



LPO

Louisiana Philharmonic Orchestra

Carlos Miguel Prieto, Music Director

A
**NEW ORLEANIAN
IN PARIS**

Ernest Guiraud, Friends, and Students

Joel Smirnoff, conductor

Joan Kwon, violin



THE COLLECTION

THE HISTORIC NEW ORLEANS COLLECTION

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Paul Dukas (1865–1935)
Fanfare, from *La Péri**

Georges Bizet (1838–1875)
Pastorale, First movement of *L'Arlésienne suite no. 2*

Claude Debussy (1862–1918)
Petite suite: En bateau. Cortège. Ballet.

Jacques Offenbach (1819–1880)
Intermezzo and Barcarolle, from *Les contes d'Hoffmann*

Ernest Guiraud (1837–1892)
First movement, from *Caprice pour violon*
Joan Kwon, violin
Carnaval, from *Suite d'orchestre*

Georges Bizet
Farandole, from *L'Arlésienne suite no. 2*

*Conducted by Carlos Miguel Prieto,
Music Director, Louisiana Philharmonic Orchestra,
and recorded on May 16, 2007.

DUKAS

Fanfare, from *La Péri*

Paul Dukas (1865–1935) is best remembered, thanks to the 1940 Disney animated film *Fantasia*, for *The Sorcerer's Apprentice*. Nonetheless, Dukas composed other worthy, though less famous works. *La Péri* (1911–12) is a ballet based upon an ancient Persian legend. Alexander the Great (Iskender in the original) finds a flower of immortality in the clenched hand of a sleeping *péri* – a fairy. The ballet opens with a somber and stately brass fanfare. This fanfare is the essence of the score, and the ballet ends with a transfigured statement of the opening, played by the muted horns.

BIZET

Pastorale, First movement of
L'Arlésienne suite no. 2

Georges Bizet (1838–1875) died immediately after the ill-fated premiere of *Carmen*. Like Debussy, a generation later, Bizet never visited Spain, yet both were able to create a stunning aural image of that country that is iconic. (For example, think of the “Toreador Song” and Debussy’s three-part *Iberia* sym-

phonic poem.) Guiraud provided the musical settings for the spoken dialogue (recitatives), which have been part of the tradition of *Carmen* since 1875. Three years earlier, in 1872, Bizet composed incidental music for Alfred Daudet’s play *L'Arlésienne*. There were 27 separate musical numbers for the play, and Bizet created a suite of some of them for orchestra. After Bizet’s death, Guiraud concocted a second suite from the remaining sections of the incidental music. Like all of Bizet, the music is delightful and moving, overpowering in its charm and energy, and always thrilling to hear.

DEBUSSY

Petite suite

Claude Debussy’s (1862–1918) *Petite suite* dates from 1907 and was originally composed as a piano duet. It also exists in an orchestral transcription by Henri Büsser, a friend of the composer. The movements are lightly scored for woodwinds in pairs, harp, triangle, cymbals, and strings. Listen for the darkly colored and exotic English horn in the second movement and for the brilliant high piccolo at the end. Echoes of the populist styles of Faure, Bizet, Massenet, and Chabrier

er add coloristic flavors to this delectable work, providing a spirit of *joie de vivre*.

OFFENBACH

Intermezzo and Barcarolle from
Les contes d'Hoffmann

Jacques Offenbach's (1819-1880) immortal *Les contes d'Hoffmann* existed only in the composer's piano score reduction at his death in 1880. Guiraud completed and orchestrated Offenbach's masterpiece, and the work had its premiere in 1881. This is the composer's only true opera – works like *Orphée aux enfers* and *La Vie parisienne* are operettas, which contain spoken dialogue. Tuneful and charming, the justly famous Intermezzo and Barcarolle (Giulietta's "Belle nuit ô nuit d'amour" aria) have been crowd-pleasers since the opera's premiere.

GUIRAUD

First movement of
Caprice pour violon

Carnaval from *Suite d'orchestre*

Ernest Guiraud (1837–1892) was born in New Orleans and emigrated to France, where

he studied at the Paris Conservatory. He was a well-respected composer and teacher in his day, known for his expertise as a composer of operas and orchestral works, though none of his seven operas or his instrumental music has found a place in the permanent repertory in the United States. He taught composition at the Conservatory, where Claude Debussy (1862-1918) was one of his students.

