

VIENNA, LEIPZIG,
== AND ==
NEW ORLEANS



== A CONCERT PRESENTED BY ==
THE HISTORIC NEW ORLEANS COLLECTION &
THE LOUISIANA PHILHARMONIC ORCHESTRA

“Vienna, Leipzig, and New Orleans” is the 14th installment of Musical Louisiana: America’s Cultural Heritage, an annual series presented by The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. Dedicated to the study of Louisiana’s contributions to the world of classical music, the award-winning series reaches an audience of more than 30,000 individuals through live radio broadcasts and online video streaming of the concert. In addition, the accompanying program and an educational CD are distributed to the 68 library systems of the State Library of Louisiana, university libraries, music history instructors in Louisiana, and centers throughout the United States concentrating on the study of American music.

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COVER: Advertisement for the 26th Sangerfest of the North American Singers’ Union held in New Orleans in February 1890 (detail); from *Tagliche Deutsche Zeitung*, January 12, 1890; THNOC, 83-6-L.14 INSIDE FRONT COVER: *The Volksfest, or German May Festival, at New Orleans* (detail); May 26, 1859; wood engraving; THNOC, gift of Harold Schilke and Boyd Cruise, 1955.22.1 INSIDE BACK COVER: *The Volksfest, or German May Festival, at New Orleans* (detail); May 26, 1859; wood engraving; THNOC, gift of Harold Schilke and Boyd Cruise, 1955.22.2

The Historic New Orleans Collection
and
The Louisiana Philharmonic Orchestra

Carlos Miguel Prieto
Adelaide Wisdom Benjamin Music Director and Principal Conductor

PRESENT

VIENNA, LEIPZIG, AND
NEW ORLEANS

Carlos Miguel Prieto, <i>conductor</i>	Eric McCrary, <i>tenor</i>
Mary Sue Morrow, <i>narrator</i>	David Murray, <i>baritone</i>
Casey Candebat, <i>tenor</i>	Dara Rahming, <i>soprano</i>
Dr. Valerie Francis, <i>soprano</i>	Ken Weber, <i>bass-baritone</i>
Ivan Griffin, <i>bass-baritone</i>	New Orleans Black Chorale
Loriane Llorca, <i>organ</i>	

Wednesday, March 11, 2020

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

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

INTRODUCTION

The first instances of European music in the United States can be found in the 16th-century excursions of Spanish colonizers. French Huguenots subsequently brought their music to Florida in 1564, as did Jesuit missionaries in 1566—and when Sir Frances Drake attacked St. Augustine in 1586, his ships had the prerequisite musical instruments on board. The Pilgrims, who arrived in Plymouth, Massachusetts, in 1620, were well acquainted with Henry Ainsworth’s *Book of Psalmes: Englished both in Prose and Metre* (1612). While the impact of German immigrants does not become apparent until the 18th century, their influence was critical to the formation of our nation’s music. Notable émigrés hailed from across the German-speaking world, with two cities—Vienna and Leipzig—emerging as particularly important fonts of musical ideas.

Throughout the 18th century, distinguished musicians were strongly attracted to America. Charleston, South Carolina—considered at the time to be the American city most similar to a European capital—drew in numerous musicians. Charles Theodore Pachelbel was the son of Nuremberg organist and composer Johann Pachelbel, today best known as the composer of the much beloved Canon in D major, or “Pachelbel’s Canon.” After arriving in the United States in the early 1730s, Charles Theodore worked as an organist in Newport, Rhode Island, and in 1736 gave the earliest documented public concert in New York City. The following year he moved to Charleston, where he served as an organist and music teacher until his death in 1750.

German immigrant communities also had an important effect on the growth of American music. The Moravian Brethren—a Protestant denomination tracing its origins to 15th-century Bohemia—established Bethlehem, Pennsylvania, in 1741. They immediately began cultivating both secular and sacred music. Next they established Salem, North Carolina (present-day Winston-Salem). The Moravians brought and nurtured a particularly rich musical culture. The musical tradition of Bethlehem is well known, largely due to its annual Bach Festival. It is less commonly known that, in 1786, the Salem settlement founded the Collegium Musicum der Gemeine, which collected a vast library of compositions ranging from symphonies to oratorios. The Moravians showed a marked preference for contemporary European composers, such as Franz Joseph Haydn and Wolfgang Amadeus Mozart. Furthermore, they actively worked to bring composers to America, such as Johann Christian Bechler, Johannes Herbst, and Simon Peter, among others. These organizations labored not only to bring composers and music to their cities and towns but also to preserve the documentary legacy of their work. Today, no history of early American music can be written without including their critical contributions. In fact, these musicians have earned the recognition of being, as historian Richard Crawford writes, the “first real composers to work on American soil.”

German immigrants continued to make large contributions to American music in the 19th century. Johann Christian Gottlieb Graupner was a highly respected musician, teacher, and music publisher. He first left Germany for London, where he performed under the baton of German-born impresario and conductor Johann Peter Salomon during Haydn’s 1791 visit there. After settling in Boston, Graupner formed the Philharmonic Society in 1810. That group was still active five years later, when he helped form Boston’s Handel and Haydn Society, which continues today.



The European political unrest of the 1840s encouraged immigration to the United States. Musical groups such as bandmaster Joseph Gungl's ensemble and the Saxonia Band were among the new arrivals. In 1848, a group of twenty-five young musicians known as the Germania Musical Society arrived from Berlin. They toured the United States until 1854. In their over 900 concerts, they introduced their audiences to German symphonic repertoire, Viennese waltzes, German and Italian overtures, and more. At the end, many settled in America. Piano-maker Henry Engelhard Steinway was among the immigrants who arrived during the same period. While he was initially employed by other piano builders, within a few years he had founded his now legendary firm.

