

DIRECT FROM NEW ORLEANS!

A CONCERT PRESENTED BY

The Historic New Orleans Collection &
the Louisiana Philharmonic Orchestra



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Geographical CENTER

COVER: *Nouvelle Orléans* (detail); between 1830 and 1835; engraving with watercolor and ink; by Ambroise Louis Garneray, painter; Sigismond Himely, engraver; *The L. Kemper and Leila Moore Williams Founders Collection at THNOC, 1940.4*

INSIDE COVERS: *New Orleans—Center of the World* (detail); ©1915; postcard; by M. D. Hite, publisher; *THNOC, 1982.55.117*

The Historic New Orleans Collection
and
The Louisiana Philharmonic Orchestra

Carlos Miguel Prieto
Adelaide Wisdom Benjamin Music Director and Principal Conductor

PRESENT

DIRECT FROM NEW ORLEANS!

Carlos Miguel Prieto, *conductor*
Norman Robinson, *narrator*
John Waltherausen, *organ*
Carlos Enrique Santelli, *tenor*
Amy Owens, *soprano*
Antonio Derek Domino, *tenor*

Wednesday, March 20, 2019

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.

DIRECT FROM NEW ORLEANS!

The young French colony of Louisiana exported a variety of products, such as beaver and deerskin pelts, indigo, wax, tobacco, and lumber, to the Old World. Yet another item must be added to this list—music. In 1725, French colonial officials brought a delegation of Mississippi River valley Native Americans to France. During their visit, they performed a selection of their dances at court and at the Théâtre-Italien. The experience—simultaneously politicized and authentic—serves as apt prelude to a centuries-long story of the exportation and consumption of Louisiana music. Closely identified with music—jazz in particular—New Orleans has made contributions to world culture dramatically disproportionate to its relatively small size.

Enriched by the intermingling of Native inhabitants and waves of immigrants—some voluntary, some forced—from Europe, Africa, and the Caribbean, early 19th-century New Orleans could boast an opera house praised in the Parisian *Almanach des spectacles*. World-class performers were drawn to New Orleans—and issued forth, in company, to bring the city's musical bounty to far-flung audiences. Between 1827 and 1845, the Théâtre d'Orléans mounted regular summer tours to Baltimore, Philadelphia, New York, Boston, and Montreal, introducing repertoire to the Northeast. While Louis Moreau Gottschalk may be the city's most famous classical musician to gain fame elsewhere, numerous others, including Edmond Détré, Edouard Dejan, and members of the Lambert family achieved success abroad, particularly in France. Four New Orleans natives nurtured in the Orleans Theatre—



Ernest Guiraud, Louis Varney, and sisters Jeanne and Fidèle Devriès—made their impact on the Parisian musical stage and beyond. Guiraud, himself a renowned composer, taught composition to Claude Debussy, Paul Dukas, and Charles Martin Loeffler—the latter a German émigré who later assisted with the establishment of such institutions as the New York Institute of Musical Art and the Juilliard School.

TOP: *Les Indes Galantes*; by Jean-Philippe Rameau; Paris, ca. 1735; THNOC, 2013.0086

BOTTOM LEFT: Ernest Guiraud; ca. 1875; albumen print; by J. Tourtin; THNOC, 2017.0262

BOTTOM RIGHT: Louis Varney; ca. 1900; carbon print; by Reutlinger Photography Studio, Paris; THNOC, 2015.0020



And, of course, with the 20th century came jazz, born here in the Crescent City. From the earliest days, jazz musicians traveled constantly—regionally, nationally, and abroad.

The contributions of Jelly Roll Morton, the self-proclaimed inventor of jazz, or of clarinet and saxophone prodigy Sidney Bechet need no introduction. Or adopted son Bill Russell (born Russell William Wagner), who traveled indefatigably to capture for posterity the work of the early jazz masters. As the century progressed, strains of rhythm and blues and rock and roll began emanating from local studios. When the Beatles played City Park in 1964, they made a special pilgrimage to the home of Fats Domino, testament to his influence during their formative years. And the list continues: Irma Thomas, Professor Longhair, Allen Toussaint, and a host of others brought the New Orleans sound to the wide musical world. Preeminent among these names is Marsalis: the latest in a distinguished line of musical families (from Varney to Devriès to Nickerson) beloved by local, national, and international audiences.

In the 20th century the tradition of musical exportation continued. New Orleans native Genevieve Pitot achieved fame as a pianist and composer/arranger, first in Paris and subsequently in New York. In 1933, she provided music for the WPA Federal Theatre Project's staging of *Candide*, and she served as the dance arranger on such Broadway productions as *Miss Liberty*, *Call Me Madam*, *L'il Abner*, *Can-Can*, and *Kiss Me, Kate*, with personalities such as Irving Berlin, Robert Russell Bennett, Cole Porter, and Jerome Robbins. The Broadway dance world benefited, as well, from the work of Metairie native Peter Gennaro, whose contributions ranged from *West Side Story* to *Annie*. Dancer Royes Fernandez joined American Ballet Theatre as a young 21-year-old soloist. Rising to the rank of principal dancer, he was known for his partnerships with such celebrated ballerinas as Alicia Alonso, Margot Fonteyn, Alicia Markova, and Maria Tallchief. And in the vocal realm, Camille Nickerson worked valiantly to preserve and perform Creole songs at home and abroad—while Shirley Verrett won fame on the opera stage as a “thrilling performer of remarkable beauty.”