Guiraud occupies an important position in the history of French music. He is one of the links that connects mid-19th century opera and symphonic music (tone-poems, concerti, and chamber music), which began with Halévy and Offenbach, to a younger generation of composers, including Massenet, Lalo, Saint-Saëns, Faure, Chabrier, d'Indy, Chausson, Debussy, and many more.

After the election, in 1848, of Louis Napoleon as president of France—later known as "Napoleon III, Emperor of the French"—the new political and artistic climate favored a conventional musical language; shocking and confessional outpourings, à la Berlioz (*Symphonie fantastique*), would have been frowned upon. Guiraud's artistic temperament clearly suited the times; his style is conservative, owing much to the influence of Mendelssohn, with memorable melodies and a clear-cut sense of form—all

within a restrained Romantic spirit.

Guiraud's *Caprice pour violon* is an example of the effervescent and charming music that is so characteristic of mid- to late-19th century salon/concert music in France. The violin writing is virtuosic, airy, and brilliant, while retaining just a glimmer of darkness—as befits the fervid A Minor tonality; a certain Gypsy air seems to float in and around the melodies. In the form of a brief rondo, with the opening theme returning twice, the work is seductive, and would serve as a perfect encore after a concerto performance. The parallels to the popular but more substantial violin works of Sarasate and Lalo are inevitable. The *Caprice* owes its seldom-heard status to its brevity; it's really too brief to program on its own in concert.

BIZET

Farandole from *L'Arlésienne* suite no. 2

There are two contrasting themes in the Farandole; the first, adapted from a French folk song, is a march in a minor key, while the second, in a major key, reflects the farandole, a dance from the southern area of France. The work is from the second suite of *L'Arlésienne*, which Bizet's friend Ernest Guiraud orches-

trated and had published in 1879, four years after Bizet's death.

* * * * *

And so ends this program of French music, its focus fixed on the consummate if somewhat obscure master Ernest Guiraud. "A New Orleanian in Paris" speaks very well indeed of the influence of New Orleans on the European cauldron that was French music from the last half of the 19th century until the present day. Is it possible to imagine Ravel, Messiaen, Milhaud, Boulez, Dutilleux, and that honorary Frenchman, Igor Stravinsky, without Guiraud? I don't think so. He is one of the originators of the French Romantic musical tradition, and for that we owe him a great deal.

Stephen Dankner
Composer-in-Residence
Louisiana Philharmonic Orchestra

Joel Smirnoff, *Conductor*

In 2000, Mr. Smirnoff made his official American conducting debut with the San Francisco Symphony, conducting an all-Tchaikovsky program. Guest conducting engagements include the Amarillo Symphony, Chicago Philharmonic, Juilliard Orchestra, Louisiana Philharmonic, New World Symphony, Norwegian Chamber Orchestra, Phoenix Symphony, St. Paul Chamber Orchestra, Tanglewood Music Center Orchestra, Western New York Chamber Orchestra, and a European tour with the Basel Sinfonietta and Charles Rosen as soloist in the Elliott Carter Piano Concerto.

In addition to his activities as a conductor, Smirnoff is first violinist of the Juilliard String Quartet and Chairman of the Violin Department at the Juilliard School. In 1997, he was the featured violin soloist at Tanglewood in a concert dedicated to the memory of violinist Louis Krasner, performing Alban Berg's *Violin Concerto* under the direction of Bernard Haitink. In 1983, as second-prize winner of the International American Music Competition for Violin, he was awarded debuts at Carnegie Hall on its Emerging Artists series and at Town Hall on its Midtown Masters series.

Mr. Smirnoff also plays jazz, performing frequently as improvising soloist with Tony Bennett. His solos were featured on the Grammy award-winning CD *Tony Bennett Sings Ellington Hot and Cool*.

