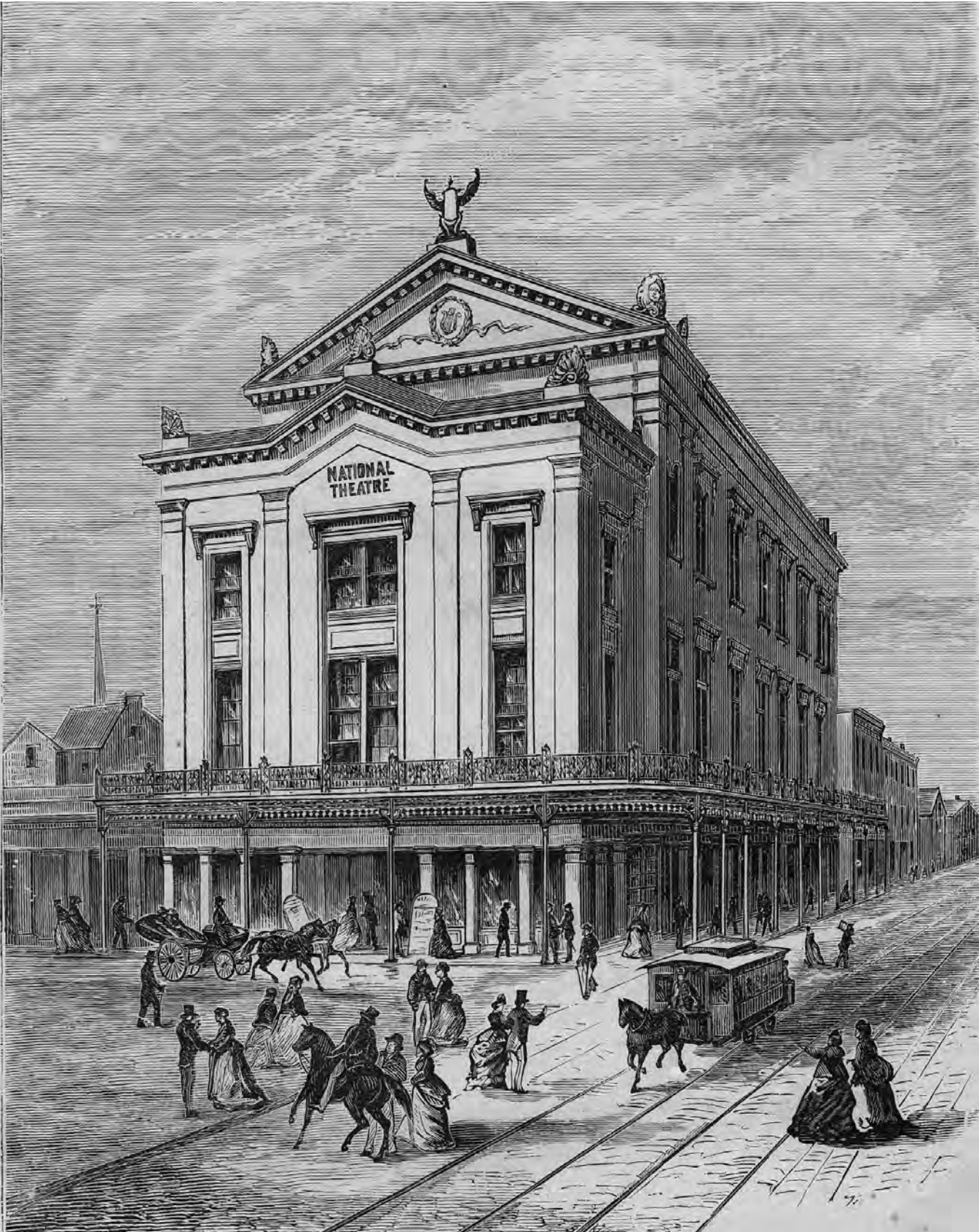
Richard Wagner, as both composer and librettist, found inspiration for his opera *Tannhäuser* in legend—one tale concerning a medieval German minstrel, the other a singing competition held at Wartburg Castle, in Thuringia, in 1207. Premiered in Dresden in 1845, *Tannhäuser* was enormously popular in New Orleans. One could easily attribute the opera's local appeal to the 12 German music societies that were established in New Orleans between 1851 and 1897. However, the popularity of Wagner's music extended far beyond the German community. Excerpts were featured as early as 1869 at the "New Opera House," as the French Opera House was then called. In 1872 Odd Fellows Hall, the National Theater, and the Varieties Theater joined forces to present the German conductor Theodore Thomas's incomparable orchestra in a series of concerts. The programs featured the overtures of both *Tannhäuser* and another Wagner classic, *Lohengrin*. *Tannhäuser* was subsequently staged, in full, at the Varieties Theater (1877), the Grand Opera House (1895), and the French Opera House (1899).

In 1895, the St. Charles Theater presented an all-Wagner series including *Lohengrin*, *Die Walküre*, *Tannhäuser*, *Siegfried*, *Die Meistersinger von Nürnberg*, *Tristan und Isolde*, and *Götterdämmerung*. The "Wagner Opera Season," as local newspapers dubbed it, featured the Damrosch Opera Company—led by Walter Damrosch of Metropolitan Opera fame, a conductor whose father had been a friend of Wagner's—along with an 80-person chorus and the 75-piece New York Symphony Orchestra. Announcements heralded the fact that the performances would be in German, and music lovers were invited to prepare themselves for the experience by attending lectures, sponsored by the Quarante Club, featuring Damrosch himself.