TOP: Royes Fernandez; ca. 1960; photograph by Jack Mitchell; THNOC, gift of Jeanne F. Bruno, 83-22-L.2

BOTTOM: Bill Russell; 1959; gelatin silver print; by Joe Budde; THNOC, gift of Joe Budde, 1998.44.1

Behind the bright lights of the marqueses, there are countless stories still waiting to be told—and other stories, less celebratory, that must perennially be retold, lest their lessons be forgotten. The withering effects of racial prejudice have touched the lives—and prompted the peregrinations—of many of the city's most venerable performers. Yet for three centuries, one theme has remained constant: education. From Ernest Guiraud to Ellis Marsalis, the city's greatest artists have excelled as teachers as well. Tonight's program is a tribute to the tireless efforts of New Orleans musicians to transmit their joy, their sense of place, and their mastery of form to the next generation.

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

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



The Boswell Sisters and crew on tour in San Antonio, Texas; April 25, 1933; photograph by Harvey Patteson Photographers; THNOC, gift of the Boswell Museum of Music, 2011.0315.257



TOP LEFT: Louis Armstrong, New Orleans International Jazzfest, 1968; May 18, 1968; photograph by Jules L. Cahn; *Jules Cahn Collection at THNOC, 2000.78.1.1548*

TOP RIGHT: *New Orleans—Center of the World*; ©1915; postcard; by M. D. Hite, publisher; *THNOC, 1982.55.117*

BOTTOM LEFT: Poster for Kid Ory and His Creole Jazz Band concert at the Salle Pleyel, Paris; September 1956; lithograph by Imprimerie Aussel, printer; *THNOC, 2018.0156.1*

BOTTOM RIGHT: *Allen Toussaint*; 1983; photograph; by Harold F. Baquet; *THNOC, gift of Harold F. Baquet and Cheron Brylski, 2016.0172.5.10.1.2*

PROGRAM

Overture to <i>Orphée aux enfers</i>	Jacques Offenbach (1819–1880) arranged by Carl Binder
<i>Orpheus an' His Slide Trombone</i> Norman Robinson, speaker	Roger Dickerson (b. 1934)
<i>The Banjo</i> , op. 15	Louis Moreau Gottschalk (1829–1869) transcribed by John Walthausen
“Sì, ritrovarla io giuro” from <i>La cenerentola</i> Carlos Enrique Santelli, tenor	Gioachino Rossini (1792–1868)
“Danse Bacchanale” from <i>Samson et Dalila</i>	Camille Saint-Saëns (1835–1921)
“Glitter and Be Gay” and “I Am Easily Assimilated” from <i>Candide</i>	Leonard Bernstein (1918–1990)
Amy Owens, soprano	
“Symphonic Dances” from <i>West Side Story</i>	Leonard Bernstein arranged by Carlos Miguel Prieto
“Walking to New Orleans”	Antoine “Fats” Domino Jr. (1928–2017)
Antonio Derek Domino, tenor	
Dave Bartholomew (b. 1918)	
Robert Charles Guidry (1938–2010)	
arranged by Michael Esnault	

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PROGRAM NOTES

JACQUES OFFENBACH

Overture to *Orphée aux enfers*

From the mid-1860s until well after his death, Jacques Offenbach (1819–1880) was a household name in New Orleans. Local newspapers carried news of his love of “sausages and kraut,” his financial difficulties and successes, his exile in Madrid, and his final illness, death, and funeral. His music enjoyed enormous popularity on the New Orleans stage, performed at venues from the St. Charles Theatre to Athletic Park. Newspapers spoke of his great success *Orphée aux enfers* (Orpheus in the Underworld) and reported that the operetta was “coining money for him” and that the cast gave Offenbach “a silver crown of laurel leaves.” When the National Theater of New Orleans announced its February 29, 1867, production of *Orphée*, it noted that the work had “been presented to the most refined audiences, on hundreds of successive nights, in all the leading cities of Europe.”

While New Orleanians obviously loved Offenbach, they may not have been aware of his deep-rooted connection to the Crescent City. Alphonse Varney, a conductor at the Théâtre d’Orléans from 1836 to 1848, later served as director of the Théâtre des Bouffes-Parisiens, the Parisian theater founded by Offenbach in 1855. Alphonse’s son Louis, born in New Orleans in 1844, served as both a conductor and composer at the Bouffes-Parisiens, which commissioned his popular *Les Mousquetaires au couvent* in 1860. Another New Orleans native, Offenbach confidant Ernest Guiraud, completed the orchestration for *Les contes d’Hoffmann* (The Tales of Hoffman) after the composer’s death.

When Offenbach’s *Orphée aux enfers* premiered in 1858, it was the latest in a long line of musical retellings of the Greek myth. Composers Claudio Monteverdi, Christoph Gluck, and Joseph Haydn had previously been drawn to the story of Orpheus, a musician so distraught over the death of his wife, Eurydice, that he visits the underworld in search of her. Critics initially panned Offenbach’s effort, comparing it to Gluck’s beloved *Orfeo ed Euridice* (1762) and deeming it, in the words of Jules Janin, a “profanation of holy and glorious antiquity.” Such vitriol drew curious crowds, and the work became a box office hit. The overture performed in tonight’s concert was not a part of the 1858 production, which opened instead with a short “prelude.” However, Viennese theatrical protocol called for operatic works to open with an overture—and so, in advance of an 1860 production at Theater an der Wien, Carl Binder arranged the popular overture now permanently associated with Offenbach’s work.