Joan Kwuon, *Violin*

At the invitation of Sir André Previn, Ms. Kwuon made her critically acclaimed debut at the Tanglewood Music Festival performing Johannes Brahms' *Violin Concerto*. She has since appeared with numerous international orchestras, including the Royal Philharmonic Orchestra, London Symphony Orchestra, BBC National Orchestra of Wales, NHK Symphony of Tokyo, Moscow State Symphony, Bulgarian National Orchestra, State Symphony Orchestra of Mexico, Jyväskylä Sinfonia of Finland, Buffalo Philharmonic, and the Seattle Symphony, working with such conductors as Charles Dutoit, André Previn, Matthias Bamert, Thierry Fischer, Heinz Wallberg, Sergei Kondrashev, Nayden Todorov, Enrique Batiz, and JoAnn Falletta.

Joined by André Previn at the piano, Ms. Kwuon appears in recital at Philadelphia's Kimmel Center and the Metropolitan Museum in New York. A highly sought after

recitalist, she has appeared in St. Petersburg, Prague, Paris, Seoul, Tokyo, and at venues in the United States including Lincoln Center, Krannert Center, Carver Center, and George Mason, Rockefeller, Iowa, and Georgia universities. Enjoying a number of interesting collaborations, Ms. Kwuon has performed with the Juilliard String Quartet, Gilbert Kalish, Jaime Laredo, Sharon Robinson, Bright Sheng, and in duet with Tony Bennett at Jazz at Lincoln Center and Tanglewood.

Hailing from Los Angeles, Ms. Kwuon holds advanced music degrees from Indiana University, the Juilliard School, and the Cleveland Institute of Music and is a member of the Juilliard School assistant faculty. Kwuon plays the "Mary Portman" Guarneri del Gesù, 1735, on generous extended loan from Karen and Clement Arrison through the Stradivari Society of Chicago.

Carlos Miguel Prieto, *Music Director*

Currently considered one of the most dynamic young conductors, Mr. Prieto 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 important orchestra, the Orquesta Sinfónica Nacional de Mexico

(National Symphony Orchestra of Mexico), while also remaining music director of the Orquesta Sinfónica de Minería. In the United States, Prieto contributes to the cultural renewal of New Orleans as the music director of the Louisiana Philharmonic Orchestra and continues to serve as music director of the Huntsville Symphony Orchestra in Alabama.

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 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. With them he performed in the most important venues of Mexico, the United States, and Europe.

LPO Orchestra Roster, 2006-2007 season

Carlos Miguel Prieto
Adelaide Wisdom Benjamin
Music Director and
Principal Conductor

Klauspeter Seibel
Principal Guest Conductor

Violins
Amy Thiaville, *Concertmaster*
John Chung Hang Law,
Assistant Concertmaster

Elizabeth Overweg,
Acting Principal
Burton Callahan
Razvan Constantin
Zorica Dimova
Ansis Freimanis
Carla Loaiza
Karen Sanno
Yuki Tanaka
Ann Taylor
Natalie VanBurkleo
Sarah Yen
Judith Fitzpatrick
(on leave)

Violas
Richard Woehrle, *Principal*
Bruce Owen,
Assistant Principal
Valborg Gross
David Rebeck
Carole Shand
James Shaw
Scott Slapin
Tanya Solomon
Cheryl Frank (on leave)

Celli
Jonathan Gerhardt, *Principal*
Edward B. Benjamin,
Cello Chair
William Schultz,
Assistant Principal
Ann Cohen
Jeanne Jaubert
Kent Jensen
Jonathan Ruckman
Dimitri Vychko
David Rosen (on leave)

Basses
David Anderson, *Principal*
Bill Schettler,
Assistant Principal
Dave Carbonara
Kirsty Matheson
William Morris

Flutes
Dean Miller, *Principal*
Linda Pereksta
Patti Adams,
Assistant Principal
Richard C. and Nancy Link
Akerson Flute Chair

Piccolo
Patti Adams

Oboes
Jane Gabka, *Principal*
Helen Erb
Kristen Kall

English Horn
Helen Erb

Clarinets
Robyn Jones, *Principal*
Stephanie Thompson,
Assistant Principal
John Reeks