Operatic excerpts were part of the standard repertoire, in this era, for bands and orchestras presenting outdoor concerts across New Orleans at venues such as Athletic Park, West End Park, the Fair Grounds, Spanish Fort, and the roof garden of the Grunewald Hotel. Needless to say, Wagner was represented in the repertoire of the Eighth Cavalry Mexican Band that thrilled crowds attending the 1884–85 World's Industrial and Cotton Centennial Exposition.

The popularity of *Tannhäuser* extended into the liturgical realm, as well. The Christmas Eve 1896 services at St. Anna's Episcopal Church on Esplanade Avenue featured the "March" from *Tannhäuser*, while a special 1895 Easter service at St. Stephen Catholic Church on Napoleon Avenue featured excerpts transcribed for organ. And over the centuries, many a bride has selected the famed march for her wedding.





ABOVE: *National Theatre, Corner of Baronne and Perdido Streets, New Orleans*; 1874; wood engraving; THNOC, 1951.41.8

**MIGUEL BERNAL JIMÉNEZ**

**“Mester de Juglares” from *Concertino for Organ and Orchestra***

Davide Mariano, organ

Miguel Bernal Jiménez’s life was marked by achievements as a composer, organist, musicologist, and teacher. His early musical studies were in his hometown of Morelia, a picturesque colonial city in central Mexico. Later, in Rome, at the Pontifical Institute of Sacred Music, an institution of higher learning dedicated to the study and promotion of liturgical music, he earned advanced degrees in composition, Gregorian chant, and organ. Upon his return to Morelia, in 1924, he began to explore his native city’s musical past and became an indefatigable proponent of Mexican music.

As a composer, he embraced the musical legacy of Mexico, both pre-Hispanic and European, and infused it with his knowledge and love of 20th-century composers such as Igor Stravinsky, Maurice Ravel, and Claude Debussy. Like fellow Mexican composers Carlos Chávez, Silvestre Revueltas, and Manuel M. Ponce, he found inspiration in Mexico’s rich indigenous artistic traditions. Yet, unlike these contemporaries, he never studied in Paris, did not reside in Mexico City, was a devout Catholic, and held political views that placed him at odds with Mexico’s ruling party. Bernal’s ballet *Tingambato* (1943) and the opera *Tata Vasco* (1941) make extensive use of indigenous folklore. *Tata Vasco*, based on the life of Vasco de Quiroga, the first bishop of Michoacán, was considered controversial when completed because of the anti-Catholic political climate at the time and Bernal’s use of native melodies, dances, and instruments as well as Gregorian chant. The opera’s premiere was delayed owing to its religious content, but it eventually enjoyed success and was the first 20th-century Mexican opera to be performed in Europe.

With a growing international reputation, Bernal in 1953 was named dean of the College of Music at Loyola University New Orleans. He began to devote more time to his pedagogical activities, in Morelia as well as New Orleans, while also serving locally as organist of the St. Louis Cathedral. His career ended abruptly in July 1956 when he suffered a fatal heart attack at the age of 46.

At present, Bernal’s work is enjoying a period of rediscovery. Historically, one of his better-known compositions is the *Concertino for Organ and Orchestra* (1949), in which he employs diverse musical styles (baroque and classical) in both a tonal and modal musical language. The first movement, “Mester de Juglares,” is a tribute to medieval *juglares*, street performers known for their recitation of poetry.



ABOVE: **Dr. Miguel Bernal, dean of the college of music;** from *The Wolf* (Loyola University yearbook); 1955; courtesy of J. Edgar and Louise S. Monroe Library, Loyola University New Orleans



## ANDRÉ-ERNEST-MODESTE GRÉTRY

### “Air de ballet” from *Zémire et Azor*

Edited and arranged by Sir Thomas Beecham

On February 16, 1856, the *Daily Picayune* published a query from a reader: “Who was Grétry, the composer of the comic opera, ‘Le tableau parlant,’ performed, last evening, at the Orleans theatre?” In response, the newspaper provided what amounted to a resume, noting that André-Ernest-Modeste Grétry was born in Liège, in present-day Belgium, in 1741, to a musician father. As a young boy Grétry joined the choir of St. Denis and began composing shortly thereafter. In order to further his music education, he walked to Rome at age 18. His first opera, *Isabelle et Gertrude* (1766), premiered in Geneva when he was 27 years old, and some 60 works in the French comic opera tradition followed over the course of his career. More than four decades had elapsed between Grétry’s death, in 1813, and the 1856 performance at the Orleans Theater, but the *Picayune* observed that *Le tableau parlant* (1769) was very well received by the local audience, “old fashioned in style of composition” yet “full of brilliancy and effect.”

