A Program Presented By

LPO

THE COLLECTION
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Louisiana Philharmonic Orchestra
Carlos Miguel Prieto, Music Director
Adelaide Wisdom Benjamin Music Director and Principal Conductor

and

The Historic New Orleans Collection

present

Music of the Mississippi

Carlos Miguel Prieto, Conductor
Ariana Kim, Violin
Jane Redding, Soprano
mikko, Mark Twain

February 13, 2008
St. Louis Cathedral

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

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

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

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

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

Les Indes galantes enjoys a particular relation to Louisiana: the wonderful “Air des Sauvages” is based upon melodies and rhythms from the Mississippi Valley. The stage directions indicate that it is set in a grove with trees whose leaves rustle in the wind as the birds sing their songs. Farther on the stage is a grove of palm trees. Commerce and the exotic music in particular, was felt by all Europeans in the age of exploration, but French composers raised that fascination to new heights: compositions celebrating the exoticism of Spain, Asia, the Americas, Africa, and other regions of the world were perfected by the likes of Debussy, Ravel, and Milhaud. The charm of distance, and of exotic music in particular, was felt by all Europeans in the age of exploration, but French composers raised that fascination to new heights: compositions celebrating the exoticism of Spain, Asia, the Americas, Africa, and other regions of the world were perfected by the likes of Debussy, Ravel, and Milhaud.

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

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

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

Domenico Gaetano Maria Donizetti (1797–1848) was, along with Vincenzo Bellini and Gioacchino Rossini, among the leading composers in the great age of early Romantic bel canto Italian opera. His masterpiece, Lucia di Lammermoor, composed in 1835, was premiered in Naples. Based on Sir Walter Scott’s historical novel The Bride of Lammermoor, the opera is a brilliant example of dramma trágico. “Ardon G’vinceni — Sparigi d’amaro pianto,” better known as Lucia’s “mad scene,” is its most riveting aria. The mordents, trills, cadenzas, and quasi-improved fioritura are demanding for even the most virtuosic coloratura singers. Among the famous sopranos to play Lucia are Maria Callas, Joan Sutherland, Beverly Sills, and Natalie Dessay.

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

The historical significance of Show Boat, a 1925 Jerome Kern-Oscar Hammerstein II collaboration, cannot be overestimated. Indeed, historian Miles Kreuger has hailed Show Boat as the “greatest single step forward in American musical theatre history, enabling composers, lyricists and librettists to introduce more mature subject matter into their shows.” Unlike his contemporary George Gershwin, Kern (1885–1945) did not venture into the classical music field. He was well aware that his talents were best served in operetta-derived popular song, as in the unequalled, beautiful, and eternally youthful melodies of the pioneering Show Boat. The show’s orchestrator, Robert Russell Bennett (1894–1981), was the orchestrator of Broadway musicals for more than half a century. In addition to Kern, such luminaries as Gershwin, Richard Rodgers, Cole Porter, and Irving Berlin sought Bennett’s services to bring their songs and musical underscoring, overtures, and curtain finales to life. Bennett’s orchestrations date from the golden age of Broadway musicals. It was a period when orchestras had up to 50 musicians—with copious strings, winds, and brass—in contrast to today’s bands with a handful of musicians and an array of synthesizers simulating missing instruments.

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

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

**THE COLLECTION**

**The Historic New Orleans Collection**

533 Royal Street • 504-523-4602 • www.hnoc.org • 504-523-4602

The Historic New Orleans Collection is a museum, research center, and publisher dedicated to the study and preservation of the history and culture of New Orleans and the Gulf South. The Collection’s exhibitions, holdings, and publications survey more than three centuries of Louisiana’s economic, social, cultural, and military history. “Music of the Mississippi” is presented in conjunction with the exhibition Surrounded by Water: New Orleans, the Mississippi River, and Lake Pontchartrain.