E-flat Clarinet
Stephanie Thompson

Bass Clarinet
John Reeks

Bassoons
Susan Andrews, *Principal*
Benjamin Atherholt
Joshua Solomons
John Fairlie (on leave)

Contrabassoons
Benjamin Atherholt
John Fairlie (on leave)

Horns
Peter Erb, *Co-principal*
Samantha Woolf,
Co-principal
Jack Gardner,
Associate Principal
Erin Amendola
Alex Rosenfeld
Mollie Pate, *Principal*
(on leave)

Trumpets
Vance Woolf, *Principal*
Masahiro Moriyasu
Ronald Benko,
Associate Principal

Trombones
Greg Miller, *Principal*
Carson Keeble

Bass Trombone
Richard Erb

Tubas
Golden Lund, *Principal*
Robert Nunez (on leave)

Timpani
Jim Atwood, *Principal*

Percussion
Leland Beach, *Principal*
Nena Lorenz

Harps
Catherine Anderson
Rachel Van Voorhees
(on leave)

Piano
Mary Ann Bulla

Personnel Manager
Greg Miller

Personnel
Administrator
Jim Atwood

Librarian
Crozet Duplantier

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



Ernest Guiraud (1837–1892)

During his lifetime, Ernest Guiraud established himself as a distinguished member of the French musical community. An accomplished composer in his own right, Guiraud also gained recognition for his friendships, his students, and his contributions to other composers' work. Over time, Guiraud was overshadowed by his colleagues and students, but this concert program celebrates his life and his work.

Guiraud was born in New Orleans in 1837 to Jean-Baptiste-Louis and Adèle Croisilles Guiraud, both graduates of the Paris Conservatory. Jean-Baptiste, a composer, conductor, and winner of the prestigious Prix de Rome in 1827, and Adèle, who had received the top prize in piano from the

Conservatory, provided their son with his earliest musical training.

In 1849, the year following Adèle's death, Jean-Baptiste took Ernest to Paris for a two-year stay. There he was exposed to the rich musical life of the city and was introduced to a wide circle of family relatives and professional contacts. Louis Moreau Gottschalk, a pianist, composer, and fellow New Orleans native, is thought to be among these contacts.

Gottschalk's public debut in Paris coincided with the Guirauds' visit. Following his successful debut, Gottschalk was launched into international stardom as a brilliant virtuosic pianist and composer of exotic works based on the indigenous mu-

sical styles of New Orleans. It is possible that Gottschalk may have introduced the Guirauds to his circle of famous acquaintances, many of whom Guiraud would later be associated with, including Victor Hugo, Hector Berlioz, Jacques Offenbach, Camille Saint-Saëns, and Georges Bizet.

After two years in Paris, Guiraud and his father returned to New Orleans, and in April 1853 the young Guiraud's first opera, *David*, was staged at the Théâtre d'Orléans. Gottschalk is said to have been in the audience for the premiere. By the end of the year, Guiraud had permanently left New Orleans and returned to Paris to complete his musical training at the Paris Conservatory. There, he studied piano with Antoine Marmontel, harmony with Auguste Barbereau, and composition with Jacques Fromental Halévy. It was also during this period that he began what would become a lifelong friendship with Georges Bizet, also a student of Marmontel.

Guiraud's professional development found new momentum in 1859, when he won the Prix de Rome, the same prestigious award his father captured some 30 years prior, making the Guirauds the only instance of

a father and son both achieving the honor. Following the award, Guiraud's compositions earned him the reputation as one of the brightest hopes of the conservatory. As a Prix de Rome laureate, he spent 1860–62 in Italy, where he composed a mass, an opera-buffa (*Gli avventurieri*), and an operacomique (*Sylvie*) that was produced in Paris in 1864. Guiraud's *En prison* was staged at the Théâtre-Lyrique in 1869, while *Le Kobold* was staged at the Opéra-Comique in 1870. Two years later in January 1872, his first orchestral suite premiered with the fourth movement, *Carnaval*, firmly establishing his reputation as one of the best of France's new generation of composers. *Madame Turlupin* was presented at the Opéra-Comique in November 1872, and his ballet *Gretna Green* was first performed at the Opéra in May 1873. In 1875, after the disappointing premiere of Bizet's *Carmen* followed by Bizet's death shortly thereafter, Guiraud constructed the famous recitatives that replaced the original spoken dialogue. His version premiered at the Imperial Opera in Vienna and is the *Carmen* most commonly heard today.