As the 19th century progressed, American musicians, whose studies were often influenced by German conservatory practices, promoted the music of German and Austrian composers, including Johann Sebastian Bach, Ludwig van Beethoven, George Frideric Handel, Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Robert Schumann. By the early 20th century, German theaters could be found throughout the United States, from Milwaukee to New Orleans, and from New York to San Francisco. In short, as musicologist John Koegel has aptly noted, the role of German and German American musicians has been critical to the development of our nation's musical infrastructure.

New Orleans's musical heritage is thus a reflection of the national experience. While the city is closely associated with the introduction of the French and Italian repertoire to the United States, New Orleans also hosted significant performances of German music. Paul Emile Johns, a young Polish composer and pianist likely educated in Vienna, gave the first known American performance of a Beethoven piano concerto, in the Théâtre d'Orléans in 1819. German theatrical productions can be dated to December 22, 1839, at the German Theater near the corner of present-day Magazine Street and Andrew Higgins Boulevard. The performance predated, by



two weeks, New York's first German theatrical performance. After fire destroyed the German Theater in 1855, the National Theater was constructed in 1866 to continue the tradition. This elegant structure, with a seating capacity of 1,500, presented the city's first full-length premiere of both Mozart's *Die Zauberflöte* (The Magic Flute) and Beethoven's *Fidelio*. Other popular works included Carl Maria von Weber's *Der Freischütz* and Gustav Albert Lortzing's *Zar und Zimmermann*, but the repertoire was not limited to German operas. Italian opera—albeit often performed in German—also formed part of the repertoire. Indeed, the National Theater offered the first German performance of *Il Trovatore* in the United States.

Immigrants also brought Germany's long-standing male choral tradition to the United States. Thousands of German immigrants participated in the activities of choral societies that helped them preserve their ethnic identity. New Orleans boasted many such organizations, including the Deutsche Männergesangverein, Frohsinn, Harugari Männerchor, Liederkranz, Liedertafel, New Orleans Quartette Club, and Turn-verein. The strength and prominence of such organizations resulted in New Orleans hosting the 1890 Sängerkongress of the North American Singers' Union, which featured more than 2,000 singers and orchestra members.

Significantly, many of the most prominent New Orleans music publishers were of German origin. Indeed, the previously mentioned composer and pianist Paul Emile Johns was also the city's first music publisher. Theodore von La Hache, Henri Lehmann, Philip Werlein, and Louis Grunewald were other noted music publishers of German heritage.

An examination of the music sold, performed, taught, and written in New Orleans underscores the critical contributions of the German-speaking world to Louisiana's musical infrastructure. Tonight's performance can offer only a taste of this musical bounty.

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

LEFT: National Theater, established in 1866 as a venue for German productions; 1874; wood engraving; *The L. Kemper and Leila Moore Williams Founders Collection at THNOC, 1951.41.8* **RIGHT:** Advertisement for Philip Werlein, a prominent music publisher of German heritage; between 1869 and 1877; chromolithograph by Benedict Simon; *The L. Kemper and Leila Moore Williams Founders Collection at THNOC, 1949.1.26*

PROGRAM

Leonore Overture No. 3, op. 72a.....Ludwig van Beethoven (1770–1827)

Tocatta from *Tocatta, Adagio, and Fugue in C major, BWV 564*..... Johann Sebastian Bach (1685–1750)
Loriane Llorca, organ

Prelude to *Die Meistersinger von Nürnberg*.....Richard Wagner (1813–1883)

Die Bremer Stadtmusikanten, op. 138 Wilhelm Paasch (active 1890–1910)
Casey Candebat, tenor
Eric McCrary, tenor
David Murray, baritone
Ken Weber, bass-baritone

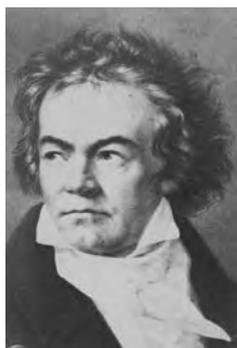
Overture to *Der Freischütz*.....Carl Maria von Weber (1786–1826)

Treemonisha suiteScott Joplin (1868–1917)
“We’re Goin’ Around (Ring Play)” arranged by Gunther Schuller
“Aunt Dinah Has Blown de Horn”
“I Want to See My Child”
“A Real Slow Drag”
Dr. Valerie Francis, soprano
Dara Rahming, soprano
Ivan Griffin, bass-baritone
New Orleans Black Chorale
Dr. John E. Ware, director

Overture to *La belle Hélène*.....Jacques Offenbach (1819–1880)
arranged by Eduard Haensch

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PROGRAM NOTES



LUDWIG VAN BEETHOVEN (1770–1827)

Leonore Overture No. 3, op. 72a

While there is some debate among scholars, it is likely that the earliest known performance of Beethoven's works in the United States occurred on April 10, 1805. On that date, German-born Joseph Eckhard conducted a Beethoven piece, likely a movement of a symphony, for the St. Cecilia Society in Charleston, South Carolina. By the 1820s, the nation was poised for a broader embrace of the composer. On December 19, 1820, the Boston Handel and Haydn Society performed the closing chorus of *Christ on the Mount of Olives*, and the Philadelphia Musical Fund Society performed Symphony no. 2 in D major, op. 36 at their inaugural concert the following year. There is some evi-

dence that the interest was mutual: during the 1820s, German author Johann Baptist Rupprecht suggested to his friend Beethoven that he transform Rupprecht's book *Die Gründung von Pennsylvanien* (The Founding of Pennsylvania) into an opera. A copy of Rupprecht's libretto was listed among the composer's papers after his death. In 1823, there was a proposal for Beethoven to write an oratorio for a Boston musical organization (most likely the Handel and Haydn Society).