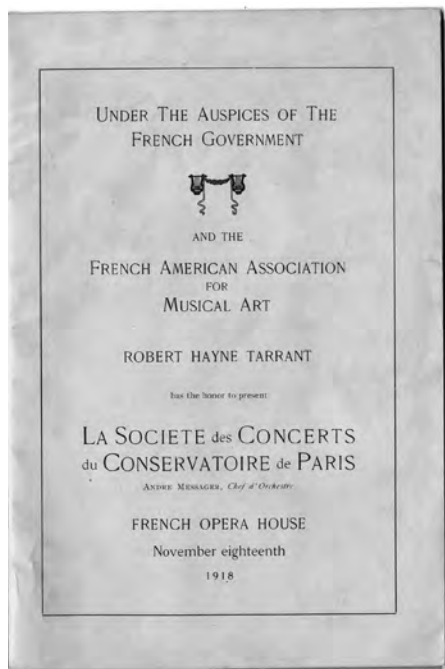
Today, a modern reader might ask, “Who was Grétry, and why is he important to New Orleans?” First, Grétry’s *Sylvain* (1770) is the first opera known to have been performed in New Orleans, in 1796, and he remained popular on the New Orleans stage well into the 1850s. Between 1806 and 1810 there were 61 performances of 12 of his operas at the St. Peter Street Theater. The New Orleans press carried news of local performances of Grétry works while also reporting on European performances in columns such as the *Daily Picayune*’s “Letter from Paris” and “Letter from Europe.” Grétry also influenced local artists, such as the New Orleans-born composer Philip Laroque, who carefully copied Grétry’s 1802 *Méthode simple pour apprendre à préluder* in order to perfect his own compositional skills.

Grétry’s four-act comic opera *Zémire et Azor* (1771) is one of the earliest stage adaptations of Gabrielle-Suzanne Barbot de Villeneuve’s classic fairy tale *La Belle et la Bête* (1740). In this particular work, Grétry displays his skill as a composer of beautiful melodies and enchanting ballet music as he brings the story of Zémire (the Beauty) and Azor (the Beast) to life.



LEFT: *Zémire et Azor*; 1771; score by André-Ernest-Modeste Grétry; libretto by Jean-François Marmontel; THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, 2015.0116.2

RIGHT: *Méthode simple pour apprendre à préluder*; 1814; score by André-Ernest-Modeste Grétry; manuscript prepared by Philippe Laroque; THNOC, 2015.0479



## CAMILLE SAINT-SAËNS

### Presto from Piano Concerto no. 2 in G minor for Piano and Orchestra

Davide Mariano, piano

During the final months of World War I, members of the French American Association for Musical Art began preparations to bring Paris's famed Orchestre de la Société des Concerts du Conservatoire to the United States. Among the association's leaders were individuals such as John D. Rockefeller, William Kissam Vanderbilt II, and Henry Clay Frick. The 60-city transcontinental tour was a mammoth undertaking: streets were decked with French and American flags, and proceeds were designated for the benefit of the French Red Cross. Each city had an organizing committee. The arrangements for the New Orleans concert were handled by Robert Hayne Tarrant, a local impresario whose reputation would be tarnished, in later years, by allegations of misappropriated funds.

The musicians of the Société were all prize-winning graduates of or professors in the Paris Conservatory. Established in 1828 to promote symphonic literature—particularly the works of Beethoven—the orchestra counted composers Daniel Auber and Luigi Cherubini among its leadership.

The orchestra's New Orleans performance fell on an auspicious date:

November 18, 1918, one week after the armistice. In the spirit of the tour, the program featured primarily French composers, including Bizet, Debussy, Saint-Saëns, and Berlioz. Interestingly, three of these luminaries were linked to New Orleans through their association with Crescent City native Ernest Guiraud. A onetime professor of composition at the conservatory, Guiraud was a confidant of Bizet and Saint-Saëns, a teacher of Debussy, and an unsuccessful candidate, in 1885, for the directorship of the conservatory orchestra.

A highlight of the New Orleans concert was the performance of the first and second movements of Saint-Saëns's fourth piano concerto, by the legendary pianist Alfred Cortot. The music of Saint-Saëns was not new to New Orleans: newspapers regularly carried reports of his activities in Paris, and his grand opera *Samson et Dalila* and his comic opera *Phryné* were presented at the French Opera House in 1901 and 1914, respectively.



TOP AND BOTTOM: Pages from Orchestre de la Société des Concerts du Conservatoire concert program; 1918; published by Tulane University Press; The William Russell Jazz Collection at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.78.390



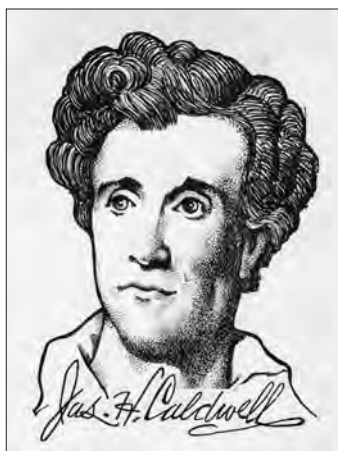
## GIUSEPPE VERDI

### Overture to *La forza del destino*

New Orleans played a singular role in the introduction of French opera to the United States, but the local popularity of Italian opera, a less familiar story, is also worth recounting. The tale begins on December 10, 1805, when the St. Peter Street Theater presented—for the first time in New Orleans and possibly in the United States—Giovanni Paisiello's 1782 comic opera *Il barbiere di Siviglia*, a precursor to the famed Rossini work of 1816. Rossini would prove a particular favorite in New Orleans. His operas—including *La gazza ladra*, *Le comte Ory*, and *La donna del lago*—trailed only the works of François-Adrien Boieldieu and Daniel Auber in frequency of production. This popularity extended to the “American” side of Canal Street, where John Caldwell's American Theater, on Camp Street, presented English adaptations of Rossini's *La Cenerentola* (Cinderella) and *Il barbiere di Siviglia*. The taste for Italian opera (albeit in French translation) spread from New Orleans across the Northeast in the late 1820s and early 1830s, thanks to the touring efforts of the Orleans Theater.