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

The Collection’s main galleries are located at 533 Royal Street, and the Williams Research Center is at 410 Chartres Street. Visit www.hnoc.org or call (504) 523-4602 for more details about exhibitions, upcoming programs, and gallery hours.

Carlos Miguel Prieto.

Adelaide Wisdom Benjamin Music Director and Principal Conductor, considered one of North America’s most dynamic young conductors, holds a total of four music directorships in his native Mexico and the United States. In July 2007 he was named music director of Mexico’s most prestigious orchestra, the Orquesta Sinfónica Nacional de Mexico, while also remaining music director of the Orquesta Sinfónica de Minería. In the United States, Prieto continues to serve as music director of the Huntsville Symphony Orchestra in Alabama, while contributing to the cultural renewal of New Orleans as the music director of the Louisiana Philharmonic Orchestra.

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

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

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

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

Following her work in San Francisco, Ms. Kim went on to earn a Master of Music degree from The Juilliard School, where she served as a concertmaster of the Juilliard Symphony and the Juilliard Opera Orchestra and was a participant in the Columbia University Exchange Program. This fall will mark Ms. Kim’s third season as a member of the Manhattan-based contemporary music company Ne(x)tworks, with whom she records for Mode Records. The group’s CD of works by Earle Brown, Tracer, was released in April 2007.

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

**The Louisiana Philharmonic Orchestra 2008**

**Music of the Mississippi**

mikko. Mark Twain, joins the LPO and THNOC for the second year as the narrator for this program. In 2007, mikko captivated and entertained audiences as Ernest Guiraud in the inaugural collaboration, A New Orleanian in Paris: Ernest Guiraud, Friends, and Students. The actor, writer, and historian has appeared for two decades on the streets of New Orleans as Andrew Jackson, Napoleon Bonaparte, Pierre Clement Laussat, and other local historical characters. In 2006, mikko wrote Napoleon House, a history of “the best bar in the world,” with Kerri McCaffrey. He is the artistic director of the Living History Project and hosts the annual “Stella Yell Off” for the Tennessee Williams/New Orleans Literary Festival.

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

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

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

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

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

À Monsieur Louis Engel/Souvenir de la Louisiane (ca. 1880)
by George David Coulon, The Historic New Orleans Collection (1963.5)

George David Coulon, a noted French artist resident in New Orleans, painted this “souvenir” for his friend Adelina Patti, the Spanish-born vocalist who first performed in New Orleans at the age of 10. Patti later presented this work to the music journalist Louis Engel.
One of the earliest documented instances of the river’s role in the advancement of fine arts is in the field of music. In November 1724 a delegation of Native Americans from the Mississippi River Valley—representing the tribes of the Michigamea, the Missouri, the Osages, and the Otto—traveled downriver from Fort d’Orléans (Illinois) to New Orleans. Early the next year the delegation set sail for France, where they were received by Louis XIV at Fontainebleau. On the occasion of that visit, two of the chiefs performed dances. Court composer Jean-Philippe Rameau (1683–1764), whose musical theories still form the basis for studies in tonal harmony, was inspired by the melodies and rhythms of the dances to write a harpsichord piece titled Les Sauvages. The suite enjoyed enormous success; reprints appeared frequently in collections of French harpsichord music throughout the 18th century. Later, Les Sauvages served as the basis for the entrée in the closing tableau of Rameau’s opera-ballet Les Indes galantes (1735). Rameau would be the first of a long list of composers—ranging from Jules Massenet (1842–1912) and Giacomo Puccini (1858–1924) to Jerome Kern (1885–1945) and Ferde Grofé (1892–1972)—to depict the people and grandeur of the Mississippi River and its allied waterways.