While Boston, New York, and Philadelphia were being introduced to Beethoven, so too were New Orleans audiences. As discussed in this program's introductory essay, in 1819 Paul Emile Johns—an immigrant of Polish descent and Viennese training—gave the earliest documented performance of a Beethoven piano concerto in the United States, in the Théâtre d'Orléans. By the 1850s, New Orleans audiences were accustomed to Beethoven's music being included on concert programs. And although the city's musical activity diminished during the Civil War, Beethoven's oratorio *Christ on the Mount of Olives* was performed with full orchestra and chorus in 1865.

By all accounts, Beethoven cherished *Fidelio*—even though its premiere, in Vienna in 1805, received decidedly mixed reviews. He continued to rework the opera for nearly a decade, finishing the final version in 1814. Set in 18th-century Spain, and originally called *Leonore* after its heroine, it belongs to a genre known as “rescue opera”: Leonore, disguised as the errand boy Fidelio, faces great risk in an effort to rescue her husband, Floreston, from prison. The US premiere occurred in New York, in 1839; New Orleanians had to wait for the National Theater's lavish production in February 1870 (although the overture was performed during the 1850s).



JOHANN SEBASTIAN BACH (1685–1750)

**Toccata from Toccata, Adagio, and Fugue in C major,
BWV 564**

Loriane Llorca, *organ*

Few musical instruments have evolved as much as the organ. A Cristofori piano of the early 18th century, for all practical purposes, is remarkably similar to a modern grand piano. In contrast, an 18th-century organ is radically different from its modern counterpart. One of the defining traits of German 18th-century organs is the pedalboard—a “keyboard” designed to be played by the feet. The very term “pedal” comes from the Latin word *pedalis*, meaning “foot.” If organs built in England, France, Spain, Italy, and other European countries had a pedalboard at all, it was limited. Most organs did not have one. In contrast, the German pedalboard, eventually adopted across western Europe in the 19th century, was far larger and similar to the modern-day pedalboard. Germans considered their pedalboard an important indication of their musical culture. They firmly believed good organists could perform brilliant passages of music with their feet as well as they did with their hands.

Johann Sebastian Bach is one of history’s greatest masters of organ playing and composition. He approached the zenith of his musical prowess in the early 18th century, roughly the same time that Germans were being lured to present-day Louisiana by financier John Law’s self-serving propaganda. Whether any of the first residents of the “German Coast” had heard Bach’s music is unknown—yet it is certain that they would have been exposed to the musical taste and culture that Bach represented.

Scholars generally agree that the Toccata, Adagio, and Fugue in C major dates from the 1710s. The earliest surviving manuscript copy is dated about 1717. In the Toccata, Bach displays the very essence of German organ composition and performance as developed by his predecessors. After an opening display of the dexterity and technique of the performer’s hands, a flamboyant, technically demanding solo passage for the feet ensues, exploring the entire range of the pedalboard. After the exhausting pedal solo is finished, the remainder of the composition displays the exact coordination required of the hands and feet. Bach scholar David Yearsley described Bach’s Prelude and Fugue in A minor as a “musical decathlon” and noted that German organ music was “a complex, multi-limbed approach to making music.” He could have made these observations about the Toccata, Adagio, and Fugue in C major; it is a perfect representative of the rigor and intricacy of Bach’s organ music.



Sangerfest Hall, erected on Lee Circle for the 26th Sangerfest of the North American Singers' Union; 1890; *THNOC*, 1981.351.9



RICHARD WAGNER (1813–1883)

Prelude to *Die Meistersinger von Nürnberg*

On Wednesday, February 12, 1890, at 8 p.m., the curtain rose on the 26th Sangerfest of the North American Singers' Union. Featuring a series of six concerts over four days and attracting German singing societies from across the country, it was the largest music festival New Orleans had ever witnessed. Audiences enjoyed an encyclopedic repertoire of German composers, including Ludwig van Beethoven, Johannes Brahms, Max Bruch, Christoph Willibald Gluck, George Frideric Handel, Franz Joseph Haydn, Felix Mendelssohn, Wolfgang Amadeus Mozart, Franz Schubert, Robert Schumann, Richard Wagner, and Carl Maria von Weber.

Wagner was particularly prominent at the 1890 Sangerfest, where he was represented by selections from the operas *Lohengrin*, *Rienzi*, and *Tannhauser*. The sophisticated New Orleans opera audience was already well acquainted with Wagner's oeuvre by the time of the festival. For instance, in 1869, the French Opera House had presented excerpts of his operas—and during the 1877 season it performed *Der Fliegende Hollander*, *Lohengrin*, and *Tannhauser*. The Varieties Theater staged *Tannhauser* in 1877, and the Grand Opera House staged it in 1895. The St. Charles Theater would surpass them all in 1895 with an all-Wagner series of *Lohengrin*, *Die Walkure*, *Tannhauser*, *Siegfried*, *Die Meistersinger von Nurnberg*, *Tristan und Isolde*, and *Gotterdammerung*.

Die Meistersinger von Nurnberg, a romantic comedy, is a celebration of the joy of song. Set in 16th-century Nuremberg, the plot concerns Eva (the daughter of a goldsmith), Walther von Stolzing (a knight), and the town's guild of mastersingers. As one might expect, Eva and Walther fall in love—but her father has promised her in marriage to the winner of an upcoming singing competition. Walther must, therefore, be quickly trained in the strict traditions and rules of the guild, a responsibility that falls to Hans Sachs, a local cobbler and mastersinger. (Sachs was not your typical Wagnerian mythological figure; he was based on a real resident of Nuremberg noted for his musical talents.) Walther and Sachs's task is not so easy, as the town clerk, Beckmesser, is also vying for Eva's hand. The opera ends on a happy note: Beckmesser's efforts fail, Sachs proclaims the glory of German art, and Walther wins his bride and becomes a mastersinger.