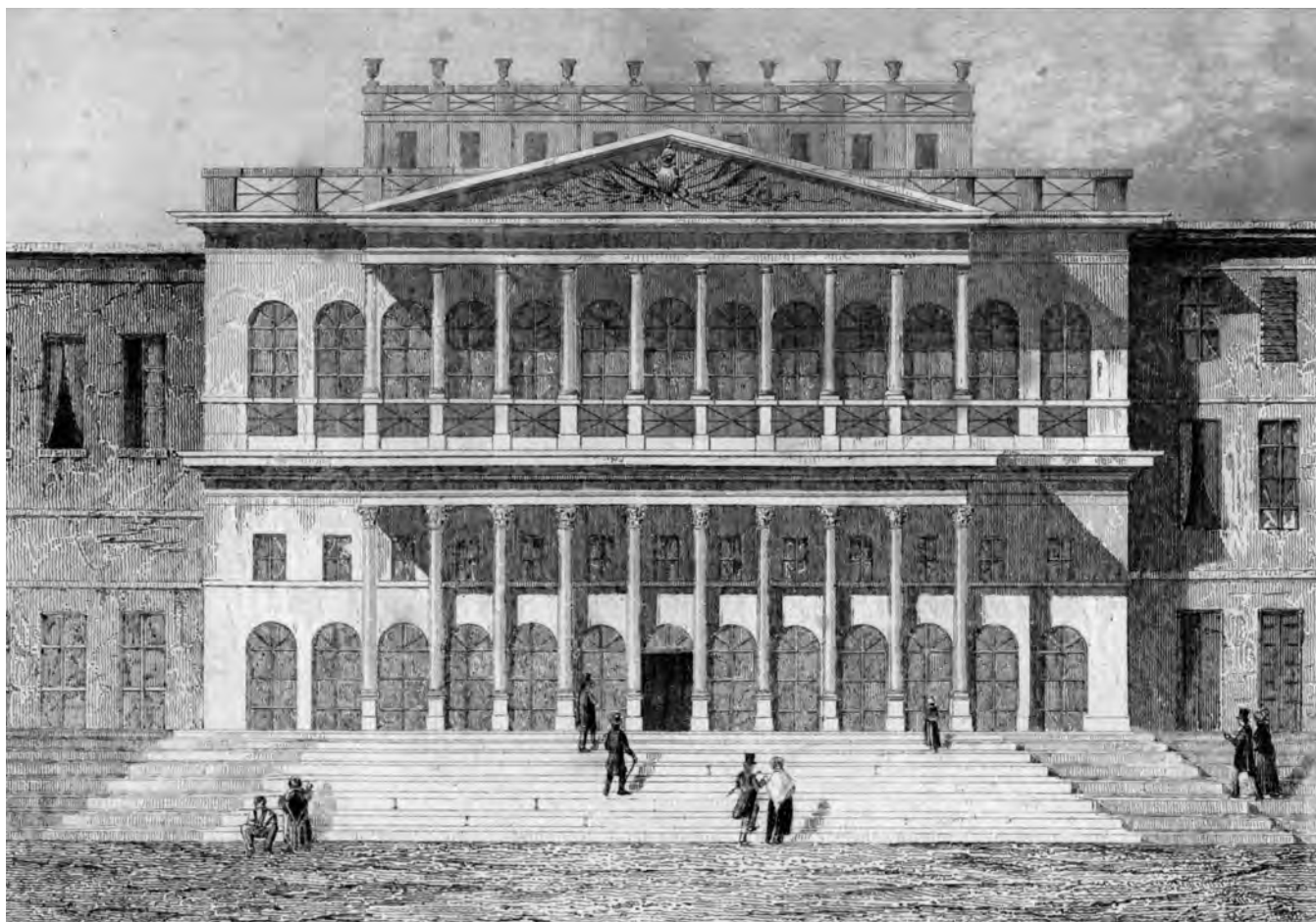
By the mid-1830s, Italian opera was a fixture in the Crescent City. John Caldwell's new venue—the magnificent St. Charles Theater, the largest in the nation at the time of its opening—hosted the famed traveling company of Giovanni Battista Montresor. Amazingly, in a city so associated with French opera, on one April night in 1836 local theater attendees had a choice of a Rossini opera at the St. Charles Theater or a Bellini at the Camp Street Theater. Bellini's *I Capuleti e i Montecchi*, *Norma*, *La sonnambula*, and *Beatrice di Tenda*; Rossini's *Semiramide*, *Otello*, *Tancredi*, and *L'inganno felice*; and Gaetano Donizetti's *Lucia di Lammermoor* reinforced the financial success of Caldwell and his Italian performers.

While *La forza del destino* was not introduced to New Orleans until 1920, Giuseppe Verdi was no stranger to the city. The Orleans Theater spared no expense for the January 17, 1850, premiere of his *Jérusalem*. Nearly all of Verdi's operas were produced in New Orleans during the 19th century, and local newspapers strove to keep readers abreast of performances in both Europe and the United States. The local Verdi Club, boasting an orchestra of 23, gave frequent concerts in the 1880s. Music stores announced the arrival of the latest arrangements of Verdi's operas for piano, and in 1880 he was a topic at the Grunewald Hall lecture series on contemporary music. The *Daily Picayune* celebrated Verdi's 80th birthday (in 1893) as well as his 87th (in 1900) with extensive articles, and his 1901 death was front-page news in the *Times-Democrat*.