Jacques Offenbach; engraving by Gustave Doré; from *Le Journal Illustré* (Paris: October 13, 1867); THNOC, 2019.0005

ROGER DICKERSON

Orpheus an' His Slide Trombone

Norman Robinson, speaker

On the surface, New Orleanian Roger Dickerson's early musical education might seem almost routine. Born in 1934, he began with formal classical piano instruction and played horn in the marching bands of Gilbert Academy and McDonogh 35. Inspired by his relative Wallace Davenport—who played trumpet with Count Basie and Lionel Hampton—a teenage Dickerson began studying composition and performing in French Quarter jazz clubs. After graduating from Dillard University, he earned a master's degree in composition from Indiana University Bloomington's prestigious music school. Military service called, and Dickerson's next stop was Heidelberg, Germany, where he was a member of and composer for the US Army Europe Band.

Returning to New Orleans, Dickerson became active as a music educator. Over the years, he has taught at his alma mater, Dillard, as well as Xavier University of Louisiana, Southern University at New Orleans, the Thelonious Monk Institute of Jazz Performance (formerly based at Loyola University New Orleans), and the Louis "Satchmo" Armstrong Jazz Camp, where he continues to teach composition today. As *OffBeat* magazine noted in a 2014 profile, Dickerson and his childhood friend Ellis Marsalis share a "common 'seriousness' about their art and their work as educators."

Over the years, Dickerson has received numerous honors—two Fulbright scholarships at the Akademie für Musik und darstellende Kunst, in Vienna; a John Hay Whitney Fellowship; and Pulitzer nominations for his *A Musical Service for Louis (A Requiem for Louis Armstrong)* (1972) and his *New Orleans Concerto for Piano and Orchestra* (1976). The latter was commissioned by the New Orleans chapter of The Links, Incorporated, with the support of some 1,200 contributors, and premiered by the New Orleans Philharmonic-Symphony Orchestra on the occasion of the bicentennial of the United States, as documented in a 1978 PBS documentary. He has been honored locally (with *OffBeat* magazine's Lifetime Achievement in Music Education award and the Big

Easy Foundation's Tribute to the Classical Arts Lifetime Achievement Award) as well as internationally by the Republic of China. As an evacuee from Hurricane Katrina, Dickerson was welcomed by the community of Roswell, New Mexico, where he founded the Roswell Jazz Festival. He remains active as a composer and is currently nearing completion of a work titled *Symphonie Congo Square*. His musical comedy set in late 1940s New Orleans, *Preacher Man! Preacher Man!*, written with playwright and civil rights activist John O'Neal, is being prepared for production by Xavier University.

Orpheus an' His Slide Trombone is written for narrator, trombone quartet, and orchestra, with text based on Joanne Greenberg's short story "Orpheus an' Eurydice." In Dickerson's version, Orpheus, a trombone player, is transplanted to New Orleans, where he finds and loses his Eurydice. The work was premiered by the New Orleans Philharmonic-Symphony Orchestra under Werner Torkanowsky, in 1975.



Roger Dickerson; 1977; gelatin silver print; by M. Bates for the *Times-Picayune*; THNOC, gift of an anonymous donor, 2018.0535.1.1