WILHELM PAASCH (ACTIVE 1890–1910)

***Die Bremer Stadtmusikanten*, op. 138**

Casey Candebat, tenor

Eric McCrary, tenor

David Murray, baritone

Ken Weber, bass-baritone

German speakers comprised a large proportion of the immigrants to the United States between 1840 and 1880. Given their well-established love of music, it was only natural that they played a role in the formation of numerous singing societies during this period, in New Orleans and elsewhere. Locally, German immigrants founded the chorus of the Turn-Verein (1851), Deutsche Männergesangverein (1873), Liedertafel (1878), New Orleans Quartette Club (1882), Harugari Männerchor (1882), Frohsinn (1885), and Liederkranz (1889). Several of these groups combined to form the Sängerkhor Deutsches Haus in 1929. This group has now been in continuous operation for 90 years.

Among the treasures cared for by The Historic New Orleans Collection are the archives of various local German singing societies. Through the music, account books, membership rosters, and minute books, one is able to thoroughly recreate their frequently lavish musical productions. Particularly valuable are the musical comedies, which are written for small ensembles. The majority are scored for male voices. Most of the works feature tuneful melodies and were written by composers who are largely unknown today to musicologists and audiences alike.

One such work is *Die Bremer Stadtmusikanten*, subtitled “a humorous male quartet” and composed circa 1900 by the German Wilhelm Paasch. Based upon the fairy tale by Jacob and Wilhelm Grimm, better known as the Brothers Grimm, it relates the story of a donkey who has outlived his usefulness. Upon learning his fate, the donkey hurriedly departs for Bremen, where he hopes to become a town musician. Along the way, he meets a dog, cat, and rooster who are facing similar fates. Deciding they would make an excellent musical quartet, they proceed to travel together. They decide to rest for the evening in a house where, as it happens, four robbers are dining. Seeing them enjoying a wonderful meal, the quartet bursts into song—the donkey brays, the dog barks, the cat meows, and the rooster crows. The robbers flee and the “musicians” finish the meal. Afterward, they put out the lights and go to sleep. The robbers, seeing that all is quiet, return; one enters the house, mistakes the cat’s eyes for coals, and tries to light them. The cat jumps and scratches his face, the dog bites him on the leg, the donkey kicks him, and the rooster cries out, “Cock-a-doodle-doo!” Terrified, the man reports to his cohorts that the house is occupied by a frightful witch, a man who has stabbed him in the leg with a knife, another who has beat him with a wooden club, and a judge who has cried out, “Bring that rogue here!” They flee, never to return. The Bremen musicians find themselves so comfortable that they choose to remain in the house rather than continue their journey.



Die Bremer Stadtmusikanten, op. 138; by Wilhelm Paasch; Mühlhausen: G. Danner, between 1895 and 1905; *THNOC*, gift of *Deutsches Haus*, 2008.0113.26.9



CARL MARIA VON WEBER (1786–1826)

Overture to *Der Freischütz*

On the evening of February 12, 1890, the New Orleans production of the Sangerfest opened to the music of Carl Maria von Weber’s *Jubel-Ouverture* (Jubilee Overture). Weber was no musical stranger to New Orleans. Both the touring and local productions of the National Theater featured his opera *Der Freischutz* for three consecutive seasons, from 1867 to 1870, and the work’s overture was a favorite of local German musical societies, such as Frohsinn and the Liedertafel. William Pilcher’s prestigious music studio presented an all-Weber music concert in 1892. Weber’s local popularity was not limited to secular circles, as attested to by St. John the Baptist Catholic Church’s liturgical use of his Mass in G major in 1888.

Weber was a cousin of Wolfgang Amadeus Mozart’s wife Constanze and a contemporary of Ludwig van Beethoven and Franz Schubert. His music influenced and was admired by a wide range of composers, such as Hector Berlioz, Claude Debussy, Paul Hindemith, Franz Liszt, Gustav Mahler, Igor Stravinsky, and Richard Wagner. However, the enduring popularity of *Der Freischutz* tends to overshadow other aspects of his career as a composer, brilliant pianist, and skillful conductor.

Premiered in Berlin in 1821, *Der Freischutz* was an instant success. It was almost immediately presented in Vienna, and soon it had been produced in no fewer than nine languages. By 1850, it had enjoyed performances in such diverse cities as Cape Town, Sydney, and Rio de Janeiro. However, its significance to German music concerns more than its box office success. At the time of its premiere, Gioachino Rossini was the most popular composer in Europe, overshadowing even Beethoven. Though Weber was influenced by Italian operatic elements, his composition of *Der Freischutz* is thoroughly German. Set in a forest and based on a legend, it has been termed a precursor of German musical nationalism.

Featuring magic bullets and pacts with the devil, *Der Freischutz* is the story of the quest of a young assistant forester, Max, to become the head forester and to marry Agathe (the daughter of the current head forester). To achieve his goals, he must prove himself a skilled marksman. After initial failure, he falls under the devil’s influence and is provided with magic bullets. At the final shooting competition, the evil forces are exposed and Max is sentenced to banishment by the sovereign prince, Ottokar. After a holy hermit intercedes on Max’s behalf, he is granted one year’s probation, at the end of which time he will be permitted to marry Agathe.