LEFT: James Caldwell; from *Gallery Of Orleanians*; between 1970 and 1983; drawing by John Churchill Chase, cartoonist; *THNOC*, gift of John Churchill Chase, 1984.168.18 i

RIGHT: *Illustrated Visitors' Guide to New Orleans* (detail); 1879; by S. W. Bennett, illustrator; by Charles Knobloch, illustrator; by James Curtis Waldo, publisher; *THNOC*, gift of Ralph M. Pons, 76-1757-RL



#### TRADITIONAL

“Chère, mo lemmé toi”

“Michieu Banjo”

arranged by Camille Nickerson

orchestrated by Hale Smith

Dara Rahming, soprano

When mentioned at all in histories of New Orleans music, women often appear in the guise of visiting divas: singers Jenny Lind and Adelina Patti, ballerina Fanny Elssler, pianist Teresa Carreño, and other 19th-century artists whose tours touched down in the city. But women’s contributions to New Orleans musical life are better appreciated by examining their roles as music educators, performers, and impresarios.

TOP: *Théâtre St. Charles, Nouvelle Orleans*; ca. 1849; by Augustin Francois Lemaitre, printmaker; *THNOC*, 1955.46

The earliest known female musicians in New Orleans were the Ursuline nuns, who established a presence in Louisiana in 1727 and, through performance and education, insured the musical future of the infant city. From colonial times, families considered music to be a proper component of their daughters' education. Even as women's roles remained circumscribed deep into the 19th century, music provided an acceptable entry into public life. Consider the case of pianist, music educator, and composer Octavie Romey, who, in the aftermath of the Civil War, staged "monster" concerts—featuring 24 female pianists on 12 pianos—for the benefit of the recovering city. The Young Ladies' Orchestra, founded by William J. Nickerson in 1895, was reportedly the first women's orchestra in the United States, and its 1895 performances in Chicago and Atlanta were favorably received.

New Orleans has always been a site of cultural exchange, and by the turn of the 20th century, women were playing ever more vital roles as cultural arbiters and ambassadors. Music educator Corrine Meyer formed the New Orleans Philharmonic Society in 1907 and, through it, lured top international talent to perform in Louisiana. New Orleans natives were



courted abroad: ballerina Lelia Haller was the first American to become a *première danseuse* of the Paris Opera Ballet in the 1920s, while pianist Genevieve Pitot recorded her now-famous piano rolls in Paris. Marie Théard and Camille Nickerson worked to document the endangered folk songs of New Orleans and the region.

It is within this larger context that Camille Nickerson's contributions are to be considered. The daughter of William J. Nickerson, she graduated from Oberlin College and Conservatory in 1916 and began working to collect Creole songs. Through lectures and recitals, she introduced the repertoire to the United States and Europe. In 1942, the Boston Music Company published her arrangements of five Creole songs, including "Chère, mo lemmé toi" and "Michieu Banjo."



TOP: *Five Creole Songs*; ca. 1942; score harmonized and arranged by Camille Nickerson; published by Boston Music Co.; *THNOC*, 90-258-RL

BOTTOM: Professor W. J. Nickerson; from *Beacon Lights of the Race* (detail); 1911; book by G. P. Hamilton, author; E.H. Clarke and Brother, publisher; *THNOC*, 2017.0362





#### TRADITIONAL

“Just a Closer Walk with Thee”

arranged by B. J. Blue

Doreen Ketchens, clarinet

The composer, lyricist, and date of composition of the popular traditional gospel hymn “Just a Closer Walk with Thee” are unknown. A popular selection at New Orleans jazz funerals, it traces its national popularity in the African American community to the 1930s. The simple beauty of the lyrics and music attracted an even more widespread audience in the mid-20th century, and today the hymn is found in Baptist, Catholic, Episcopalian, Lutheran, and Presbyterian hymnals as well as a recently issued hymnal for Vietnamese Catholics. A wide range of performers, ranging from Mahalia Jackson and Louis Armstrong to Elvis Presley, Bob Dylan, and Willie Nelson, have embraced it.

One of the many musicians intimately associated with the hymn is Pete Fountain. Born Pierre Dewey LaFontaine Jr., Fountain (1930–2016) began his lifelong association with the clarinet as a child. Suffering from chronic respiratory infections, he was encouraged to take up a wind instrument by a neighborhood doctor. The hours of practice both strengthened his lungs and opened the door to musical fame.

In later years, Fountain would recall a high school teacher asking him why he didn’t study more. He replied that he was simply too busy playing the clarinet at night and noted that he was receiving the standard union rate of \$125 a week, more than his teacher’s salary. With the exception of one brief period on *The Lawrence Welk Show*, from 1957 to 1959, he resided in New Orleans, although appearances on shows hosted by Ed Sullivan, Bing Crosby, Bob Hope, and Johnny Carson brought him national recognition. His warm clarinet sound reflected the influence of Irving Fazzola and Benny Goodman, and Fountain’s infectious wit added an extra dimension to his performances. A natural ambassador for New Orleans, he performed regularly at the New Orleans Jazz and Heritage Festival and, with his Half-Fast Marching Club, delighted locals and visitors alike on Mardi Gras.

Fountain’s 1959 recording of “Just a Closer Walk with Thee” sold a half million copies. From that point on, audiences would not let him leave the stage without performing his signature work. His 1972 autobiography is appropriately titled *A Closer Walk: The Pete Fountain Story*.



