

# Postcards from Paris

*Montmartre,  
re des rues du Camp & de la Commune.*



*A concert presented by*  
The Historic New Orleans Collection & the Louisiana Philharmonic Orchestra

“Postcards from Paris” is the eighth installment of Musical Louisiana: America’s Cultural Heritage, an annual series presented by The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. Dedicated to the study of Louisiana’s contributions to the world of classical music, the award-winning program also provides online educational materials to fourth- and eighth-grade public and private school teachers throughout Louisiana.

Since the program’s inception, Musical Louisiana has garnered both local and national recognition. The 2008 presentation, “Music of the Mississippi,” won the Big Easy Award for Arts Education; “Made in Louisiana” (2009) received an Access to Artistic Excellence grant from the National Endowment for the Arts; “Identity, History, Legacy: La Société Philharmonique” (2011) received an American Masterpieces: Three Centuries of Artistic Genius grant from the National Endowment for the Arts; and “Envisioning Louisiana” (2013) won a \$20,000 grant from the National Endowment for the Arts to support its educational component. This year’s concert, “Postcards from Paris,” celebrates the rich cultural and musical connections between France and Louisiana. In addition, three students from the prestigious Conservatoire national supérieur de musique et de danse de Paris, founded in 1795, will travel from France to perform solos, continuing the centuries-old tradition of musical exchange between the nations.



THE  
MAISON DUPUY  
“The French Quarter Hotel”

Live internet streaming of this concert on LPOmusic.com is supported by the Andrew W. Mellon Foundation in collaboration with the Louisiana State University College of Music and Dramatic Arts.

In addition, “Postcards from Paris” will be available for viewing on YouTube.com/LPOmusic approximately one week following the live performance.

**CONSERVATOIRE  
NATIONAL SUPÉRIEUR  
DE MUSIQUE ET  
DE DANSE DE PARIS**

“Postcards from Paris” is presented in collaboration with the Conservatoire national supérieur de musique et de danse de Paris and students Julia Knecht, Ryutaro Suzuki, and Thomas Kientz; Rémy Pflimlin, president; and Bruno Mantovani, director. A vital artistic and educational leader both nationally and internationally, the Paris Conservatoire offers professional training to musicians, dancers, and sound engineers. During its two-hundred-year history it has been home to Berlioz, Debussy, Messiaen, and Boulez, to name a few.

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



The Historic New Orleans Collection  
and

the Louisiana Philharmonic Orchestra

Carlos Miguel Prieto

*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

PRESENT

# Postcards from Paris

Nicholas Carter, *conductor*

Janet Daley Duval, *narrator*

Laurence Kaptain, *cymbalom*

Thomas Kientz, *organ*

Julia Knecht, *soprano*

Charles Moore, *tenor*

Ryutaro Suzuki, *piano*

Michael White, *clarinet*

Wednesday, February 19, 2014

7:30 p.m.

Cathedral-Basilica of St. Louis, King of France

New Orleans, Louisiana

The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra gratefully acknowledge the Very Rev. Gregory M. Aymond, archbishop of New Orleans; Very Rev. 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

The American landscape is dotted with reminders of France’s role in the American Revolution—from Louisville, Kentucky, named for Louis XVI; to Marietta, Georgia, named for Marie Antoinette; to the dozens of cities and counties that honor the Marquis de Lafayette. One such Lafayette, of course, may be found in Louisiana—but in this state, the French traces go far beyond what may be seen on a map. Louisiana was founded as a French colony, and its ties to the mother country were maintained long after its governance passed to Spain and, later, the United States.

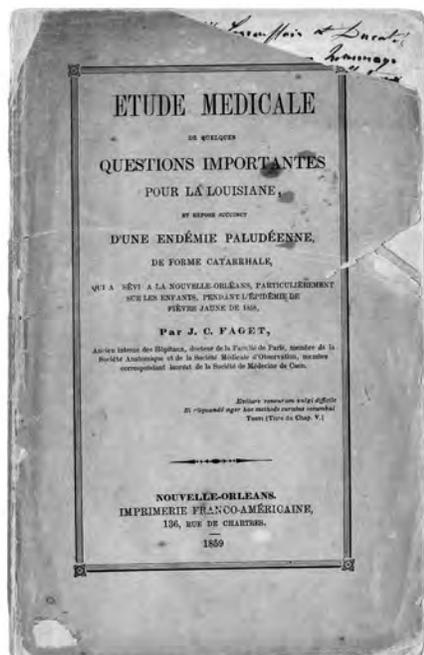


Helping to cement these ties was the common practice of young Louisianans traveling to France to further their education, which can be traced to the colonial period. Jean-Charles de Pradel (1692–1764), an early resident of New Orleans, sent his daughters to the Ursuline school in Quimperlé in 1752. And in 1747 a young man named Étienne Viel (1736–1821) was taken to France by his father, the botanist and pharmacist Alexandre Viel, to continue his studies. The younger Viel would go on to make significant contributions to the cultural life of both France and Louisiana. His Latin translation of Fénelon’s 1699 classic *Les Aventures de Télémaque* was published in 1797 in Paris. Meanwhile, a series of plays (*Cleophile*, *Délivrance de Télémaque*, *Evandre*, and *Triomphe de la vie pastorale*) written for his students at the Royal Academy in Juilly has earned him the designation of the earliest known published playwright born in the Mississippi Valley.

An influx of French-speaking immigrants—including members of the Acadian diaspora—preserved the colony’s French identity during the decades of Spanish rule. Although one might assume that the cultural ties to France would become attenuated in the aftermath of the Louisiana Purchase, the population of New Orleans doubled in 1809–10 with the arrival of refugees from Haiti (formerly Saint Domingue), newly expelled from Cuba. Subsequent waves of French-speaking immigrants, fleeing political and social upheaval in Europe, arrived in Louisiana during the nineteenth century. German, Irish, and Italian immigrants also settled here during this period, adding to the complexity of Louisiana’s ethnic identity, but the area continued to enjoy strong linguistic, cultural, and commercial links to France.

New Orleans, with its strategic location near the mouth of the Mississippi River, was a natural portal to the United States. With vital links to overland, maritime, and river routes, the city was integral to North American commerce. During the last decade of the Spanish period, France maintained a Commissaire des relations commerciales (commercial agent) in New Orleans, and it later established a consulate, in 1803.