SCOTT JOPLIN (1868–1917)

Treemonisha suite

“We’re Goin’ Around (Ring Play)”

“Aunt Dinah Has Blown de Horn”

“I Want to See My Child”

“A Real Slow Drag”

arranged by Gunther Schuller

Dr. Valerie Francis, soprano

Dara Rahming, soprano

Ivan Griffin, bass-baritone

New Orleans Black Chorale

Dr. John E. Ware, director

Mainly due to the popularity of pianist Joshua Rifkin’s recordings of Scott Joplin’s ragtime works (1970) and of Marvin Hamlisch’s arrangements of the ragtime master’s music for *The Sting* (1973), the 1970s saw a surge of popularity for both Joplin and his favored genre, ragtime. The recognition, long overdue, rescued him from obscurity—he is not mentioned in Sigmund Spaeth’s pioneering *A History of Popular Music in America* (1948) nor in the 1954 edition of *Grove’s Dictionary of Music and Musicians*.

While not the creator of ragtime, Joplin was certainly its most popular composer. Born near Texarkana, Texas, in 1868, he began his musical studies around age 11 and exhibited a remarkable affinity for the piano. While no formal records document this training, evidence clearly points to his teacher being Julius Weiss, a native of Saxony who resided in Texarkana. Under Weiss’s tutelage, young Joplin studied piano and harmony. Later, in Sedalia, Missouri, a mature Joplin encountered Alfred Ernst, the director of the St. Louis Choral Symphony Society. Reportedly, Ernst introduced Joplin to Richard Wagner’s opera *Tannhäuser*.

Joplin was hardly the only African American composer of this era whose musical education was interlaced with the German immigrant experience. Tom Turpin and William C. Handy found willing instructors among German immigrants in St. Louis, many of whom had been trained at the famed Leipzig conservatory. New musical analysis by scholars such as Philipp Teriete, in Germany, is providing additional testimony to historical accounts.

Set in 1884 near Joplin’s childhood home, *Treemonisha* tells the story of a young African American girl. Taught to read by a white woman, she strives to educate her community about the dangers of superstition. The “conjurers,” threatened by Treemonisha, capture her, but she is rescued by her friend Remus. The community, in an affirmation of the power of education, elects her as their leader.

Joplin’s opera bears an interesting relationship to Carl Maria von Weber’s *Der Freischütz*—both are set in a single place and unfold over the course of a single day. Each has three acts (morning, afternoon, and night), with acts 1 and 3 set in a village, act 2 in the wilderness. In other regards, though, *Treemonisha* is a reversal of *Der Freischütz*—in Joplin’s work, animals are respected rather than killed, death is absent, devils inspire laughter rather than fear, there is no onstage violence, and democratic rather than hereditary leadership prevails.

ABOVE: Scott Joplin; between 1890 and 1917; *The William Russell Jazz Collection at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, MSS 520.2112* **RIGHT:** *Treemonisha*; by Scott Joplin; New York: Scott Joplin, 1911; *The William Russell Jazz Collection at THNOC, acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.13*



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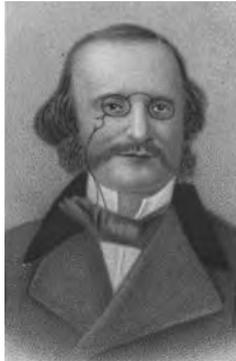
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JACQUES OFFENBACH (1819–1880)

**Overture to *La belle Hélène*
arranged by Eduard Haensch**

Born Jacob Offenbach in Cologne, Germany, in 1819, Offenbach first studied violin and then cello. In 1833, his father, a Jewish cantor, took him to Paris, where he studied at the Paris Conservatory. After a year, he left the conservatory and pursued independent composition studies with Fromental Halévy. Offenbach adopted the French version of his name (Jacques) and eventually converted to Catholicism. Initially, he pursued a career as a performer, appearing with Liszt and Mendelssohn, but the field of composition lured him and today he is best remembered as the “father of operetta.”

Offenbach enjoyed enormous popularity in New Orleans, especially at the National Theater. Established by wealthy German Americans as a venue specifically for German productions, the theater presented eight opera seasons between 1866 and 1878, featuring operas by Beethoven, Mozart, Suppé, and Weber. The National also staged French and Italian operas translated into German by composers such as Donizetti, Verdi, and Halévy. Additionally, it was a home for German musical theater, including plays with incidental music and burlesque.

When *Die schöne Helena*, or *La belle Hélène*, opened at the National Theater on November 22, 1871, the local press noted that the conductor was masterful, the orchestra excellent, and the “scenery and costumes were beautiful and tasteful, and both surpassed any other seen previously on any local stage in the city.” Adding to the excitement were the two lead singers, who were making their New Orleans debuts: Anna Jäger as Helena and Carl Beetz as Paris. Both received praise for their performances.

Like *Orphée aux enfers* (Orpheus in the Underworld), *La belle Hélène* satirizes a Greek legend. In *La belle Hélène*, Offenbach and librettists Henri Meilhac and Ludovic Halévy recount the love story of Paris and Helen of Troy, which set off the Trojan Wars. For this legendary saga, Offenbach created some of his most beautiful melodies, including the overture, which is best described as a medley of tunes. Comprising simple rhythms, the melodies are frequently repeated and easily remembered. Offenbach’s humorous and satirical operettas enjoyed enormous popularity during his lifetime and continue to delight audiences today.

PERFORMER BIOGRAPHIES

CARLOS MIGUEL PRIETO, CONDUCTOR

Carlos Miguel Prieto is considered the leading Mexican conductor of his generation. A highly respected cultural leader, Prieto is Musical America's 2019 Conductor of the Year. He possesses a wide-ranging repertoire, has led over 100 world premieres, and is a champion of American and Latin American composers. The 2019–20 season marks his 14th 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.