TOP: Pete Fountain’s Half-Fast Walking Club Carnival doubloon; 1967; by Herbert Alvin Sharpe, designer; *THNOC*, 1978.128.30

BOTTOM: *Pete Fountain: Louisiana World Exposition*; 1984; photograph by Christopher Porché West; *THNOC*, gift of Christopher Porché West, © Porché West, 2000.30.1



## VARIOUS

### Satchmo! (A Tribute to Louis Armstrong)

arranged by Ted Ricketts

On July 14, 1956, for the first time in the 39-year history of the New York Philharmonic's Stadium Concerts, the orchestra presented an all-jazz program. With Leonard Bernstein conducting, Louis Armstrong and Dave Brubeck performed with their ensembles. Legendary record producer and "Father of Jazz Album Annotation" George Avakian provided the program notes for the occasion. Describing jazz as "a vital force in American art," Avakian stressed that Armstrong had "been the pioneer of more developments in jazz than any other figure." Touting Armstrong's creation "of jazz singing as such" and his transformation of early New Orleans ensemble-based playing into a solo-driven style, Avakian dubbed Armstrong "America's foremost international ambassador."

Despite such praise, as well as a lifetime of musical triumphs, Armstrong found himself overshadowed in the late 1950s and 1960s by a new generation of bebop musicians. During his winter 1964 tour, audiences treated him more like a jukebox than a jazz innovator, calling out requests for the current Broadway hit "Hello, Dolly!" He eventually called New York and secured the sheet music, and he and his All Stars infused the rather undistinguished song with Armstrong's inimitable character. The audience response was overwhelming. On May 9, 1964, Armstrong replaced the Beatles as the holder of the number-one spot on the *Billboard* Hot 100 list. At age 63, Armstrong was the oldest person on record to have a number-one hit.

In 1967, as the Vietnam War, the civil rights movement, and a host of other political and cultural issues created fissures in American society, Armstrong issued a "simple, unapologetic ode to peace and brotherhood." While the US music industry failed to promote it, the rest of the world embraced the simple tune and lyrics:

I hear babies cry  
I watch them grow  
They'll learn much more  
Than I'll ever know  
And I think to myself  
What a wonderful world.

"What a Wonderful World" emerged as the final hit of Armstrong's long career and a brilliant summation of the artistry of a long line of hits, from "St. Louis Blues" to "When the Saints Go Marching In."

In the late 1960s, Los Angeles jazz enthusiast Floyd Levin visited New Orleans and realized that there was no public mention of Armstrong's contributions. He immediately began a campaign to raise funds for a statue. Donations poured in from across the country, and a 70th birthday party for Armstrong—held at the Los Angeles Shrine Auditorium—mobilized additional support. Unveiled on national television on July 4, 1976, during coverage of the nation's bicentennial celebration, the statue today stands as the centerpiece of Louis Armstrong Park, itself named in Satchmo's honor in 1980.



ABOVE: Louis Armstrong; from *Gallery Of Orleanians*; between 1970 and 1983; drawing by John Churchill Chase, cartoonist; *THNOC*, gift of John Churchill Chase, 1984.168.18 vi

## PERFORMER BIOGRAPHIES



### CARLOS MIGUEL PRIETO, CONDUCTOR

Renowned for his passionate interpretations and charismatic stage presence, conductor Carlos Miguel Prieto is widely celebrated by orchestras throughout the United States, Canada, Europe, and his native Mexico.

The 2017–18 season marks Prieto's 12th as music director of the Louisiana Philharmonic Orchestra (LPO), where he oversaw the triumphant return of the orchestra to its home, the Orpheum Theater. The string of international soloists—such as violinists Joshua Bell and Augustin Hadelich, cellist Yo-Yo Ma, and guitarist Pepe Romero—who now appear with the LPO are testament to his achievements with the orchestra.

In great demand as a guest conductor with many of the top North American orchestras, including those of Chicago, Cleveland, Seattle, San Diego, Oregon, Toronto, and Vancouver, his relationships with major orchestras in Europe, Latin America, and the United Kingdom continue to expand. Recognized as the leading Mexican conductor of his generation, Prieto is also music director of the Orquesta Sinfónica Nacional de Mexico and of the Orquesta Sinfónica de Minería. A staunch proponent of music education, he also serves as music director of the YOA Orchestra of the Americas.

Prieto has an extensive discography that covers labels such as Naxos, Sony, Cedille, and Orchid Classics. Recent recordings include the 2016 Latin Grammy Award-winning recording for best classical album, featuring Rachmaninov's Piano Concerto No. 2, Op. 18; and an album of

Korngold's Violin Concerto, with Philippe Quint and the Orquesta Sinfónica de Minería, which received two Grammy nominations.

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

### NORMAN ROBINSON, NARRATOR

Norman Robinson has been a part of the journalistic landscape in New Orleans since 1976. In June 2014 he began a well-deserved retirement, after 38 years on television in the Crescent City. He spent 24 years anchoring the 6 p.m. and 10 p.m. newscasts at WDSU-TV, the city's NBC affiliate. He also served as the moderator of WDSU's award-winning *Hot Seat*, which has held politicians and policy makers accountable since Hurricane Katrina. Robinson has also worked for broadcast outlets in southern California, Mobile, New York City, and Washington, DC, where he was a member of the White House Press Corps as a correspondent for CBS News.

His awards are numerous, spanning subject areas such as crime, politics, tragedy, and humor. Robinson was awarded a prestigious Nieman Fellowship from Harvard University in 1989, where he served as a member of the Nieman Fellowship advisory board. Recently, Robinson served as a contributing correspondent on the documentary *Chronicle: Children of Katrina*, which won an Edward R. Murrow Award and the Sigma Delta Chi Award from the Society of Professional Journalists. Robinson is also a past winner of the Loui-



siana Association of Broadcasters' Golden Mic Award and the New Orleans Press Club's Lifetime Achievement Award.