In 1876, Guiraud was appointed to the

faculty of the Paris Conservatory as a professor of composition, where his students included Claude Debussy and Paul Dukas, among others. While he accepted this new role, Guiraud continued to pen new compositions, and in the same year that he began teaching, *Piccolino*, his most successful opera, was staged at the Opéra-Comique, the same site where *Galante aventure* was produced in March 1882. Following Offenbach's death in 1880, Guiraud completed and orchestrated his friend's final opera, *Les contes d'Hoffmann* (*The Tales of Hoffmann*). Six years later, Guiraud's second orchestral suite was published, followed by his tone poem *Chasse fantastique* in 1887 and *Traité pratique d'instrumentation* in 1890, which served as a textbook for several generations of music students in France. Guiraud was named Chevalier of the Legion d'honneur in 1878 and elected to the Académie des Beaux-Arts of the Institut de France in 1891.

Upon his death in 1892, *Frédégonde*—Guiraud's final opera and only attempt at a grand opera—remained unfinished. His former students Saint-Saëns and Dukas returned the favor Guiraud had extended to

Bizet and Offenbach. Saint-Saëns completed the score, Dukas completed the orchestration, and *Frédégonde* was presented at the Opéra in 1895.

Although Guiraud was widely recognized and highly regarded during his lifetime for his own works, today he is remembered for his contributions to Bizet's *Carmen* and Offenbach's *Les contes d'Hoffmann* and as Claude Debussy's professor of composition at the Paris Conservatory. This program explores the work of one man who was born in New Orleans and went on to influence his peers in Paris, shaping the musical scene around him.

Daniel Weilbaeher
Executive/Artistic Director
Musical Arts Society of New Orleans

The Vieux Carré: A Musical Heritage Site



In 1819 the Parisian John Davis, who had arrived via St. Domingue, opened the rebuilt Théâtre d'Orleans. It introduced grand French and Italian operas to New Orleans and toured operas on the east coast of the United States. The theater burned in 1866. Both of Ernest Guiraud's parents were associated with the Orleans Theater.

The Vieux Carré measures less than one square mile yet reflects 300 years of New Orleans's development as a French, Spanish, and finally American city. The transformations are evident in the architecture and are retold through the art, literature, theater, and music of the Vieux Carré.

New Orleans is known the world over as “the cradle of jazz,” but recognition of the city, and its French Quarter, in the development of classical music in the United States has been somewhat obscured. To understand this role, we must explore the evolution of music within the city.

Military and religious orders brought European music to the region. Scattered references to the music of the French militia can be gleaned from documents, but the first tangible evidence of music in the city, religious or secular, is the *Nouvelles Poésies spirituelles et morales sur les plus beaux airs de la musique française et italienne*. This bound manuscript of music dates back to 1736 and contains 294 compositions by the leading French and Italian composers.

The Spanish era saw the burgeoning of the music industry in the French Quarter.

Bernardo de Gálvez, Viceroy of New Spain (present day Mexico), brought the city's first known resident composer, Vincente Llorca, to the region to compose music in the “Spanish style” for the St. Louis Church, now the St. Louis Cathedral. And, in 1796 and 1799 respectively, opera and ballet were introduced to New Orleans audiences.

Theaters and opera houses began popping up throughout the Quarter—the Théâtre St. Pierre on St. Peter Street between Royal and Bourbon streets in 1792, the Théâtre St. Philippe at the corner of St. Philip and Royal streets in 1803, the Théâtre d'Orléans on Orleans Avenue between Royal and Bourbon streets in 1815, and the city's most well known establishment, the French Opera House at the corner of Bourbon and Toulouse streets in 1859. Eventually, as New Orleans expanded into the “American” sector, theaters such as the St. Charles Theater—established in 1835 on St. Charles Avenue between Perdido and Poydras streets—were built to rival those of the French Quarter. However, the population's love of classical music was so intense that the Théâtre d'Orléans and the St. Charles could play to standing-room-only audiences on the

same night. Ballet bridged the language barrier between French and English, and in 1824, New Orleans hosted the American premiere of *La Fille mal gardée* by the famed French choreographer Dauberval.