LOUIS MOREAU GOTTSCHALK

The Banjo, op. 15

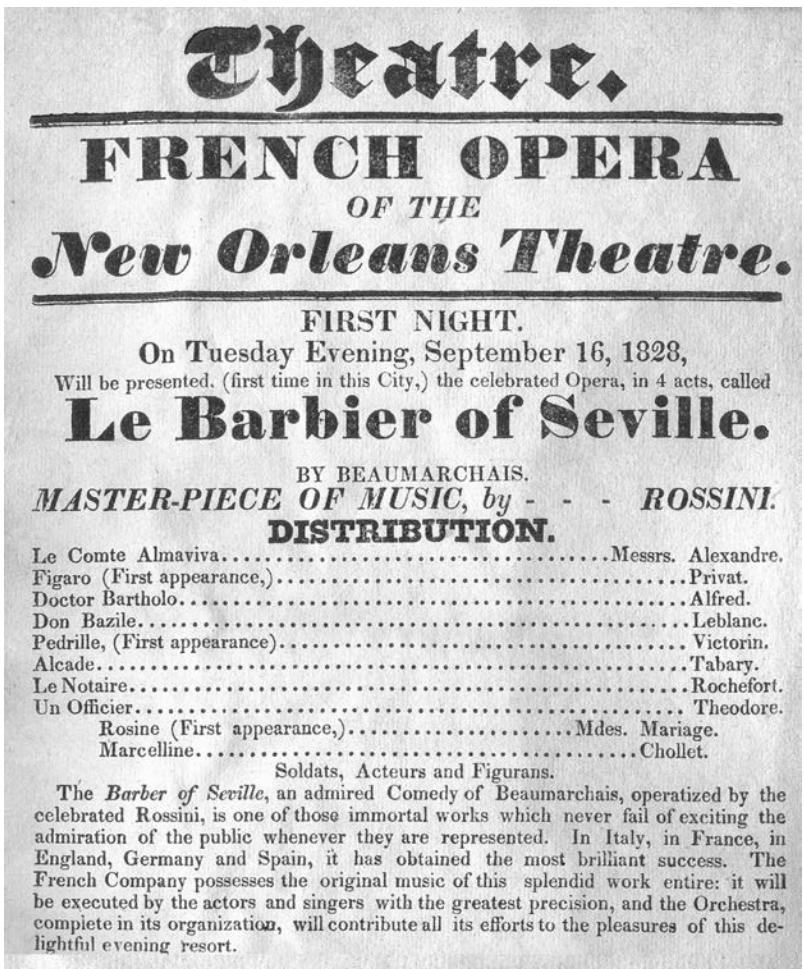
John Walther, organ

For nearly six months—from December 16, 1884, through June 2, 1885—Professor William Henry Pilcher thrilled attendees at New Orleans's World's Industrial and Cotton Centennial Exposition with his daily organ recitals. Performing on a mammoth instrument in the central music hall, Pilcher introduced local audiences to an enormous and varied repertoire that included works by masters past (Johann Sebastian Bach and Domenico Zipoli) and current (Dudley Buck, Alexandre Guilmant, Jacques-Nicolas Lemmens, and Charles-Marie Widor). Pilcher's performances, the subject of breathless coverage in the local press, also featured transcriptions of orchestral and choral works by Ludwig van Beethoven and Franz Joseph Haydn; carefully programmed transcriptions of operatic overtures and arias by Vincenzo Bellini, Wolfgang Amadeus Mozart, Giuseppe Verdi, and Richard Wagner; and piano compositions by Frédéric Chopin, adapted for organ.



TOP: Louis Moreau Gottschalk; ca. 1867; albumen print; by Gaspard-Félix Tournachon; THNOC, 2018.0069.2

BOTTOM: *The Banjo*; ca. 1855; composed by Louis Moreau Gottschalk; published by William Hall & Son; THNOC, 86-917-RL



GIOACHINO ROSSINI

“*Si, ritrovarla io giuro*” from *La cenerentola*
 Carlos Enrique Santelli, tenor

For nearly two centuries, Gioachino Rossini (1792–1868) has enthralled New Orleans audiences. During the 1830s and '40s local newspapers reported on the maestro's travels, his courtship of the courtesan Olympe Pélissier, and his reportedly “unblushing appropriations of other composers' ideas.” This local fascination proved contagious, as New Orleans tastes helped to shape those of the nation during the pre–Civil War period. The pioneering Théâtre d'Orléans—site of the domestic premiere of several Rossini operas—carried the Italian master's works to eager audiences in New York, Philadelphia, and beyond on summer tours of the Northeast. Historian Sylvie Chevalley has estimated that the company presented more than 150 different works, including 61 “lyrical theatrical pieces,” during its tours of the late 1820s and early 1830s, with Rossini prominently featured.

The company's travels attracted widespread journalistic attention. In 1828, the *Harmonicon* of London noted that the group was “taking

advantage of the easy mode of communication with New York” to transport “French theatre from the banks of the Mississippi to those of the Hudson and St. Lawrence.” Back on the road in 1843 and 1845, the company took New York “quite by storm.” The pièce de résistance of the 1843 tour was soprano Julie Calvé, hailed as “Rossini's last pupil” and possessing, in the composer's own words, a “flute-voice.” The French-born Calvé, who made her New Orleans debut in 1837 as Rosina in *Il barbiere di Siviglia*, settled in Louisiana and wed local impresario Charles Boudousquié.

A master of the comic mode, Rossini achieved great success with *Il barbiere* (1816)—which enjoyed its US premiere at the Théâtre d'Orléans on March 3, 1823—and *La cenerentola* (1817), his retelling of the Cinderella story. New Orleans audiences embraced English as well as French adaptations of these classics. An English-language version of *La cenerentola*, adapted by Michael Rophino Lacy, was staged at the American Theater 20 times in a three-month span in early 1833.

One of the most popular Rossini arias is featured on tonight's program. “*Si, ritrovarla io giuro*” (“Yes, I swear I will find her”) from *La cenerentola* traces the prince's resolve to find Cinderella after her hurried departure. Suffused by romantic yearning, the aria features amazing vocal runs.

CAMILLE SAINT-SAËNS

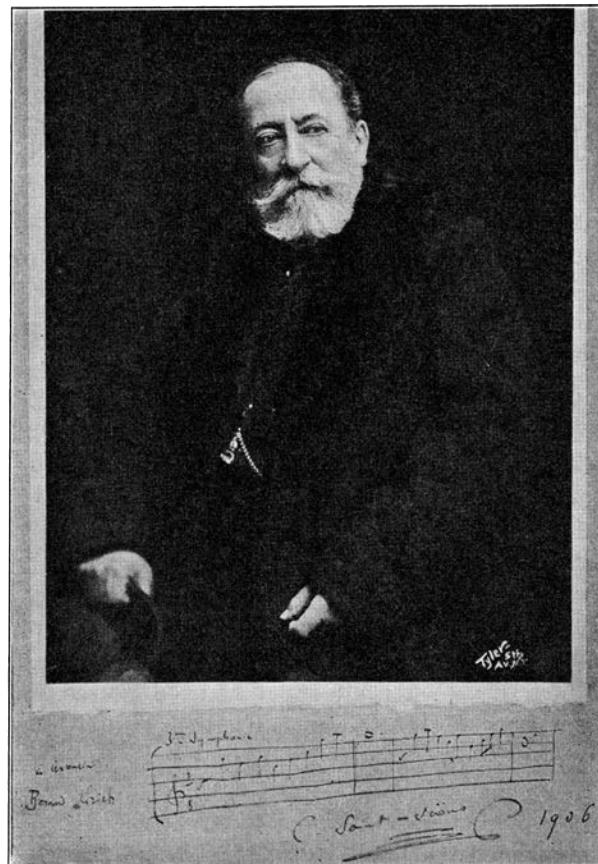
“Danse Bacchanale” from *Samson et Dalila*

Camille Saint-Saëns (1835–1921) originally conceived of *Samson et Dalila* as an oratorio, but he was convinced to give it operatic form by the young librettist Ferdinand Lemaire. Preliminary versions were poorly received—and the director, at the time, of the Paris Opera reportedly refused to stage a work with a biblical theme. Franz Liszt, an early champion of the project, intervened—and *Samson et Dalila* was premiered, in German, at Weimar’s Grossherzogliches Theater in December 1877. Other opera houses were slow to embrace *Samson*, and it did not receive its French premiere until 1890, in Rouen; the Paris Opera premiere would wait two more years. It was first performed in the United States, as a concert work, in 1892 in New York—with the first fully staged production following in 1893, at the French Opera House in New Orleans. The *Times-Democrat* called the premiere “an astonishing success” but noted that the work’s simpler melodies stood in contrast to the sweeping Italian style then in vogue. Saint-Saëns’s melodies gain “wonderful power from the contrasting harmony,” observed the critic, with vocal lines providing “a complement to the orchestra” and a finale that “cannot fail to arouse the greatest enthusiasm.”