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

The steamboat’s ability to travel upriver as well as down revolutionized freight hauling and provided comfortable travel for passengers. The introduction of the steamboat expanded New Orleans’s musical influence east to the port city of Mobile, north along the Mississippi as far as St. Louis, and east along the Ohio to Pittsburgh. River towns across the interior—from Nashville, Tennessee, to Cairo, Illinois, to Louisville, Kentucky—received visits by soloists of international caliber, ballet troupes, and opera companies eager to take advantage of the emerging American market. The narrative ballet La Fille mal gardée by Jean Dauberval (1742–1806), which premiered in Bordeaux in 1789, premiered domestically in New Orleans in 1824. And the operas Robert le Diable (world premiere 1831) by Gaetano Donizetti (1797–1848) both had their U.S. premieres in New Orleans within a decade of their creations, a tribute to the Crescent City’s stature as a center of musical culture.

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

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


Henri Vieuxtemps (1820–1881), the Belgian violinist embraced by the New Orleans’s French community, was among the surfeit of touring violinists to visit the city in 1844. His Air Negro Créole—the earliest-known notated example of the "native music of New Orleans"—was inspired by the dance music he heard during his 1844 sojourn in the city.
To accommodate Lind’s journey upriver, the magnificent steamer Magnolia was chartered to take her as far as Cairo, Illinois, with stops in Natchez, Memphis, and St. Louis. The entire tour was celebrated in print by Charles G. Rosenberg in Jenny Lind in America (New York, 1851). Via a combination of steamboat and stage coach, her tour included Nashville, Louisville, Baltimore, and “other eminent towns of the South,” as well as Cincinnati, Pittsburgh, and New York.

Spanish-born opera singer Adela Juana Maria Patti (1843–1919), known affectionately as Adelina, made her stage debut in New York in 1850 at the age of seven. By the age of ten, the Madrid native had appeared in concert with Ole Bull in New Orleans and St. Louis. In the spring of 1860, she toured Pittsburgh, Cincinnati, Louisville, St. Louis, and Chicago. Between December 1860 and March 1861, Patti showcased her remarkable talent at New Orleans’s French Opera House in Donizetti’s Lucia di Lammermoor, Friedrich Flotow’s Martha, Gioachino Rossini’s Il barbiere di Siviglia, Giuseppe Verdi’s Il trovatore and Rigoletto, and Meyerbeer’s Le Huguenots and Le Pardon de Ploëmel. Her epochal stay in New Orleans is commemorated by a simple plaque at her residence at 627 Royal St. Her charity concert raised nearly five thousand dollars for Boys and Girls, the Society for the Relief of Indigent Widows, and the Deutsche Gesellschaft, among others.

by Nicolò Paganini (1782–1840). The city’s French-speaking audience applauded the talent of Vieuxtemps, while the American community sided with Bull. After the ice thawed, Bull sailed for Mobile and Vieuxtemps for Vera Cruz. Although Vieuxtemps would eventually return to New Orleans in 1858 with pianist and composer Sigismund Thalberg (1812–1871), the 1844 performances played a formative role in the violinist’s musical evolution. It was during the 1844 trip that Vieuxtemps first experienced black Creole violinist’s musical evolution. It was during the 1844 performances played a formative role in the composer Sigismund Thalberg (1812–1871), the return to New Orleans in 1858 with pianist and travel to accommodations overlooking Jackson Square, provided by Micaela Almonester, the Baroness de Pontalba.

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

In 1851 singer Jenny Lind (1820–1887) arrived in New Orleans from Havana, to great fanfare. Crowds awaiting her were so dense that she could not leave the boat. Only after her impresario, P. T. Barnum (1810–1891), and his daughter—dressed as a veiled Jenny Lind—departed the ship did the crowds disperse, allowing the Swedish Nightingale to disembark and travel to accommodations overlooking Jackson Square, provided by Micaela Almonester, the Baroness de Pontalba.

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For further reading:


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

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Music of the Mississippi 13
The string section of the Louisiana Philharmonic Orchestra is listed alphabetically and participates in revolving seating.

* On leave for the 2007–08 season
The Levee at New Orleans ca. 1859 (1959) by Boyd Cruise, The Historic New Orleans Collection (1992.94), gift of Mr. and Mrs. Raymond H. Kierr in memory of Robert M. Kierr

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