The city's first newspaper, the French-language *Moniteur de la Louisiane*, began publication during the Spanish period. As the nineteenth century progressed, it was joined by *L'Abeille de la Nouvelle-Orléans*, *Le Courrier de la Louisiane*, and other publications. Forty-two French-language magazines, devoted to literature, medicine, the arts, women's issues, and other topics, served New Orleans over the course of the nineteenth century. The first daily newspaper published by African Americans in the United States, *La Tribune de la Nouvelle Orléans*, was a local publication.



New Orleans was a thriving center for opera and a destination for world-class performers. While the French Opera House, which opened in 1859, long stood as the city's most prominent musical link to France, the earlier Théâtre d'Orléans, which opened in 1815, was responsible for the US premieres of numerous French operas in the early decades of the century. While Louisiana helped disseminate French music in the United States, locals also brought their musical gifts abroad. Louis Moreau Gottschalk (1829–1869), New Orleans's most prominent nineteenth-century musical son, studied in France and toured across Europe, South America, and the Caribbean. Ernest Guiraud (1837/1841?–1892) studied in Paris and became a confidant of Georges Bizet and Jacques Offenbach and the teacher of Paul Dukas and Claude Debussy. The African American composer Edmond Dédé (1829–1903) enjoyed a successful trans-Atlantic career, while pianist/composer/businessman Basile Bares (1846–ca. 1908), who was born a slave, made regular trips to Paris to secure pianos to sell in New Orleans.

French-born painters found no shortage of willing sitters for portraits in New Orleans. Jean-Joseph Vaudechamp (1790–1864) was the city's most

Even as the city's own educational and cultural resources grew over the course of the nineteenth century, locals continued to pursue further studies in France. Among the prominent examples are Adrien Rouquette (1813–1887), who studied law in Paris before returning to Louisiana and gaining renown as a poet and a missionary to Native American tribes in the Gulf South; the physician Jean-Charles Faget (1818–1884), known for his work to eradicate yellow fever; and Louis Placide Canonge (1822–1893), who enjoyed a multifaceted career as a politician, journalist, and prolific playwright. Camille Thierry (1814–1875), Pierre Dalcour (b. 1813), and Victor Séjour (1817–1874)—three poets who contributed to the first volume of poetry by African Americans published in the United States, *Les Cenelles* (1845)—ultimately found the racial climate and artistic culture of Paris more congenial than that of their native Louisiana.

The musical exchange between France and Louisiana enriched the lives of audiences on both sides of the Atlantic.



ABOVE LEFT: *Etude Medicale de quelques Questions Importantes pour La Louisiane, pendant L'épidémie de fièvre jaune de 1858*; 1859; pamphlet by Jean-Charles Faget, author; Imprimerie Franco-Américaine, Nouvelle-Orléans, printer; *THNOC*, 69-201-LP4

ABOVE RIGHT: *Piccolino*; 1876; by Ernest Guiraud, composer; Durant, Schoenewerk, and Company, printer; *THNOC*, 2013.0324

celebrated portrait painter during the 1830s, arriving every fall for a lucrative stay of several months. After Vaudechamp's final trip, in 1839, Jacques Guillaume Lucien Amans (1801–1888) of Belgium replaced him as the most sought-after portraitist in Louisiana. Subsequently, François Bernard (born 1812 and active in New Orleans between 1856 and 1875) continued the tradition of French portrait painters in the city. French-born watercolorist Marie Adrien Persac (ca. 1823–1873) focused on the architecture of plantation houses, New Orleans residences, and Canal Street. Jules Lion (ca. 1810–1866), a student of Louis-Jacques-Mandé Daguerre and born in France of African descent, is the first known photographer active in New Orleans. Artists Julien Hudson (1811–1844) and sculptor Eugène Warburg (ca. 1825–1859), both free persons of color born in New Orleans, chose to continue their education in France before returning to the city to work.

While the French language began a slow, painful decline in New Orleans after the Civil War, the tradition of educational and cultural exchange with France remained firm. And at the turn of the twentieth century, a new movement in Paris—"l'art nègre"—would serve to strengthen the relationship. Ethnographic exhibits at the Exposition Universelle in Paris, in 1889 and 1900, helped to spark popular fascination with African art and culture and to inspire a new generation of artists. African American music—ragtime, jazz—had a tremendous impact on French cultural life, and Louisiana jazz luminaries such as Louis Armstrong (1901–1971) and Sidney Bechet (1897–1959) were welcomed in Paris as heroes. Thus the cultural exchange between Louisiana and France was firmly sealed—in literature, painting, sculpture, poetry, classical music, and "le jazz hot."

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



ABOVE: *Hallelujah*; 1927; by Vincent Youmans, composer; Robin Grey, lyrics; Francis Salabert, printer; *THNOC*, 2013.0366.4

\*Appreciation is extended to Jack Belsom, archivist of the New Orleans Opera Association, and to Peter Collins, professor of music at Missouri State University, for generously sharing their knowledge of New Orleans music history.

## PROGRAM

# Paris

**LOUIS VARNEY (1844–1908)**

Overture to *Les Mousquetaires au couvent*

**WOLFGANG AMADEUS MOZART (1756–1791)**

“Don Ottavio, son morta! . . . Or sai, chi l'onore” from *Don Giovanni*

Julia Knecht, *soprano*

Charles Moore, *tenor*

**JULES MASSENET (1842–1912)**

“Pleurez! pleurez, mes yeux!” from *Le Cid*

Julia Knecht, *soprano*

**ERNEST GUIRAUD (1837/1841?–1892)**

*La Chasse fantastique, poème symphonique*

**SIDNEY BECHET (1897–1959)**

“Petite Fleur” (arr. Michael White, b. 1954)

Michael White, *clarinet*

Anthony Brown, *banjo*

Kerry Lewis, *double bass*

**IGOR STRAVINSKY (1882–1971)**

*Ragtime*

Laurence Kaptain, *cimbalom*

**GEORG SCHMITT (1821–1900)**

Offertoire dédié à Monsieur Cavaillé-Coll

Thomas Kientz, *organ*

**FRÉDÉRIC CHOPIN (1810–1849)**

Larghetto from Concerto no. 2 in F Minor for Piano and Orchestra

Ryutaro Suzuki, *piano*

**GEORGE GERSHWIN (1898–1937)**

*An American in Paris*

## PROGRAM NOTES

**LOUIS VARNEY (1844–1908)**

Overture to *Les Mousquetaires au couvent*



Born in New Orleans on May 30, 1844, Louis Varney was the son of Parisian-born Pierre-Joseph-Alphonse Varney and Louisiana native Jeanne Aimée Andry. His father, a graduate of the Paris conservatoire, served first as a conductor and then as a musician at the Théâtre d'Orléans from 1836 until his return to France approximately twelve years later. The son grew up in a rich musical environment thanks to his father's career in Paris and in The Hague, Rouen, and Bordeaux.