The “Danse Bacchanale” of the final act celebrates pagan indulgence and, with its exotic musical textures, offers scenic designers an opportunity to shine. As Samson is escorted into the temple, the Philistines mock him, and Dalila states she never loved him. Standing between two pillars, he asks God for a final burst of energy—and, pushing with all his strength, demolishes the temple. In the final moment of the opera, Samson has achieved his vengeance, albeit at the cost of his own life.

In the early 1970s, New Orleans native Shirley Verrett was considered to be an exceptionally sensitive Dalila, performing the role opposite such luminaries as Plácido Domingo and Jon Vickers, while the LSU-trained James King appeared as Samson, with Christa Ludwig as Dalila, in a production with the Chorus of the Bavarian Radio and Munich Radio Orchestra.

During his lifetime, Saint-Saëns enjoyed a close working relationship with New Orleans native Ernest Guiraud (1837–1892). Guiraud prepared piano arrangements of several Saint-Saëns works, including the ever-popular *Danse macabre*. When Guiraud died, his opera *Frédégonde* was incomplete—but Saint-Saëns completed the work, and Guiraud’s student Paul Dukas orchestrated it.



“Saint-Saëns on Massenet” (detail); October 13, 1912; translated from *L’Echo de Paris* by *The Musical Courier*; THNOC, 2012.0275

LEONARD BERNSTEIN

“Glitter and Be Gay” and “I Am Easily Assimilated” from *Candide*

Amy Owens, soprano

New Orleans native Lillian Hellman (1905–1984) was introduced as a young child to the world of musical theater, sparking a lifelong interest. In 1939 she found Broadway success with her play *The Little Foxes*, starring Tallulah Bankhead. A decade later, composer Marc Blitzstein transformed the work into *Regina*, an opera that premiered on Broadway to mixed reviews. Although *Regina* failed to find a wider audience, it did find a vocal champion in Blitzstein’s close friend Leonard Bernstein (1918–1990).

Largely absent from Broadway in the early 1950s due to McCarthy-era persecution, Hellman returned in 1955 with an English-language adaptation of Jean Anouilh’s 1952 play *The Lark*, an account of the trial and execution of Joan of Arc. Bernstein provided incidental music inspired by medieval French texts and portions of the Roman Catholic Mass. During this same period, Hellman was working on an adaption of Voltaire’s *Candide* (1759). Again, she asked Bernstein to provide the music. Chronicling young Candide’s growing disillusionment as he experiences a litany of hardships, Voltaire’s work challenged both governmental and religious authority and was initially banned in France. Well aware of the current political climate, Hellman considered her adaptation “a theatrically dangerous job” and admitted, “I don’t know what the hell I am doing.”

Opening on December 1, 1956, to mixed reviews, Hellman’s *Candide* closed eight weeks later. Yet, just as producers continued to be interested in *Regina*, they never lost interest in *Candide*. Revised versions premiered in 1959, 1966, 1971, and 1973. In 1988

the Scottish Opera in Glasgow staged a new production incorporating portions originally withdrawn for political reasons. On the occasion of the work’s 50th anniversary (2006), the Théâtre du Châtelet in Paris staged a new production that was coproduced by Milan’s La Scala and the English National Opera.

Young Candide’s world travels allowed Bernstein to explore a wide array of musical styles. Today, arias such as “I Am Easily Assimilated” (an autobiographical tango with lyrics by Bernstein) and the difficult coloratura aria “Glitter and Be Gay” remain enormously popular. At Bernstein’s 60th birthday concert, in 1978, Hellman delivered the closing remarks, noting that their friendship had survived the test of *Candide*’s long-running struggles.



Lillian Hellman; ca. 1978; gelatin silver print; THNOC, gift of Al Rose, 1985.254.38

LEONARD BERNSTEIN

“Symphonic Dances” from *West Side Story*

Making his Broadway debut as a dancer in *Make Mine Manhattan*, in 1948, Peter Gennaro appeared in rapid-fire succession in the musicals *Kiss Me, Kate* (1948), *Guys and Dolls* (1950), and *The Pajama Game* (1954). Gennaro’s world expanded further when he served as co-choreographer for *West Side Story* (1957) and its subsequent 1964 and 1980 Broadway revivals. As a choreographer, he was responsible for *Fiorello!* (1959), *The Unsinkable Molly Brown* (1960), *Annie* (1977), and the 1983 London production of *Singin’ in the Rain*. Throughout the 1950s and ’60s he was a familiar face on television, both as a dancer and a choreographer (with the Peter Gennaro Dancers) on programs such as *The Perry Como Show*, *The Steve Allen Show*, *The Andy Williams Show*, and *The Judy Garland Show*.