As early as the end of the 1826–27 opera season, the Théâtre d'Orléans began touring northeastern cities during the hot, humid New Orleans summers. By a twist of fate, the Théâtre's touring performances of French and Italian operas have come to be accepted as the U.S. premieres by many chroniclers of the American stage, overshadowing the original debuts in New Orleans.

In addition to a thriving performance market, by the mid-19th century, New Orleans boasted a substantial sheet music industry and a host of composers and musicians. Paul Emile Johns, a pianist, composer, and organist at the St. Louis Cathedral, is not only considered the city's first music publisher for *Album Louisianaise* (ca. 1832–34), but is also credited as presenting the first U.S. performance of a Beethoven piano concerto. Johns's circle of friends, including famed composer Frédéric Chopin—who dedicated his *Mazurkas Op. 7* to “M. Johns de la Nouvelle-Orléans”—reflects the New Orleanian's esteemed position in the world of classical music. Johns shared his musical legacy with a roll call of talented

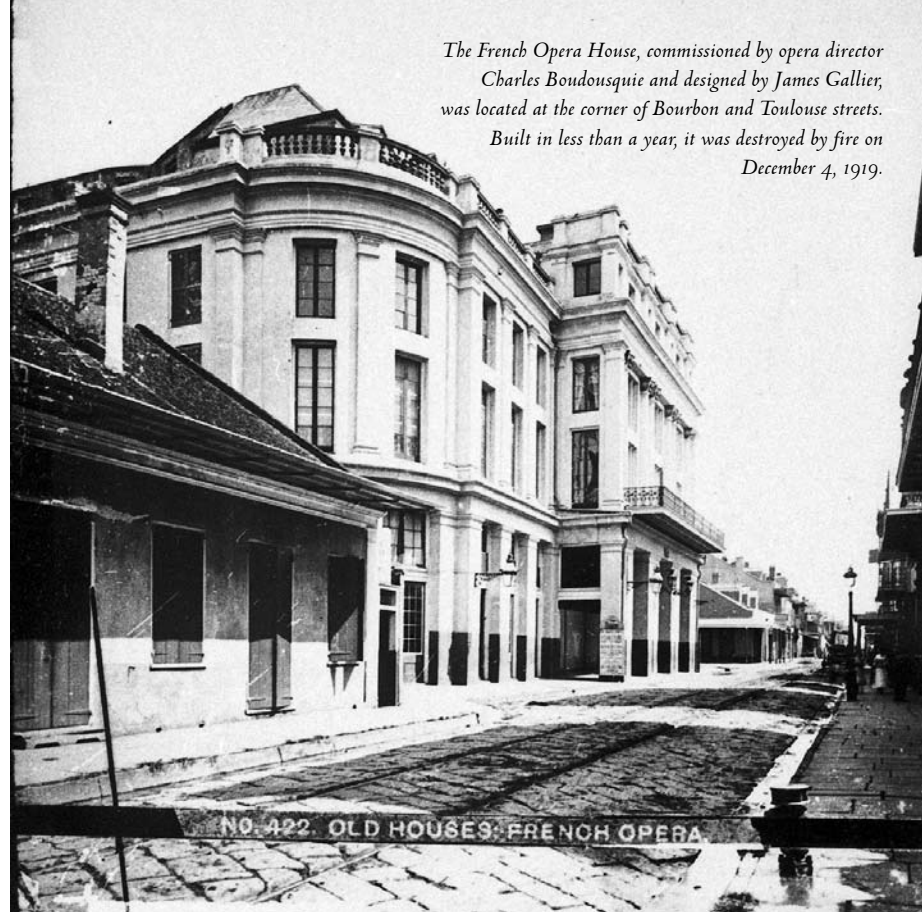
composers and musicians hailing from the French Quarter—Louis Moreau Gottschalk (1829–1869), whose family lived in the 500 block of Conti Street; tonight's featured artist Ernest Guiraud (1837–1892), whose father came to New Orleans from Paris to serve as the assistant conductor of the Théâtre d'Orléans and whose mother was lauded by the local press as a talented pianist; Basile Barès (1845–1902), a man of color who was born into slavery and went on to become a highly successful pianist and composer; and François-Michel-Samuel Snaër (1835–1900), a free man of color who served as organist at St. Mary's Church and whose “Mass for Three Voices” is reprinted in James Trotter's *Music and Some Highly Musical People* (1878), the first published history of American music.