Varney began his professional career as a conductor but soon turned to composition. His first work, *Il signor Pulcinella* (1876), achieved considerable success in Paris, earning him a commission from the Théâtre des Bouffes-Parisiens to compose an operetta based on Amable Vilain de Saint-Hilaire and Paul Duport's 1835 vaudeville hit *L'habit ne fait pas le moine*. Translated literally as "Clothing doesn't make the monk," the work's better translation is the figurative expression "Don't judge a book by its cover." On March 16, 1880, the work was premiered with resounding success under the title *Les Mousquetaires au couvent*.

Success at the Théâtre des Bouffes-Parisiens held particular significance for the thirty-six-year-old Varney. The theater was established in 1855 by Jacques Offenbach; Varney's father had succeeded Offenbach as director. Notable composers associated with the theater include such luminaries as Léo Delibes, Georges Bizet, and Emmanuel Chabrier.

Varney continued writing operettas until 1905, and his compositions enjoyed tremendous popularity in France and abroad. Four of his works were presented in New Orleans: *Les Mousquetaires au couvent*, *Les petits Mousquetaires* (premiered France, 1885), *L'amour mouillé* (premiered France, 1887), and *Les petits Brebis* (premiered France, 1895). Enormously popular in New Orleans, *Les Mousquetaires au couvent* was performed thirty-four times between 1881 and 1920. It remains the only work of Varney's still presented in France, while the rest of his oeuvre has fallen out of popularity.

WOLFGANG AMADEUS MOZART (1756–1791)

“Don Ottavio, son morta! . . . Or sai, chi l'onore” from *Don Giovanni*

Julia Knecht, *soprano*

Charles Moore, *tenor*

The 1822 edition of the *Almanach des Spectacles*, an annual review of French theater, spoke glowingly of the Théâtre d'Orléans in New Orleans. Not only was it highly successful, noted the review, but it had the resources to offer the great French actor François-Joseph Talma of the Comédie-Française one hundred thousand francs, plus expenses, for an exclusive engagement of a few months. According to the *Almanach*, this amount was four times the rate received by prominent actors elsewhere in the United States. The offer extended to Talma is indicative of the quality New Orleanians had come to expect. As the city's premier musical venue in the first half of the nineteenth century, the Théâtre d'Orléans lured a number of prominent musicians, singers, actors, and dancers. Such luminaries included Pierre-Joseph-Alphonse Varney, Jean-Baptiste-Louis Guiraud, and Rosa de Vries-van Os, all of whom lived in New Orleans for extended periods. Their residencies at the famed Théâtre ensured that their highly musical children, such as future composers Louis Varney and Ernest Guiraud, had a connection to New Orleans. The night before her youngest daughter's birth (April 22, 1852), de Vries-van Os sang the role of Fidès in Giacomo Meyerbeer's *Le Prophète*. The baby's name—Fidès—was, perhaps, inevitable. De Vries-van Os's daughters, sopranos Jeanne and Fidès Devriès, made their debuts at the Théâtre Lyrique in Paris. Fidès later performed at the famed La Monnaie in Brussels before joining the Paris opera in 1871 and gaining fame for her mastery of a diverse repertoire.

On February 9 and 16, 1873, Fidès performed an unidentified aria from Mozart's *Don Giovanni* with the Orchestre de la Société des Concerts du Conservatoire. Act 1 of the opera boasts the dramatic recitative and aria “Don Ottavio, son morta! . . . Or sai, chi l'onore.” In the recitative, Donna Anna realizes that Don Giovanni is the person who tried to attack her and is the murderer of her father. The accompanying aria, both beautiful and terrifying, is considered to be one of the greatest da capo arias.



ABOVE: *Paris-Artiste* no. 10, devoted to opera soprano Mme. Fidès Devriès; January 1884; newsprint magazine; *THNOC*, 2012.0045

**JULES MASSENET (1842–1912)**

“Pleurez! pleurez, mes yeux!” from *Le Cid*

Julia Knecht, *soprano*

Fidès Devriès excelled in roles ranging from Marguerite in Gounod’s *Faust*, to Eudoxie in Halévy’s *La Juive*, to Isabelle in Meyerbeer’s *Robert le diable*, to Agathe in Weber’s *Der Freischütz*. After a nine-year absence from the stage, she appeared in Verdi’s *Simon Boccanegra* for the November 27, 1883, reopening of Paris’s Théâtre-Italien. In commenting upon her performance, London’s *Musical Standard* called Devriès “a ‘star’ of the French repertoire” but observed that “she bids fair to be a still more brilliant ‘star’ as an interpreter of the Italian repertoire.” She created the role of Chimène for the 1885 Paris premiere of Massenet’s *Le Cid*.

While the ballet suite from *Le Cid* remains very popular, the opera itself disappeared from the repertoire after 1919. Set in Spain, it is the story of Rodrigue and Chimène. Victorious over the Moors, Rodrigue is knighted by King Ferdinand. Chimène, the daughter of Count Gormas, is in love with Rodrigue—but a rivalry between her father and Don Diego, Rodrigue’s father, introduces complications. When Rodrigue kills Count Gormas in a duel—while serving as a substitute for his aged father—Chimène swears vengeance for her murdered father. In time, the king himself promises to punish Rodrigue for the count’s death, but asks Chimène to pronounce the sentence. The lovelorn Rodrigue threatens to take his own life if Chimène will not marry him, and she ultimately breaks down and proclaims her love. In “Pleurez! pleurez, mes yeux!” (“Weep, weep my eyes”) she acknowledges her broken soul, but asks, “Who wants to spend an eternity crying?”