Gennaro’s career began rather humbly in his childhood home of Metairie, where he performed for tips in his Italian immigrant parents’ bar and restaurant. Enlisting in the Army during World War II, he was initially a company clerk. While stationed in India, he was introduced to the debonair actor Melvyn Douglas. Douglas, in charge of staging camp shows in the region, needed a dancer—and Gennaro was his man. The next eight months were spent dancing with Douglas’s troupe. Upon his return to civilian life, Gennaro was able to pursue further dance studies, thanks to the GI Bill, with such luminaries as José Limón.

Commenting on *West Side Story*, Jack Gottlieb—the multi-talented composer and Bernstein scholar—noted that choreographer Jerome Robbins initially envisioned a Jewish girl as the “Juliet” character and an Italian Catholic boy as “Romeo.” The project languished in the late 1940s and early ’50s, but news of Chicano street riots in Los Angeles in 1955 reinvigorated the collaborators. Juliet, or “Maria,” would henceforth be Puerto Rican.

Responsible for the conception, direction, and choreography of the landmark production, Robbins approached Gennaro for assistance with the dance scenes. Gennaro’s June 14, 1957, contract clearly states that he will be listed as “co-choreographer,” while copyright for the work will belong to Robbins. The production’s extensive photographic record and interviews with performers indicate that Gennaro’s contributions were far more substantive than the public was aware, then or now.



Peter Gennaro and the cast of *Fiorello!*; 1959; photograph; THNOC, 2017.0269

ANTOINE “FATS” DOMINO JR., DAVE BARTHOLOMEW, AND ROBERT CHARLES GUIDRY

“Walking to New Orleans”

Antonio Derek Domino, tenor

Born into a musical family—his father was a violinist, his brother-in-law Harrison Verrett a noted banjoist and guitarist—Antoine “Fats” Domino Jr. honed his craft on an old upright family piano. Already a fixture in New Orleans nightclubs as a teenager, Domino got his big break when songwriter Dave Bartholomew heard him performing in the Hideaway Club, in the Desire neighborhood, in 1949. A contract with Imperial Records followed, and Domino and Bartholomew’s collaborations resulted in numerous rock and roll hits. By 1955 five of Domino’s recordings had sold more than a million copies, and by 1963 he was second only to Elvis Presley in record sales. Thirty years later he explained his success to the *Los Angeles Times*: “I was lucky enough to write songs that carry a good beat and tell a real story that people could feel was their story, too—something that old people or the kids could both enjoy.”

One perennial favorite, “Walking to New Orleans,” reportedly traces its origins to a backstage conversation between Domino—on tour in southwest Louisiana—and a young Cajun songwriter named Robert Charles Guidry (later known as Bobby Charles). Invited to pay Domino a follow-up visit in New Orleans, Charles responded, “I don’t have a car. If I’d go, I’d have to walk.” The rest is history. Charles wrote the lyrics; Domino and Bartholomew’s band recorded the tune in Cosimo Matassa’s legendary French Quarter studio; Milton Bush, a well-known trombonist and band director, arranged the string part for a reported fee of \$10; and the New Orleans Philharmonic-Symphony Orchestra laid down the track. The recording of “Walking to New Orleans,” first issued by Imperial in June 1960, has since sold more than two million copies, its popularity undiminished over the decades.

Domino, Bartholomew, Matassa, and Charles have all been inducted into the Louisiana Music Hall of Fame—with Domino, Bartholomew, and Matassa also boasting membership in the Rock and Roll Hall of Fame, in Cleveland. In 1998, President Bill Clinton awarded Domino the National Medal of Arts, and in 2006 President George W. Bush replaced the medal that was lost in Katrina’s floodwaters. When fans learned that the famed white Steinway that graced Domino’s Ninth Ward home had been seriously damaged, an outpouring of funds from around the world resulted in its meticulous restoration—perhaps the greatest tribute to New Orleans’s beloved “Fat Man.”



Fats Domino and (right-hand image, on right) Dave Bartholomew at Cosimo Recording Studio, 523 Governor Nicholls Street; August 8, 1957; photograph by Franck-Bertacci Photographers; *The Franck-Bertacci Collection at THNOC*, 1994.94.2.2287, .2289



Fats Domino with his wife, Rosemary, and children on their porch at 1723 Caffin Avenue; August 8, 1957; photograph by Franck-Bertacci Photographers; *The Franck-Bertacci Collection at THNOC*, 1994.94.2.2290

PERFORMER BIOGRAPHIES



CARLOS MIGUEL PRIETO

© Benjamin Ealovega

CARLOS MIGUEL PRIETO, CONDUCTOR

Carlos Miguel Prieto's charismatic conducting and dynamic, expressive interpretations have led to major engagements and popular acclaim throughout North America, Europe, and beyond.

The 2018–19 season marks his 13th as music director of the Louisiana Philharmonic Orchestra (LPO), where he has been a part of the cultural revitalization of New Orleans following Hurricane Katrina. In February 2018 Prieto led the LPO in its Carnegie Hall debut in a concert celebrating the 80th birthday of composer Philip Glass.

A graduate of Princeton University and Harvard Business School, Prieto is a highly influential cultural leader as well as the leading Mexican conductor of his generation. Prieto has been the music director of the Orquesta Sinfónica Nacional de México (OSN), the country's most important orchestra, since 2007. In 2008, he was appointed music director of the Orquesta Sinfónica de Minería, a hand-picked orchestra that performs a two-month-long series of summer programs in Mexico City. Having conducted over 100 world premieres of works by Mexican and American composers, Prieto is renowned for championing and commissioning the music of Latin American composers. In November 2016, he led the OSN on a critically acclaimed nine-concert tour of Germany and Austria, performing the works of Mexican and Latin American composers.