Robinson has certificates of recognition from the US Naval School of Music, the Columbia School of Broadcasting, and Harvard University. He is also the recipient of an honorary doctorate of humane letters from Our Lady of Holy Cross College in New Orleans.

Robinson's military service to his country includes a four-year tour of duty in the United States Marine Corps, where he was a sergeant in the US Marine Corps field bands at Parris Island, Camp Pendleton, and the former Marine Corps Air Station El Toro.

Robinson has donated countless hours speaking at events, schools, churches, and charity fundraisers. He is a member of the Rotary Club, a Silverback Society mentor, a Unity of Greater New Orleans board member, and an advisory board member for the Environmental and Carpenter Pre-Apprentice Program, to name a few. Robinson has also played the euphonium (baritone horn) in the nationally recognized New Orleans Concert Band for the past 25 years.

Robinson is a husband, father, and grandfather.

#### DOREEN KETCHENS, CLARINET

Doreen Ketchens is the leader of Doreen's Jazz New Orleans, an ensemble focused on spreading culture and traditional music of New Orleans all over the world, through performance and education. Dubbed "Queen Clarinet," "the female Louis Armstrong," and "Lady Louie" by critics, she has performed with Ellis Marsalis, Jon Faddis, Troy "Trombone Shorty" Andrews, Al Hirt, Dorothy Donegan, the Black Crows, and Jennifer Warnes, to name a few, and has opened for such artists as Macy Gray and Dr. John. Her husband, Lawrence, plays the tuba, valve trombone, and piano with the group. He sometimes plays the sousaphone and drums—simultaneously—and

also arranges and produces. Lawrence has performed with Pete Fountain, Trombone Shorty, Al Hirt, Jon Faddis, Teddy Riley, Danny Barker, and countless others.

Doreen's Jazz New Orleans has represented New Orleans and the United States around the world, performing in Africa, Asia, Brazil, Canada, Columbia, Europe, Mexico, Russia, and the United States. They have performed for four United States presidents, including Bill Clinton, George H. W. Bush, Ronald Reagan, and Jimmy Carter. The band also boasts 23 CD recordings and three DVDs.

In addition to being performers, Doreen and Lawrence are also educators, performing regularly in schools around the United States and the world, educating students of all languages in the culture and music of New Orleans.

#### DAVIDE MARIANO, ORGAN AND PIANO

Davide Mariano performs a wide repertoire in some of the most prestigious venues in Europe, the United States, and Asia, including concert halls in Vienna, Madrid, Tokyo, Munich, Kyoto, and Paris, as well as festivals in Rome, Vienna, Paris, Amsterdam, Helsinki, Copenhagen, and Toulouse. As an organist, harpsichordist, and pianist, he collaborates with diverse groups, among them Orchester Wiener Akademie (Vienna), Tokyo Symphony Orchestra, Musica Angelica Baroque Orchestra (Los Angeles), Israel Chamber Orchestra, and Sapporo Symphony Orchestra.

He is a laureate of the St. Albans International Organ Competition and the International Organ Competition Jan Pieterszoon Sweelinck, among others. Mariano has been awarded scholarships by the Tokyo Foundation, the Fondation l'Or du Rhin, the Fondation Meyer, the University of Music and Performing Arts, Vienna, and the Austrian Ministry of Sciences, Research, and Economy.



DOREEN KETCHENS



DAVIDE MARIANO



Mariano was the first to obtain the Diplôme d'Artiste Interprète (artist's diploma) in organ from the Paris Conservatory, studying with Michel Bouvard, Olivier Latry, and Louis Robilliard. At the University of Music and Performing Arts, Vienna, he acquired, with unanimous distinction, a master's degree in organ in the class of Martin Haselböck and a master's degree in harpsichord in the class of Gordon Murray, winning the university's honorary prize for top students.

Mariano has worked as organist-in-residence at the Kitara concert hall in Sapporo, Japan (2016–17), and is currently young-artist-in-residence at St. Louis Cathedral in New Orleans.

#### DARA RAHMING, SOPRANO

Bahamian-born soprano Dara Rahming has been gracing concert and operatic stages for 20 years. Highlights of her career include four seasons with the Lyric Opera of Chicago, two seasons with the Opera Theatre of St. Louis, and two seasons with the Sarasota Opera, during which the *Sun Sentinel* described her performance of Medora in Verdi's *Il Corsaro* as "excellent" and "a poised presence, bringing out the melancholy yearning of her Act

1 Romanza with sensitivity."

In 2004 Rahming began performing with the New York Harlem Production's tour of the Gershwins' *Porgy and Bess*, a chapter in her career that took her around the globe. For 10 years she worked with this production company, performing leading and supporting roles in some of the greatest opera houses and theaters in the world, including Bunkamura–Orchard Hall (Tokyo), Alte Oper Frankfurt, Deutsche Oper am Rhein (Dusseldorf), Teatro Pérez Galdós (Las Palmas, Spain), Teatro Massimo Bellini, Catania (Sicily), and Komische Oper Berlin. In 2009, a Sicilian paper reviewing a performance of *Porgy and Bess* praised her performance of the famous aria "Summertime," and after her performance of the same opera in a 2010 New Orleans Opera production, the *Times-Picayune* described her as "sublime."

Rahming maintains a busy performing schedule and has added several new roles to her repertoire: the title role of William Grant Still's opera *Minette Fontaine*, performed with OperaCréole; Minerva in Opera Louisiane's adaption of Monteverdi's *Il ritorno d'Ulisse in Patria*, Sylvie in Dan Shore's *Freedom Ride*, and the title role of Scott Joplin's *Treemonisha*.