**ERNEST GUIRAUD (1837/1841?–1892)**

*La Chasse fantastique, poème symphonique*

According to some sources, Ernest Guiraud was born on June 23, 1837; although the only found surviving documentation—his baptismal record at the St. Louis Cathedral—states that he was born April 10, 1841, and baptized on September 3, 1843. His parents, Jean-Baptiste-Louis and Adèle Croisilles Guiraud, were both graduates of the Paris Conservatory and employees of the Théâtre d’Orléans. Guiraud is remembered as a colleague and collaborator of Berlioz, Bizet, Offenbach, and Saint-Saëns. However, his sphere of influence was far wider as a teacher than as a composer. In addition to such famous artists as Debussy, Dukas, and Satie, Guiraud taught a number of distinguished French composers, male and female, including Alfred Bachelet, Hedwige Chrétien, Maurice Emmanuel, and Fernand Halphen. His influence also extended to the United States. An Alsatian student of Guiraud’s, Charles Martin Loeffler, left France in 1881 for America. He became one of the founders of the Juilliard School of Music, and at the time of his death he was hailed as the “dean of American composers.” He had one student, Marguerite Elie Samuel, who enjoyed a well-deserved reputation as a pianist in New Orleans and as a composer for piano.

Guiraud’s symphonic poem *La Chasse fantastique* is inspired by a passage from Victor Hugo’s *Légende du beau Pécopin et de la belle Bauldour*:

Au bruit de ce cor la forêt s’éclaira dans ses profondeurs de mille lueurs extraordinaires, des ombres passèrent dans les futaies, des voix lointaines crièrent: En chasse!

La meute aboya, les chevaux reniflèrent les arbres frissonnèrent comme par un grand vent.

At the sound of this trumpet the forest paths were pierced by a thousand brilliant lights, casting shadows in the tallest stands, distant voices cried: Tally Ho! The pack barked, the horses snorted, the trees shivered as from a mighty wind.

(Translated by Howard Margot)

**SIDNEY BECHET (1897–1959)**

“Petite Fleur” (arr. Michael White, b. 1954)

Michael White, *clarinet*

Anthony Brown, *banjo*

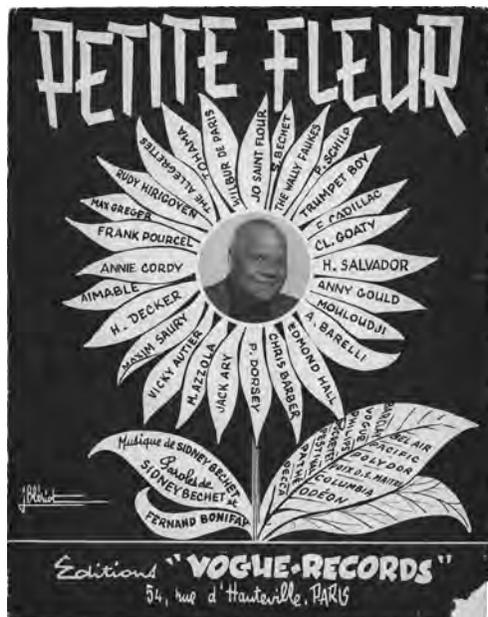
Kerry Lewis, *double bass*

In 1919 New Orleans-born Sidney Bechet left for Europe with the Southern Syncopated Orchestra. Hearing him in London, the Swiss conductor Ernest Ansermet described Bechet as “an extraordinary clarinet virtuoso” and a “genius” in the publication *Frontiers of Jazz*. In 1925 Bechet performed in *La Revue Nègre* with Josephine Baker in Paris’s famed Théâtre des Champs-Élysées. By 1928 he was headlining his own band at Paris’s famed Bricktop’s Club in Montmartre. His return to the United States coincided with the stock market crash of 1929. In search of work, he returned to Europe, but with the declining popularity of hot-dance music, Bechet faded into obscurity. After a nearly twenty-year absence, he returned to Paris triumphantly in 1949 for the Paris Festival International de Jazz. The extraordinary welcome encouraged him to



relocate to France, where he wrote some of his most memorable works—including “Promenade aux Champs-Élysées,” “Si tu vois ma mère,” and the immensely popular “Petite Fleur.” He died on his birthday, May 14, in 1959.

Bechet was but one of several Louisiana jazz musicians to find a welcome home in Paris during the twentieth century: police were summoned to control the crowds after Louis Armstrong’s first post-World War II performance at the Salle Pleyel; Pablo Picasso was so mesmerized by Arthur James “Zutty” Singleton that he sketched his portrait on a napkin; and Warren “Baby” Dodds, Edward “Kid” Ory, Alfred “Tubby” Hall, and Johnny St. Cyr all received enthusiastic welcomes. The magazine *Jazz Hot* released its first issue in 1935 and reflected the contributions of African Americans as the progenitors of jazz. As Jody Blake wrote in his 1999 study *Le Tumulte noir*, “the descendants of empire builders, plantation owners and missionaries” were themselves “conquered” and “bedeviled” by African American music and dance.



ABOVE RIGHT: Sidney Bechet and Claude Luter at La Carrousel du Louvre; June 1950; *THNOC*, acquisition made possible through the Clarisse Claiborne Grima Fund, 92-48-L.4, MSS 520

ABOVE LEFT: “Petite Fleur”; 1952; by Sidney Bechet, composer; Fernand Bonifay, lyrics; Vogue-Records, publisher; *THNOC*, 2013.0365.1



### IGOR STRAVINSKY (1882–1971)

#### *Ragtime*

Laurence Kaptain, *cimbalom*

Stravinsky's *Ragtime*, written in 1918 while the composer was residing in Switzerland, was inspired in part by the Parisian fervor for "l'art nègre." In 1902 Paris's Nouveau Cirque featured the "danse du gâteau" ("the cakewalk") and ragtime. Reviews in *Le Petit Bleu de Paris*, *Paris qui chante*, and *La Vie illustrée* took notice of the "wild" cakewalk and the syncopated rhythm characteristic of the "strange polka-march" known as ragtime. Irving Berlin's 1911 hit "Alexander's Ragtime Band" crossed the ocean and was immediately published in France. And while France was discovering African American music, so too were classical music audiences in the United States. The American composer Henry Gilbert's ballet *Dance in Place Congo* was

first performed by the Metropolitan Opera Company in 1918.