In the 2017–18 season, Maestro Prieto made debuts with the London Philharmonic Orchestra and the Los Angeles Philharmonic and returned to the Royal Liverpool Philharmonic, RTÉ National Symphony Orchestra, Beijing Symphony Orchestra,

The Hallé, Frankfurt Radio Symphony, and the Royal Scottish National Orchestra, among others. He began 2018 conducting the LPO, the Orchestre philharmonique de Strasbourg, and an all-Ginastera program with the NDR Elbphilharmonie Orchestra. In spring 2018 Prieto traveled to Spain to conduct the RTVE Symphony Orchestra, Bilbao Orkestra Sinfonikoa, Orquesta de València, and Orquesta Sinfónica del Principado de Asturias.

Maestro Prieto began the 2018–19 season conducting the BBC National Orchestra of Wales, followed by concerts with the National Symphony Orchestra and the Detroit Symphony Orchestra. This spring he will make return appearances with The Hallé, the Frankfurt Radio Symphony, and the Bilbao Orkestra Sinfonikoa.

With violinist Philippe Quint and the Orquesta Sinfónica de Minería, Prieto has recorded works by Bruch, Beethoven, and Mendelssohn (on Avantclassic) and Korngold's Violin Concerto (on Naxos), the latter receiving two Grammy nominations. He released a 12-DVD set of live recordings of the complete symphonies of Mahler as part of the Orquesta Sinfónica de Minería's 35th anniversary season, in 2013.

A passionate proponent of music education, Prieto served as principal conductor of the Orchestra of the Americas from its inception until 2011, when he was appointed music director. In early 2010 he conducted the ensemble alongside Valery Gergiev on the occasion of the 40th anniversary of the World Economic Forum, at Carnegie Hall. Last summer, he led the group on a European tour from Ukraine to Scotland. Prieto was also tapped by Carnegie Hall to lead its NYO2 youth initiative.

In April 2018, Prieto was awarded an honorary Doctor of Music by Loyola University New Orleans.

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

Robinson has certificates of recognition from the 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 Construction Pre-Apprenticeship 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.

JOHN WALTHAUSEN, ORGAN

Born in New York City, John Waltherausen is a multi-talented musician, maintaining an active career as both an organ and harpsichord soloist and as an ensemble player. He earned his bachelor's degree from Oberlin College, and in 2011 he gained admission to the Conservatoire national supérieur de Paris, where he studied the organ with Olivier Latry and Michel Bouvard, earning a master's degree with highest honors ("mention tres bien"). In 2015, he received a master's degree in historical performance from the Schola Cantorum of Basel, Switzerland, where he studied harpsichord with Jörg-Andreas Böttcher and organ with Lorenzo Ghielmi.

He has played recitals throughout Europe and the United States in cities including Paris, Chartres, Poitiers, Milan, Innsbruck, Basel, New York, Boston, Cleveland, Albany, and Washington, DC. Additionally, he has presented recitals at the Pacific Baroque Festival, Paris-des-Orgues, Toulouse-les-orgues, the Toul Bach Festival, and Internationale Meisterorganisten in Innsbruck. From 2015 to 2016, Waltherausen served as organist in residence at Sapporo Concert Hall in Hokkaido, Japan. He currently serves as organist and choirmaster at St. Andrew's Episcopal Church in Glenmoore, Pennsylvania, and appears regularly as an accompanist and continuo player in ensembles across the East Coast.



NORMAN ROBINSON



JOHN WALTHAUSEN



AMY OWENS

AMY OWENS, SOPRANO

Soprano Amy Owens enjoys a diverse career in concert work, opera, and new music. She has appeared in concert in venues ranging from Wolf Trap to Carnegie Hall with renowned orchestras across the United States, including the National Symphony Orchestra (Washington, DC), Utah Symphony, Reno Philharmonic, Omaha Symphony, Virginia Symphony (Norfolk), and Buffalo Philharmonic. Her operatic engagements have taken her to the Santa Fe Opera, Wolf Trap Opera, Dallas Opera, Utah Opera, Central City Opera (Colorado), On Site Opera (New York City), and others.

Owens's debut album of original music, *HAETHOR*, was released in spring 2018 to acclaim in the electronica world. This past year, she was selected to participate in the Linda and Mitch Hart Institute for Women Conductors at The Dallas Opera. She has received awards from the Sullivan Foundation, the George London Foundation for Singers, and the Metropolitan Opera National Council.



CARLOS ENRIQUE SANTELLI

CARLOS ENRIQUE SANTELLI, TENOR

Winner of the 2018 Metropolitan Opera National Council Auditions, tenor Carlos Enrique Santelli is in his second season as a member of Los Angeles Opera's Domingo-Colburn-Stein Young Artist Program, where he covers Nadir in *The Pearl Fishers*. Also this season, Santelli makes his Dayton Opera debut as Count Almaviva in *The Barber of Seville*, performs the role of Nemorino in *L'elisir d'amore* with Virginia Opera, and will sing the tenor solo in Mendelssohn's *Die erste Walpurgisnacht* with the Sacramento Choral Society.

Recent projects with LA Opera include performances in *Salomé*, conducted by James Conlon, and *Wonderful Town*, conducted by Grant Gershon. For the past two summers, Mr. Santelli was a member of Santa Fe Opera's distinguished Apprentice Artist Program, where he worked with such noted conductors as Harry Bicket, Emmanuel

Villaume, and Corrado Rovaris. In 2017 he made his principal role debut with the company as Arturo in a new production of *Lucia di Lammermoor*.