ABOVE: Co Co Mo Joe Barthelemy and B. V. Dobbs; ca. 1984; by Judy Rabouin Tarantino, photographer; *THNOC*, gift of Judy Rabouin Tarantino, 1989.139.11



# LOUISIANA PHILHARMONIC ORCHESTRA

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

*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

**Violins**

Position Vacant  
*The Edward D. and Louise L. Levy  
Concertmaster Chair*  
Benjamin Hart, *Associate Concertmaster*  
Hannah Yim, *Assistant Concertmaster*  
Byron Tauchi, *Principal Second Violin*  
*The Helen W. Burns Principal Second Violin  
Chair*  
Xiao Fu, *Assistant Principal Second Violin*  
Qi Cao  
Zorica Dimova\*  
Judith Armistead Fitzpatrick  
Eva Liebhaber  
Zhaneta Mavrova  
Kurt Munstedt  
Elizabeth Overweg  
Gabriel Platica  
Yaroslav Rudnytsky  
Yuki Tanaka  
Benjamin Thacher  
Kate Withrow  
Sarah Yen

**Violas**

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

**Cellos**

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

**Basses**

David Anderson, *Principal*  
*The Hugo Wedemeyer Principal Bass Chair*  
William Schettler, *Assistant Principal*  
Paul Macres  
Benjamin Wheeler

**Flutes**

Patrick Williams, *Principal*<sup>†</sup>  
Heather Zinninger Yarmel, *Principal*\*  
*The Mary Freeman Wisdom Principal Flute  
Chair*  
Sarah Schettler  
Patti Adams, *Assistant Principal*  
*The Richard C. and Nancy Link Adkerson  
Flute Chair*

**Piccolo**

Patti Adams

**Oboes**

Jaren Atherholt, *Principal*  
*The Ranney and Emel Songu Mize Principal  
Oboe Chair*  
Jane Gabka, *Assistant Principal*  
Michael McGowan

**English Horn**

Michael McGowan

**Clarinets**

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

**E-Flat Clarinet**

Stephanie Thompson

\* denotes musicians that are on leave for the 2017–18 season

† denotes acting in this position for the 2017–18 season

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

**Bass Clarinet**

John Reeks

**Bassoons**

Jack Peña, *Principal*  
Michael Matushek  
Benjamin Atherholt, *Assistant Principal*

**Contrabassoon**

Benjamin Atherholt

**Horns**

Mollie Pate, *Principal*  
Josiah Bullach, *Associate Principal*  
Matthew Eckenhoff\*  
Scott Holben<sup>†</sup>  
Amy Krueger  
Kevin Winter

**Trumpets**

Vance Woolf, *Principal*  
Stephen Orejudos  
*The Pete Wolbrette Section Trumpet Chair*  
Position vacant, *Assistant Principal*

**Trombones**

Greg Miller, *Principal*  
Matthew Wright

**Bass Trombones**

Evan Conroy

**Tuba**

Robert Nuñez, *Principal*

**Timpani**

Jim Atwood, *Principal*

**Percussion**

Jacob Powers, *Principal*  
Dave Salay

**Harp**

Rachel Van Voorhees Kirschman, *Principal*



ABOVE: L'équité (or Société des jeunes amis) Hall, where early jazz musicians played; 1943; photograph; *The William Russell Jazz Collection at THNOC*, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.331.153



## The Historic New Orleans Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

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

The Collection's main galleries are located at 533 Royal Street, with research facilities open to the public at the Williams Research Center at 410 Chartres Street and additional public galleries, the Laura Simon Nelson Galleries for Louisiana Art, at 400 Chartres Street. In fall 2018 The Collection will open a new facility at 520 Royal Street, including the painstakingly renovated Seignouret-Brulatour house as well as a newly constructed three-story building, and featuring multiple exhibition spaces, state-of-the-art interactive elements, a central courtyard, kids' activities, and a cafe. Visit [www.hnoc.org](http://www.hnoc.org) or call (504) 523-4662 for more details about exhibitions, upcoming programs, and gallery hours.



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

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

The LPO offers a 36-week season with more than 90 orchestral performances, including classics, light classics, pops, education, family, chamber, park, and community concerts across a multiparish area in south Louisiana. In addition, the LPO provides an orchestral foundation for other cultural and performing arts organizations, including the New Orleans Opera Association, New Orleans Vocal Arts Chorale, and Delta Festival Ballet.

BACK COVER: *Plan of the City and Suburbs of New Orleans* (detail); 1825; engraving by Jacques Tanesse, delineator; *THNOC*, 1946.2 i-xiv

INSIDE FRONT AND BACK COVERS: Collage of details includes "Grand Triumphant March"; 1848; by L. Gabici, composer; Wm. T. Mayo, publisher; *THNOC*, 86-1177-RL; *Street Musicians*; between 1866 and 1871; drawing by Alfred Rudolph Waud; *THNOC*, 1977.137.5.22; "Saengerfest Waltz"; 1890; by William N. Grunewald, composer; L. Grunewald Co., Ltd., publisher; *THNOC*, 86-1996-RL; *Constitution and by-laws of the Crescent City Musicians' Protective Union*; 1892; by Malus and Hofeline, publisher; *The William Russell Jazz Collection at The Historic New Orleans Collection*, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-RL.62.412

Other images identified elsewhere in program.