Written for flute, clarinet, two horns, trombone, bass drum, snare drum, cymbals, cimbalom (a stringed instrument played with two wooden mallets similar to a dulcimer), two violins, viola, and double bass, *Ragtime* is an outgrowth of the "Ragtime" movement in Stravinsky's *L'Histoire du Soldat* (1922). Following in the footsteps of Claude Debussy's "Golliwog's Cakewalk" (1906–8), Stravinsky's *Ragtime* featured rhythms later celebrated by choreographer George Balanchine in ballets choreographed in 1922, 1960, and 1967.



### GEORG SCHMITT (1821–1900)

#### Offertoire dédié à Monsieur Cavaillé-Coll

Thomas Kientz, *organ*



Born in Trier, Germany, Georg Schmitt was named cathedral organist in his hometown at age fourteen and assisted with the installation of a new organ. Electing to continue his music education in Paris, Schmitt saw his studies interrupted by the political upheavals of 1848. Fleeing Paris, he came to New Orleans, where he quickly became associated with the St. Louis Cathedral. Under his direction a new cathedral organ—built by the Schwab firm of Cincinnati—was constructed and installed. Schmitt published a handful of piano compositions in New Orleans, but in 1850 he was lured back to Paris to be the organist at Saint-Sulpice, the city's second-largest church. While there, he urged that the late-eighteenth-century organ be improved, and, at his urging, the master French organ builder Aristide Cavaillé-Coll was selected for the job. Cavaillé-Coll reused portions of the existing organ, and the resulting instrument, with its unparalleled tonal quality, is considered to be his masterpiece and a monument in the history of organ building.

UPPER LEFT: *Ragtime*; 1918; by Igor Stravinsky, composer; Pablo Picasso, cover art; La Sirene, publisher; *THNOC*, 2013.0366.1

RIGHT: "Alexander's Ragtime Band"; 1912; by Irving Berlin, composer; Francis Salabert, printer; *THNOC*, 2013.0366.3

LOWER LEFT: *Fleur D'Hiver*; by Georg Schmitt, composer; Manouvrier and Snell, printer; *THNOC*, *The William Russell Jazz Collection*, acquisition made possible through the Clarisse Claiborne Grima Fund, 92-48-L.132, MSS 526

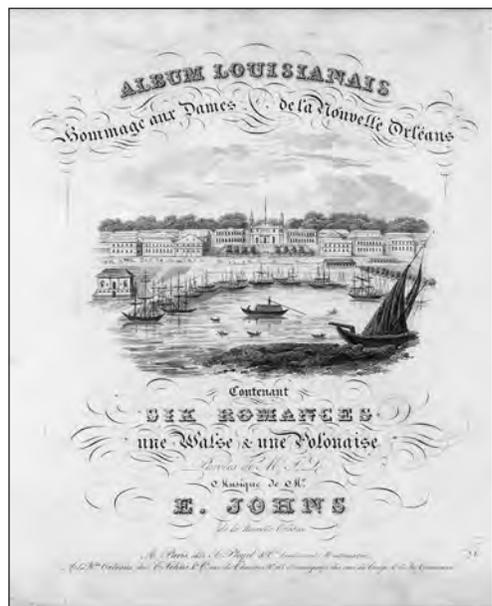
During his Saint-Sulpice period, Schmitt published two important works: *Le musée de l'organiste* (1857), an anthology of organ music, and *Nouveau manuel complet de l'organiste praticien* (1855). *Nouveau manuel* examines the organ's history, literature, and composers, while also providing guidelines for the construction of the instrument and detailing the differences among English, French, and German organs. The work concludes with an amazing description of some seventy organs in Austria, England, France, Germany, Holland, Ireland, Italy, Scotland, Spain, South America (Brazil and Columbia), and the United States (including New Orleans). In 1863 Schmitt took the position of organist at Saint-Germain-des-Prés, in Paris, and devoted the rest of his life to the advancement of liturgical music, music criticism, and performance.

### FRÉDÉRIC CHOPIN (1810–1849)

#### Larghetto from Concerto no. 2 in F Minor for Piano and Orchestra

Ryutaro Suzuki, *piano*

Frédéric Chopin is known to have had contact with at least two New Orleans musicians—Paul Emile Johns and Louis Moreau Gottschalk. When Gottschalk, the better known of the two, gave his first Paris performance in 1845, at age sixteen, four of Paris's great pianists were in attendance: Chopin, Friedrich Kalkbrenner, Sigismond Thalberg, and Pierre Zimmerman. Chopin was particularly enthusiastic about the young American pianist. It is not known when Chopin first met Johns, a native of Kraców. Born circa 1800 and believed to have studied in Vienna, Johns was established in New Orleans by 1819, when he gave the first known performance of a Beethoven piano concerto in the United States. Johns served as organist of the St. Louis Cathedral and is the earliest



ABOVE RIGHT: *Cinq Mazurkas* [Opus 7]; 1832; by Frédéric Chopin, composer; Chez Fr. Kistner, publisher; THNOC, 2011.0331

LOWER LEFT: *Album Louisianais: Hommage aux Dames de la Nouvelle Orléans*; 1832–34; by Paul Emile Johns, composer; J. Pleyel and Company, publisher; THNOC, 86-960-RL



known music publisher in New Orleans. His *Album Louisianais: Hommage aux Dames de la Nouvelle Orléans* (ca. 1832–34), a collection including six songs, a polonaise, and a waltz, bears an image of the St. Louis Cathedral on the cover. Chopin's Opus 7 mazurkas, published in 1832, was dedicated to "Monsieur Johns de la Nouvelle Orléans." While no document has surfaced explaining the apparent friendship, legend has it that Johns discouraged Chopin from emigrating to the United States, suggesting that he would have a better career if he remained in Paris.

Dating from the same period as the Opus 7 mazurkas is Chopin's piano concerto no. 2. Théophile Gautier wrote of Chopin's "melancholic elegance" and "dreamy charm." The second movement of the concerto personifies such characteristics. Although he contributed many significant works to the piano repertoire, Chopin gave only thirty public recitals.