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. 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 halls such as the Wiener Musikverein.

Prieto's 2018–19 season included his debuts with the National Symphony Orchestra, the Orquesta Sinfónica de Castilla y León, and the BBC National Orchestra of Wales. Amongst other engagements, he returned to the the Hallé, the Frankfurt Radio Symphony, and the Bilbao Orkestra Sinfonikoa.

A passionate proponent of music education, Prieto served as principal conductor of the Orchestra of the Americas from its inception in 2002 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. In summer 2018, 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.

Prieto has an extensive discography that covers labels including Naxos and Sony. Recent Naxos recordings include Rachmaninov's Piano Concerto no. 2 and *Études-tableaux*, op. 33, with Boris Giltburg and the Royal Scottish National Orchestra, which won a 2018 Opus Klassik award and was listed as a Gramophone's Critics' Choice in 2017. With violinist Philippe Quint and the Orquesta Sinfónica de Minería, Prieto recorded works by Bruch, Beethoven, and Mendelssohn (on AvantiClassic) and Korngold's Violin Concerto (on Naxos), the latter receiving two Grammy nominations. His recording of the Elgar and Finzi Violin Concertos with Ning Feng were released on the Channel Classics in November 2018.

A graduate of Princeton and Harvard Universities, Prieto was awarded an honorary doctor of music by Loyola University New Orleans in 2018.

MARY SUE MORROW, NARRATOR

Mary Sue Morrow received her PhD in musicology from Indiana University in 1984 and taught at Loyola University New Orleans from 1984 to 1999. She joined the faculty of the College-Conservatory of Music at the University of Cincinnati in 1999 and retired in 2018. Her publications include *The Eighteenth-Century Symphony*, vol. 1 of *The Symphonic Repertoire*, which she edited with Bathia Churgin (Indiana University Press, 2012); *German Music Criticism in the Late Eighteenth Century* (Cambridge University Press, 1997); and *Concert Life in Haydn's Vienna* (Pendragon Press, 1989), as well as numerous articles in scholarly journals and collections. A





CASEY CANDEBAT

specialist in 18th-century music, she has focused on instrumental music and aesthetics, the intersection of music and society, and German Männerchöre in the United States. She has held fellowships from the Fulbright-Hays Foundation, the Alexander von Humboldt Stiftung, and the National Endowment for the Humanities.

CASEY CANDEBAT, TENOR

Casey Candebat, a tenor hailing from New Orleans, is quickly garnering the attention of opera companies around the country. He is a graduate of the prestigious Merola Opera Program, where he was a two-time participant in the summer training program. Recently, he performed in Matthew Aucoin's new opera, *Eurydice*, with the Metropolitan Opera in New York. He is a frequent performer with the San Francisco Opera, New Orleans Opera, Lyric Opera of Kansas City, Opera Santa Barbara, and Opera Grand Rapids. He has been featured in the New Orleans Opera productions of *Orpheus in the Underworld*, *Dead Man Walking*, *Salome*, *Madama Butterfly*, *Rigoletto*, *Il Trittico*, *Manon Lescaut*, *La Bohème*, and *Turandot*. This season's highlights include performing King Charles VII in *The Maid of Orléans* with the New Orleans Opera; Max in *Der Freischütz* with Heartbeat Opera, New York; and appearing as a guest soloist in various concerts and galas across the country.

Equally at home in concert work and oratorio, Candebat recently performed Verdi's *Messa da Requiem* with the New West Symphony in Los Angeles and the Louisiana Philharmonic Orchestra this season. He has also performed the tenor solos in Beethoven's Symphony no. 9, Mozart's *Coronation Mass*, and Schubert's Mass in E-flat major. A frequent recitalist, Candebat has had several highly acclaimed touring recitals, including "Casey at the Movies," "O Holy Night of Opera," and "Scarborough Fair: Folk Songs of the British Isles." Candebat has won several awards in prestigious vocal competitions, including the Grand Prize in the Bel Canto Foundation Opera Contest in 2011. Candebat is a graduate of Northwestern University and Loyola University New Orleans.



DR. VALERIE FRANCIS

DR. VALERIE FRANCIS, SOPRANO

Distinguished vocal artistry combined with superior musical preparation defines the mastery of Dr. Valerie Francis, recitalist, opera singer, music professor, and scholar. Her award-winning, brilliant voice places her among the country's greatest performers of classical music and Negro spirituals. Dr. Francis currently serves as associate professor of music and executive artistic director of opera and vocal programming at Nicholls State University in Thibodaux, Louisiana.

Francis made her debut with the New Orleans Opera in October 2010 as the Strawberry Woman and soprano I prayer soloist in *Porgy and Bess* and returned as Inez in *Il Trovatore* in April 2011. She sang the role of Leonie in a premiere concert performance of *Freedom Ride* by Dan Shore. She has also appeared as guest soloist with the Dallas Symphony, the American Institute of Musical Studies, the Louisiana Philharmonic Orchestra, and the Jefferson Performing Arts Society, and has been featured in the Trinity Artist Series at Trinity Episcopal Church in New Orleans.

For five years, Francis has served as recitalist, master class technician, and adjudicator of the Concurso y Festival Internacional de Canto Lírico in Trujillo, Peru. Dr. Francis represented the southwestern region at the National Association of Negro Musicians' centennial convention held in Chicago in summer 2019. She also served as guest soloist for the National Baptist Convention held in New Orleans in September 2019.