Santelli's concert engagements have included appearances as the tenor soloist in Handel's *Messiah* (with the Binghamton Philharmonic Orchestra), Mozart's *Coronation Mass* (with the Rochester Symphony Orchestra), and Mozart's *Requiem* (with the University of Michigan/Yale Alumni Glee Club). Santelli received his bachelor of music degree from the Oberlin Conservatory of Music and his master of music from the University of Michigan, where he held a Jessye Norman Graduate Fellowship. He is a native of Orlando, Florida.



ANTONIO DEREK DOMINO

ANTONIO DEREK DOMINO, TENOR

Antonio Derek Domino is a tenor working toward a degree in vocal performance under the instruction of Dreux Montegut. During his time at Loyola University New Orleans he has participated in performances across many genres, singing with the university chorale in performances of Beethoven's Ninth and the Bach *Oster-Oratorium*, performing the operatic roles of a child in *Letters to Santa* and a doctor in *Dialogues of the Carmelites*, and appearing as a guest on the "American Songbook" faculty recital.

Outside of Loyola, Domino has performed with the Jefferson Performing Arts Society in its production of *Hunchback of Notre Dame* and with the New Orleans Opera Chorus in its production of *The Abduction from the Seraglio*. His upcoming engagements include performing with the Louisiana Philharmonic Orchestra in performances of the St. John Passion and "The Infant Minstrel and His Peculiar Menagerie," and singing the role of Arithmetic in Loyola's *L'enfant et les sortilèges*.

LOUISIANA PHILHARMONIC ORCHESTRA

Carlos Miguel Prieto

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*
Hui 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
Guangnan "Daniel" Yue

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
Catherine Schilling†
Carole Shand
Tyler Sieh

Cellos

Jonathan Gerhardt, *Principal*
*The Edward B. Benjamin Principal
Cello Chair*
Daniel Lelchuk, *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*
Matthew Abramo*
Paul Macres
Doug Therrien†
Benjamin Wheeler

Flutes

Emily DePalma, *Principal*
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*
Jonathan Gentry, *Principal*†
Jane Gabka, *Assistant Principal*
Michael McGowan

English Horn

Michael McGowan

Clarinets

Christopher Pell, *Principal**
Daniel Parrette, *Principal*†
Stephanie Thompson, *Assistant Principal*
John Reeks

E-flat Clarinet

Stephanie Thompson

Bass Clarinet

John Reeks

Bassoons

Jack Peña, *Principal*
Benjamin Atherholt, *Assistant Principal**
Hunter Gordon, *Assistant Principal*†
Michael Matushek

Contrabassoon

Benjamin Atherholt*
Hunter Gordon†

Horns

Mollie Pate, *Principal*
*The Jerry W. Zachary and Henry Bernstein
Principal Horn Chair*
Josiah Bullach, *Associate Principal*
*The J. Robert Pope Assistant Principal Horn
Chair*
Jamie Leff
Kevin Winter
Mark Trotter†

Trumpets

Vance Woolf, *Principal*
Stephen Orejudos
The Pete Wolbrette Section Trumpet Chair
David Sterrett, *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

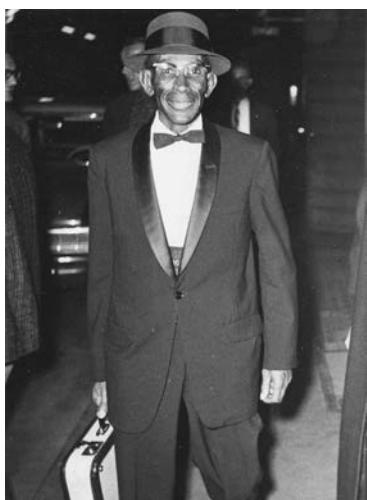
Harp

Rachel Van Voorhees Kirschman, *Principal*

* denotes musicians that are on leave for the 2018–19 season

† denotes acting in this position for the 2018–19 season

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



北九州労音10月第1例会

**ジョージ・ルイスと
ニューオーリンズ**

ホーム・スメート・ホーム・スクニー・リバ・・マックザ
 ・ナイフ・マンド・ルイス・ブルース・アレン・サンダー・
 ラグ・ライム・バンド・聖書街にやつてくる・タイガ・
 ラク・ハーフンドハイ・ストリート・ブルースは
 ブルースは

10月28日(月)6・30 29日(火)6・30 31日(木)6・30	八幡市民会館 小倉市民会館 小倉市民会館	会 費 350円 入 金 金 100円
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お申込みは………
 小倉区役所、6丁目
 あなたもお申込み下さい
 お友達をさそってどうぞ

George Lewis & **NEW
ORLEANS**

TOP LEFT: Ellis Marsalis, Festival Tent, 1985; photograph by Jules L. Cahn; *Jules Cahn Collection at THNOC*, 2000.78.8.209

TOP RIGHT: Irma Thomas at Tipitina's; 1977; photograph by Michael P. Smith ©The Historic New Orleans Collection; *THNOC*, 2007.0103.1.638

BOTTOM LEFT: George Lewis in Baden-Baden, Germany; 1959; photograph; *The William Russell Jazz Collection at THNOC*, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.331.1872

BOTTOM RIGHT: Poster for Preservation Hall Jazz Band concert in Japan; ca. 1965; by Keijiro Ozumi, artist; *THNOC*, 1981.163



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. THNOC was founded in 1966 by 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.

THNOC'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. This spring THNOC will open a new, state-of-the-art exhibition center at 520 Royal Street. Visit www.hnoc.org or call (504) 523-4662 for more details about exhibitions, upcoming programs, and gallery hours.



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.