**GEORGE GERSHWIN (1898–1937)**

*An American in Paris*

On December 13, 1928, the New York Philharmonic, under the direction of Walter Damrosch, premiered Gershwin's *An American in Paris*. The work had its origins in a 1926 trip the composer made to Paris after the completion of *Rhapsody in Blue* (1924). The young Gershwin was fascinated by the work of composers he met in Paris—Milhaud, Poulenc, Ravel, and Stravinsky. Yet, when he asked Ravel for instruction, the answer attested to the respect he had earned. Ravel reportedly answered, “Why be a second-rate Ravel when you are a first-rate Gershwin?”

The French capital captured the imagination of the young American composer. He described the resulting work, a rhapsodic ballet, as an attempt to portray “the impression of an American visitor in Paris, as he strolls about the city and listens to various street noises and absorbs the French atmosphere.” The lively opening section, with taxicab horns and other street noises, gives way to the blues that a homesick American might experience. Depicting the blues with a harmony “both more intense and simpler,” in Gershwin's own words, the work concludes with “vivacity and bubbling exuberance.”

The Paris that Gershwin captures is one that many New Orleanians would have recognized. As Montmartre and the Left Bank danced and sang to New Orleans jazz, in 1925 William C. Odiorne was photographing William Faulkner in Paris. In 1928 Josephine Crawford and Angela Gregory were art students in the city. Leila Haller was a rising ballet star at the Paris Opera. Concert pianist Genevieve Pitot was busy making some of the last reproducing piano rolls. And in 1930 tenor Sydney Rayner would make his debut at the Opéra-Comique in Gustave Charpentier's opera about Paris, *Louise*.



ABOVE: *Genevieve Pitot Sullivan*; 1939; photograph by Joseph Woodson “Pops” Whitesell; *THNOC*, gift of Mrs. Henry C. Pitot, 1993.2.3

# PERFORMERS' BIOGRAPHIES



## NICHOLAS CARTER, CONDUCTOR

Born in Melbourne, Australia, in 1985, Nicholas Carter initially studied violin, piano, and voice. He graduated from the University of Melbourne in 2007 and was a member of the inaugural Victorian Opera Artist Development Program, studying conducting with Richard Gill, while concurrently taking part in the Symphony Australia Conductor Development Program.

Carter is currently the resident conductor of the Hamburg State Opera and musical assistant to Music Director Simone Young. This engagement followed a three-year association with the Sydney Symphony Orchestra, first as assistant conductor, working closely with Vladimir Ashkenazy and a number of the orchestra's guest conductors, and later as associate conductor.

In Hamburg, Carter has conducted performances of *Il Barbiere di Siviglia*, *Die Zauberflöte*, *Hänsel und Gretel*, and *Cleopatra* (Johann Mattheson). During the 2013–14 season he led performances of *Lucia di Lammermoor*, *Così fan tutte*, and *L'Orontea* (Antonio Cesti), as well as additional performances of *Die Zauberflöte* and *Hänsel und Gretel*. As musical assistant to Simone Young, he helps prepare a vast repertoire, including the presentation of ten Wagner operas, from *Rienzi* to *Parsifal*, to celebrate the bicentenary of the composer's birth. Carter recently guest conducted the Staatsorchester Braunschweig and stepped in at short notice to conduct the Hamburg Philharmonic Orchestra in a gala concert featuring Diana Damrau as soloist.

In Australia, Carter collaborates regularly with many of the country's orchestras and ensembles, including the Sydney, West Australian, Melbourne, Adelaide, and Queensland symphony orchestras, Orchestra Victoria, Melbourne Chamber Orchestra, and the orchestra of the Australian National Academy of Music. Carter will take up the position of associate guest conductor of the Adelaide Symphony Orchestra in 2014. He will also appear with the Melbourne Symphony Orchestra and conduct State Opera of South Australia's season of *La Traviata*. In August he will relocate to Berlin to take up the position of Kapellmeister at the Deutsche Oper Berlin.

## JANET DALEY DUVAL, NARRATOR

Janet Daley Duval is a New Orleans attorney whose avocation is theater. She played Ruth in *Blithe Spirit*, Veta in *Harvey*, and Jo Anne in *Company* while in school. She has appeared in local productions at Rivertown Repertory Theater, as Miriam Aarons in *The Women*, Claire in *Proof*, and Cookie Cusaks in *Rumors*.

An avid supporter of the Tennessee Williams/New Orleans Literary Festival, she first appeared as Jessie Sykes in the festival's production of Williams's *A House Not Meant to Stand* and has since participated in annual readings of Williams's works. Indeed, you may have seen her on a Pontalba Building balcony in a navy blue slip, as she has been the festival's Stella for the Stella Shouting Contest for the past five years.

A voice-over artist, she has also been the voice of the Scandinavia furniture store and the Greater New Orleans Foundation in various radio and internet presentations. She presently serves on the board of Le Petit Théâtre du Vieux Carré and is president of the Tennessee Williams/New Orleans Literary Festival Board.

## LAURENCE KAPTAIN, CIMBALOM

As a percussionist and symphonic cimbalom artist, Laurence Kaptain appears regularly with major ensembles—including the New York Philharmonic, the Chamber Music Society of Lincoln Center, the Philadelphia Orchestra, and the Pittsburgh Symphony Orchestra—award-winning composers, and renowned performing artists. His performances may be heard on recordings with the Chicago Symphony Orchestra, the St. Louis Symphony, the Orpheus Chamber Orchestra, the Saint Paul Chamber Orchestra, and the Czech National Symphony Orchestra.

Kaptain has been featured on programs such as NPR's *Morning Edition* and *All Things Considered*. He has also performed with a remarkably diverse array of artists, including Yo-Yo Ma, Isaac Stern, Pierre Boulez, Karlheinz Stockhausen, Elliot Carter, Gil





Shaham, Suzanne Farrell, Kurt Masur, Elvis Costello, Henry Mancini, Donna McKechnie, Ginger Rogers, Rudolf Nureyev, Carol Channing, and Robert Altman.

As dean of the College of Music and Dramatic Arts at Louisiana State University in Baton Rouge (2009–13), Kaptain was known as an energetic, visionary, and well-respected academic leader with an exemplary record of effectiveness directing internationally renowned higher education programs and performing arts units in the provision of superlative learning, creative, and performance opportunities. He is currently director of creative initiatives with the Office of Research and Economic Development at LSU.