IVAN GRIFFIN

IVAN GRIFFIN, BASS-BARITONE

Ivan Griffin is a versatile artist who has delighted audiences in the United States, Europe, and South Africa in both concert, operatic, and musical theater performances. In 2016 he appeared in two historic productions at the 40th anniversary celebration concert of the Spoleto Festival USA in Charleston. He was recently featured

in the title role of Ulysses in Opera Louisiane's adaptation of Monteverdi's *Il ritorno d'Ulisse in patria*.

A familiar face to New Orleans audiences, Griffin has appeared with the New Orleans Opera in productions such as *Tosca*, *Madama Butterfly*, *La Boheme*, *La Traviata*, and *Carmen*, and has performed numerous roles with OperaCréole.

He has been a featured soloist with the Louisiana Philharmonic Orchestra, Orquesta Sinfónica de Minería (Mexico), and Orquesta Sinfónica Nacional de Mexico, all under the direction of Maestro Carlos Miguel Prieto. Additionally, Griffin has appeared with the symphony orchestras of South Bend, Indiana; Nashville; South Carolina; Toledo, Ohio; Southeast Texas; and Flint, Michigan.

LORIANE LLORCA, ORGAN

Born in 1993, Loriane Llorca began her musical studies in the conservatory of Pau, France. Subsequently she attended the Regional Conservatory of Toulouse, where she studied organ, harpsichord, and pianoforte with distinguished professors such as Stéphane Bois, Michel Bouvard, Jan Willem Jansen, and Yasuko Uyama-Bouvard. After obtaining a degree in musicology from the Sorbonne, she entered the organ class of Olivier Latry and Michel Bouvard at the Conservatoire national supérieur de Paris. Her studies have been supported by several organizations, including the Fondation Yves Brieux-Ustaritz, the Fondation Meyer, and the Fonds de Tarrazi. In 2017 she was awarded first prize and the audience prize at the Jean-Louis Florentz International Organ Competition, sponsored by the French Académie des Beaux-Arts of the Institut de France. She recently completed a residency at the Royal Chapel of Versailles as organist and at the Centre de musique baroque de Versailles. In December 2019 she was named young-artist-in-residence at the Cathedral-Basilica of St. Louis, King of France, in New Orleans.

ERIC MCCRARY, TENOR

Eric McCrary has been a collegiate, high school, and elementary school music teacher for over 25 years. As an undergraduate at the University of New Orleans, he double majored in vocal music education and vocal music performance. He received a master's degree in choral conducting in 2006. McCrary is the music director, pianist/organist, and cantor at St. Agnes Church in Jefferson and at St. Ann Church and National Shrine in Metairie. He is also the cantor at Immaculate Conception Jesuit Church in New Orleans and is the accompanist and assistant music director of the choir at St. Louis King of France School in Metairie, where he is also the computer teacher and IT director.

DAVID MURRAY, BARITONE

A New Orleans native, David Murray is a first year vocal performance graduate student at Loyola University New Orleans, studying in the studio of Dr. Tyler Smith. He also received his bachelor of music degree from Loyola. Murray currently performs with the New Orleans Opera and Loyola Opera Theatre. With the New Orleans Opera, his roles have included Joseph DeRocher's younger brother in *Dead Man Walking*, the Warrior in Tchaikovsky's *Joan of Arc*, as well as understudying the role of the Grand Vizier in the chamber production of *Tabasco*. He has also performed with New Orleans Opera Chorus for the past five years. With the Loyola Opera Theatre, he has performed as John Brooke in Mark Adamo's *Little Women*, the Sorceress in Purcell's *Dido and Aeneas*, George Jones in Kurt Weill's *Street Scene*, and Grégorio in Gounod's *Roméo et Juliette*. In March 2019, he performed as the countertenor soloist in the Louisiana Philharmonic Orchestra's concert of Lera Auerbach's *The Infant Minstrel and His Peculiar Menagerie*.





DARA RAHMING, SOPRANO

Bahamian-born soprano Dara Rahming has been gracing concert and operatic stages for 20 years. Highlights of her career include four seasons with the Lyric Opera of Chicago, two seasons with the Opera Theatre of St. Louis, and two seasons with the Sarasota Opera.

In 2004 Rahming began performing with the New York Harlem Production's tour of the *The Gershwins' Porgy and Bess*, a chapter in her career that took her around the globe. For 10 years she worked with this production company, performing leading and supporting roles in some of the greatest opera houses and theaters in the world, including Bunkamura–Orchard Hall (Tokyo), Alte Oper Frankfurt, Deutsche Oper am Rhein (Dusseldorf), Teatro Pérez Galdós (Las Palmas, Spain), Teatro Massimo Bellini, Catania (Sicily), Semperoper Dresden, Oper Leipzig, Komische Oper Berlin, and Nationaltheater Mannheim.

After witnessing the devastation of Hurricane Katrina in the summer of 2005, Rahming began a benefit recital series to raise money for Xavier University of Louisiana, where she had earned a bachelor of arts degree. For nine years, she served Xavier as professor of voice and director of the Opera Workshop.

Rahming maintains a busy teaching and performing schedule and has added several new roles to her repertoire: the title role of William Grant Still's opera *Minette Fontaine*, performed with OperaCréole; Minerva in Opera Louisiana's adaption of Monteverdi's *Il ritorno d'Ulisse in patria*; Sylvie in Dan Shore's *Freedom Ride*; and the title role of Scott Joplin's *Treemonisha*, performed with Orquesta Sinfónica de Minería (Mexico) and the Louisiana Philharmonic Orchestra. In February 2020 she performed in the world premiere of the completed *Freedom Ride* at the Chicago Opera Theater.