This compilation celebrates the life and work of one of New Orleans's many musical greats, but it is impossible to laud the work of one individual without honoring the community of talented artisans of the Vieux Carré.

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

The French Opera House, commissioned by opera director Charles Boudousquie and designed by James Gallier, was located at the corner of Bourbon and Toulouse streets.

Built in less than a year, it was destroyed by fire on December 4, 1919.



A New Orleanian in Paris: Ernest Guiraud, Friends, and Students is a collaboration of The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. The seeds of 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, the predecessor of the Louisiana Philharmonic Orchestra. He served as the symphony's president for six seasons, from 1951 to 1957.

The Historic New Orleans Collection is a museum, research center, and publisher dedicated to the history and culture of the city, state, and Gulf Coast region. Through its exhibitions, research center, and publications, THNOC presents more than three centuries of Louisiana history. Visit The Collection's website at www.hnoc.org or call (504) 523-4662 for more details about the institution and its diverse programs. The Collection's museum facilities, 533 Royal Street, and the Williams Research Center, 410 Chartres Street, are open Tuesday–

Saturday, 9:30 a.m.–4:30 p.m. The Royal Street complex is also open Sunday, 10:30 a.m.–4:30 p.m. (excluding holidays).

The Louisiana Philharmonic Orchestra is the only full-time, professional orchestra in the Gulf South and the only musician-owned professional symphony in the United States. In the aftermath of Hurricane Katrina, the LPO has remained a vital, intact organization dedicated to maintaining live symphonic music as an integral part of rebuilding the cultural and educational life of the greater New Orleans region and the entire state of Louisiana. Additional information about the LPO is available at www.lpomusic.com or by calling (504) 523-6530.

The selections on this CD were recorded February 7, 2007, during a live performance at the St. Louis Cathedral in New Orleans. All proceeds from the sale of the disc benefit the Louisiana Philharmonic Orchestra. In addition, the CD and accompanying educational materials are available to teachers of music and Louisiana history throughout Louisiana.

Illustrations:

Cover Image:

The Merieult House by Boyd Cruise

Located at 533 Royal Street, this structure was built by Jean François Merieult in 1792 and is one of the few 18th-century buildings left in New Orleans. Acquired in 1938 by General and Mrs. L. Kemper Williams, the Merieult House serves as the entrance to the intricate web of buildings and courtyards that makes up The Collection's Royal Street complex. The mid-19th-century conception of the Merieult House was painted in 1939 by Boyd Cruise, who later became the first director of The Historic New Orleans Collection. (The Historic New Orleans Collection, 1952.17)

Page 10: Ernest Guiraud by Camus (date unknown); from obituary notice, unidentified French newspaper. (The Historic New Orleans Collection, 2006.0221)

Page 14: Orleans Theater, *Gibson's Guide and Directory of New Orleans*. 1838

Three years after being destroyed by fire, the Théâtre d'Orléans was reopened in 1819 by the Parisian John Davis. Davis had arrived in New Orleans via St. Domingue, and his new theatre introduced grand French and Italian operas to New Orleans. Both of Ernest Guiraud's

parents—Jean-Baptiste-Louis and Adèle Croisilles Guiraud—were associated with the Théâtre d'Orléans. (The Historic New Orleans Collection, 1957.73.1i)

Page 17: French Opera House by Georges François Mugnier, photographer. (The Historic New Orleans Collection, 1988.38)

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Fanfare from *La Péri* recorded and mixed by Pete Wolbrette, St. Louis Cathedral, May 16, 2007

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