#### THOMAS KIENTZ, ORGAN

After earning a *diplôme d'études musicales*, with honors, in organ and piano at the Conservatoire de Strasbourg, Thomas Kientz continued his studies in Paris with Vincent Warnier (organ) and Nicolas Mallarte (piano). Under the tutelage of Pierre Pincemaille, he was awarded a *diplôme d'études musicales* in improvisation with honors from the Conservatoire de Saint Maur-des-Faussés. Currently a student at the Conservatoire national supérieur de musique et de danse de Paris, he is a student of Olivier Latry and Michel Bouvard in organ and Philippe Lefevre and Thierry Escaich in improvisation.

Kientz was a prizewinner at both the international Bach competition in Saint Pierre-lès-Nemours and the Third International Organ Competition Pierre De Manchicourt. He currently serves as titular organist of the Silbermann/Koenig organ of St. Guillaume in Strasbourg and co-titular organist of the choir organ of the Strasbourg Cathedral. He is the 2013–14 young-artist-in-residence at Christ Church Cathedral in New Orleans.



#### JULIA KNECHT, SOPRANO

French-born Julia Knecht studied piano and theater before dedicating herself entirely to voice, studying initially at the Marseille Conservatory prior to entering the prestigious Conservatoire national supérieur de musique et de danse de Paris. She has completed her master's degree, *cum laude*, and is currently enrolled in the Artist Diploma Program.

An eclectic artist who embraces all musical styles, Knecht is equally at home singing Mozart and contemporary music, and she ranges easily from opera to oratorio, from art songs to lieder.



Her first major role took her to Bayreuth's Stadthalle, where she sang Luisa in Prokofiev's *Betrothal in a Monastery*. She has since worked with leading stage directors and conductors, including Philippe Arlaud, Jonathan Miller, David Levi, Nicolaus Richter de Vroe, and Philip Bride. She has performed in major French venues as well as in Bayreuth and Dortmund, Germany. She regularly performs with the Ensemble Instrumental de Corse (Corsican Instrumental Ensemble) under the leadership of Yann Molénat.

In 2013 Knecht sang the Queen of the Night's aria in an adaptation of *The Magic Flute* with the company Opéra du Jour, first in Paris and then in Germany. In May 2013 she sang Mimi (*La Bohème*); Fiordiligi (*Così fan tutte*); and Susanna (*The Marriage of Figaro*).

Her upcoming performances include singing Solveig in Edvard Grieg's *Peer Gynt* at the Opéra de Dijon in March 2014 and recording a new work by Januibe Tejera with the French Radio Philharmonic Orchestra for broadcast on French National Radio.

#### CHARLES MOORE, TENOR

Charles Moore has held leading roles in a number of productions, including *The Gondoliers*, *Gianni Schicchi*, *The Threepenny Opera*, *The Merry Wives of Windsor*, *All's Well that Ends Well*, and most recently Kurt Weill's *Die sieben Todsünden* (*The Seven Deadly Sins*).

A native of Jamaica, Moore obtained a bachelor of arts degree in English from the University of the West Indies, graduating with honors in 2001, and a bachelor's degree in vocal performance from the University of Mississippi, in 2013.

His awards include first place in the 2012 National Music Theater Competition, presented by the National Association of Teachers of Singing (NATS), and Most Outstanding Vocal Performance Student of the Year, University of Mississippi, in 2013. He has studied voice with Bradley Robinson and performed under Robert Aubrey, Donald Trott, Tom Barrett, and other noted conductors.

Moore is currently a master's candidate at Louisiana State University and a student of Loraine Sims.

## RYUTARO SUZUKI, PIANO

Born in 1990 in Kamakura, Japan, pianist Ryutaro Suzuki entered the Conservatoire national supérieur de musique et de danse de Paris in 2008, where he studied with Bruno Rigutto and Hortense Cartier-Bresson. He obtained his master's degree with highest honors in May 2013.

Suzuki was awarded second prize as well as the audience prize at the Mayenne International Piano Competition in April 2010, as well as second prize at the International FLAME Competition in May 2013. Presented by the Future Links Association Musicians of Europe (FLAME), the competition seeks to identify, promote, and support young talents at the beginning of their careers. Suzuki was also a prize winner at the Ettlingen International Competition for Young Pianists in 2002, and took first prize at the fifty-fourth All-Japan Student Music Competition in 2000.

Suzuki performs frequently in recitals and as a soloist with professional orchestras in major Japanese music festivals and in leading venues throughout France. He is currently enrolled in the Artist Diploma Program at the Conservatoire national supérieur de musique et de danse de Paris.