KEN WEBER, BASS-BARITONE

Ken Weber has performed frequently with the New Orleans Opera, where his roles have included the Pasha in *Tabasco*, Warden in *Dead Man Walking*, Masetto in *Don Giovanni*, Nourabad in *The Pearl Fishers*, the Speaker in *The Magic Flute*, and dozens of comprimario roles. Weber has also performed leading roles with the Mobile Opera (Conte di Luna in *Il trovatore*, the title role in *Sweeney Todd*), Shreveport Opera (Germont in *La Traviata*), Opera Las Vegas (Tonio in *Pagliacci*), and Opera in the Ozarks (Olin Blitch in *Susannah*). With the Loyola Opera Theatre, he has performed Dr. Pangloss / Voltaire in *Candide*, Sarastro in *The Magic Flute*, the title role in *Gianni Schicchi*, Figaro in *The Barber of Seville*, Dr. Dulcamara in *The Elixir of Love*, and Leporello in *Don Giovanni*. A native of Los Angeles, Weber is the university minister at Loyola University New Orleans.



NEW ORLEANS BLACK CHORALE

The New Orleans Black Chorale (NOBC) specializes in the performance of music composed and arranged by African American composers, and is especially dedicated to the preservation and performance of American Negro Spirituals. NOBC made its first appearance in 1980 with the New Orleans Philharmonic Symphony at the inaugural presentation of “Symphony in Black,” a concert that highlighted the contributions of black artists to the cultural wealth of New Orleans. Originally under the direction of the late Edwin B. Hogan, the NOBC was composed of soloists, individuals from organized church and college choirs, and others with an interest in preserving American Negro Spirituals. Dr. John E. Ware, the Rosa Keller Endowed Professor and Director of Choirs at Xavier University of Louisiana, succeeded Hogan and continues to serve as the ensemble’s conductor and musical director.

NOBC presents two concerts annually—a Christmas concert and a black history concert—and performs in venues throughout New Orleans and the surrounding region. NOBC is regularly featured in the Trinity Artist Series at Trinity Episcopal Church in New Orleans, the Third Sunday Concert Series at Christ Episcopal Church in Covington, and the Heritage Choir’s annual Festival of Negro Spirituals in Baton Rouge. In 2015, NOBC performed a “Tribute to Moses Hogan” at the New Orleans Jazz and Heritage Festival and performed Robert Russell Bennett’s concert version of *Porgy and Bess* with the Orquesta Sinfónica de Minería (Mexico), conducted by Carlos Miguel Prieto. In 2016, the group returned to Mexico to perform a suite from Joplin’s *Treemonisha* and Dan Shore’s *Freedom Ride*, along with other spirituals. The ensemble again performed *Treemonisha* and other spirituals with the Louisiana Philharmonic Orchestra in September 2017.

Throughout its history NOBC has not only given the New Orleans community access to music not usually heard, but has also presented scholarships to music students at Xavier, Dillard, and Southern Universities. Additionally, at its annual black history concert, NOBC honors individuals and organizations that have made a contribution to the community.

LOUISIANA PHILHARMONIC ORCHESTRA

Carlos Miguel Prieto

Adelaide Wisdom Benjamin Music Director and Principal Conductor

Violins

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

Violas

Richard Woehrle, *Principal*
The Abby Ray Catledge and Byrne Lucas Ray Principal Viola Chair
Bruce Owen, *Assistant Principal*
Amelia Clingman
Peter Dutilly^
Valborg Gross
Ila Rondeau*
Catherine Schilling
Carole Shand
Tyler Sieh

Cellos

Jonathan Gerhardt, *Principal*
Daniel Lelchuk, *Assistant Principal*
Rachel Hsieh
Jeanne Jaubert
Kent Jensen
The Paula L. Maher Section Cello Chair
David Rosen
Dimitri Vychko

Basses

David Anderson, *Principal*
William Schettler, *Assistant Principal*
Timothy Chen
Paul Macres
Benjamin Wheeler

Flutes

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

Piccolo

Patti Adams
The Richard C. and Nancy Link Adkerson Flute Chair

Oboes

Virginia McDowell^, *Principal*
The Ranney and Emel Songu Mize Principal Oboe Chair
Jane Gabka, *Assistant Principal*
Michael McGowan

English Horn

Michael McGowan

Clarinets

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*
Michael Matushek

Contrabassoon

Benjamin Atherholt

French Horns

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

Trumpets

Vance Woolf, *Principal*
The Gauthier Family Foundation Principal Trumpet Chair
David Sterrett, *Assistant Principal*
Stephen Orejudos
The Pete Wolbrette Section Trumpet Chair

Trombones

Greg Miller*, *Principal*
Matthew Wright^, *Principal*
Vacant
Evan Conroy, bass trombone

Tuba

Robert Nuñez, *Principal*

Timpani

Jim Atwood, *Principal*

Percussion

Jacob Powers, *Principal*
Dave Salay

Harp

Rachel Van Voorhees Kirschman, *Principal*

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

*On leave

^Acting member



The Historic New Orleans Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

The Historic New Orleans Collection is a museum, research center, and publisher dedicated to the study and preservation of the history and culture of New Orleans, Louisiana, and the Gulf South. The Collection was founded in 1966 by 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 new state-of-the-art exhibition center is located at 520 Royal Street, with additional galleries housed in the historic Merieult House at 533 Royal Street and research facilities open to the public at the Williams Research Center at 410 Chartres Street. Visit www.hnoc.org or call (504) 523-4662 for more details about exhibitions, upcoming programs, and gallery hours.



LOUISIANA PHILHARMONIC
ORCHESTRA
CARLOS MIGUEL PRIETO, MUSIC DIRECTOR

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

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