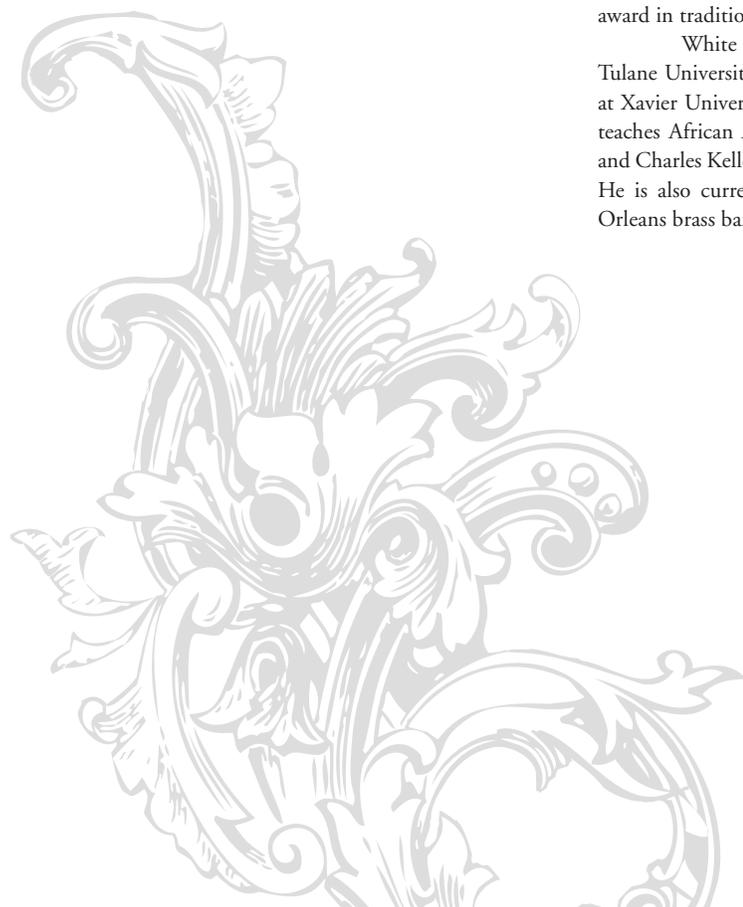
## MICHAEL WHITE, CLARINET

Dr. Michael White is a leading figure in traditional New Orleans jazz and one of only a few to creatively carry on the rich clarinet sound and style of the city. He is a relative of several first-generation jazz musicians, including bassist Papa John Joseph, clarinetist Willie Joseph, and reedman Earl Fouche. He studied clarinet with noted band director Edwin Hampton and was a member of the esteemed St. Augustine High School Marching 100 and Symphonic Band. White began his jazz career by playing for several years in social club parades and jazz funerals with Doc Paulin's Brass Band.

Today White has an active career as one of the most respected and visible of New Orleans musicians. He has performed in more than two dozen foreign countries and has played on over fifty recordings. He has twelve recordings under his own name, including several critically acclaimed Basin Street Records releases featuring his original compositions: *Dancing in the Sky* (2004), *Blue Crescent* (2008), and *Adventures in New Orleans Jazz Part 1* (2011) and *Part 2* (2012).

During his career White has appeared at major festivals and concert venues, such as Carnegie Hall, Lincoln Center, the Apollo Theater, the Kennedy Center, the Hollywood Bowl, and the Newport Jazz Festival. Among his numerous awards and honors are the French Chevalier of Arts and Letters and the National Endowment for the Arts' National Humanities Fellowship Award (the nation's highest award in traditional and folk arts).

White received his PhD in Spanish from Tulane University. He taught Spanish for many years at Xavier University of Louisiana, where he currently teaches African American music and holds the Rosa and Charles Keller Endowed Chair in the Humanities. He is also currently producing a recording of New Orleans brass bands for the Smithsonian Institution.



# LOUISIANA PHILHARMONIC ORCHESTRA

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

*Adelaide Wisdom Benjamin Music Director and Principal Conductor*

## **Violins**

Benjamin Thacher, *Concertmaster*  
*The Edward D. and Louise L. Levy*  
*Concertmaster Chair*  
Benjamin Hart, *Associate Concertmaster*  
Hannah Yim, *Assistant Concertmaster*  
Byron Tauchi, *Principal Second Violin*  
Xiao Fu, *Assistant Principal Second Violin*  
Burton Callahan  
Qi Cao  
Razvan Constantin  
Zorica Dimova  
Judith Armistead Fitzpatrick  
Eva Liebhaber  
Janeta Mavrova  
Elizabeth Overweg  
Gabriel Platca  
Yaroslav Rudnytsky  
Karen Sanno  
Yuki Tanaka  
Kate Withrow  
Sarah Yen

## **Violas**

Richard Woehrl, *Principal*  
*The Abby Ray Catledge and Byrne Lucas Ray*  
*Principal Viola Chair*  
Bruce Owen, *Assistant Principal*  
Kathleen Magill Carrington  
Matthew Carrington  
Amelia Clingman  
Valborg Gross  
Ila Rondeau  
Carole Shand

## **Cellos**

Jonathan Gerhardt, *Principal*  
*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*  
William Schettler, *Assistant Principal*  
Matthew Abramo  
Paul Macres  
Benjamin Wheeler

## **Flutes**

Heather Zinninger Yarmel, *Principal*  
*Mary Freeman Wisdom Principal Flute Chair*  
Sarah Schettler  
Patti Adams, *Assistant Principal*  
*Richard C. and Nancy Link Adkerson*  
*Flute Chair*

## **Piccolo**

Patti Adams

## **Oboes**

Jaren Philleo, *Principal*  
Jane Gabka, *Assistant Principal*  
Michael McGowan

## **English Horn**

Michael McGowan

## **Clarinets**

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

## **E-Flat Clarinet**

Stephanie Thompson

## **Bass Clarinet**

John Reeks

## **Bassoons**

Andrew Brady, *Principal*  
Michael Matushek  
Benjamin Atherholt, *Assistant Principal*

## **Contrabassoon**

Benjamin Atherholt

## **French Horns**

Mollie Pate, *Principal*  
Jaclyn Rainey, *Assistant Principal*  
Jena Gardner  
Joshua Paulus  
Matthew Eckenhoff

## **Trumpets**

Vance Woolf, *Principal*  
Stephen Orejudos  
Doug Reneau, *Associate Principal*

## **Trombones**

Greg Miller, *Principal*  
Matthew Wright

## **Bass Trombone**

Evan Conroy

## **Tuba**

Robert Nunez, *Principal*

## **Timpani**

Jim Atwood, *Principal*

## **Percussion**

Nena Lorenz, *Principal*  
Dave Salay

## **Harp**

Rachel Van Voorhees Kirschman, *Principal*

## **Piano**

Mary Ann Bulla

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



## 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's exhibitions, holdings, and publications survey more than three centuries of the region's economic, social, cultural, and military history. The Collection's main galleries are located at 533 Royal Street, with research facilities open to the public at the Williams Research Center, 410 Chartres Street, and the Laura Simon Nelson Galleries for Louisiana Art located at 400 Chartres Street. Visit [www.hnoc.org](http://www.hnoc.org) or call (504) 523-4662 for more details about exhibitions, upcoming programs, and gallery hours.



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

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

Formed in 1991, the LPO is the oldest full-time musician-governed and collaboratively operated orchestra in the United States. The LPO offers a full thirty-six-week season with more than one hundred twenty performances, including classics, light classics, pops, education, family, park, and community engagement concerts in New Orleans and across multi-parish areas.

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

"SIX ROMANES"

*Six* & une Dols  
Paroles de M<sup>rs</sup> J. L.  
Musique de M<sup>o</sup>  
BENJAMIN  
de la Nouvelle Orléans.

A Paris, chez J. Pleyel & C<sup>o</sup>, boulevard  
es, chez C. Johns & C<sup>o</sup>, rue de Chartres, et encoignure

**RECOMMANDÉ**