



# The Historic New Orleans Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

## A FAIR TO REMEMBER *The World's Industrial and Cotton Centennial Exposition in New Orleans*



Teacher's guide: grade levels 6–9  
Number of lesson plans: 7

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A FAIR TO REMEMBER  
*The World's Industrial and Cotton Centennial Exposition in New Orleans*

## A Fair to Remember: The World's Industrial and Cotton Centennial Exposition in New Orleans

Grade levels: 6–9

Number of lesson plans: 7

### What's Inside

Lesson One...p. 3

Lesson Two...p. 9

Lesson Three...p. 13

Lesson Four...p. 18

Lesson Five...p. 21

Lesson Six...p. 26

Lesson Seven...p. 31

### Common Core Standards

**CCSS.ELA-LITERACY.RH.9-10.4:** Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

**CCSS.ELA-LITERACY.RH.6-8.1:** Cite specific textual evidence to support analysis of primary and secondary sources.

**CCSS.ELA-LITERACY.RI.6.7:** Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

### Louisiana Arts Content Standards

**Historical and Cultural Perspective:** Recognize great composers and their most significant musical works (M-HP-E5, -M5, -H5)

**Music:** Aesthetic Perception: Understand and apply expanded music vocabulary to describe aesthetic qualities of musical compositions (M-AP-E1, -M1, -H1)

### Louisiana Social Studies GLEs

**6.1.3:** Analyze information in primary and secondary sources to address document-based questions

**7.1.5:** Analyze primary and secondary sources to answer questions related to United States history

**8.1.1:** Produce clear and coherent writing for a range of tasks, purposes, and audiences by evaluating a broad variety of primary and secondary sources

**8.4.3:** Explain ways in which inventions and technological advances have affected Louisiana's culture

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**Cover:** Center: **Adelina Patti**; 1882; photograph by Jose Maria Mora; *THNOC, gift of Mrs. William W. Cook and Mrs. William T. Stockton Jr., 1981.374.13.*

Left: **Detail from the New Orleans Times-Democrat**; January 24, 1885; the Times-Democrat, publisher; *THNOC, 84-126-L.*

Lower left: **Picture of Richard Wagner**; engraving; *THNOC, 87-40-L.1*

Upper right: **Sunday Amusements in New Orleans / A Creole Night at the French Opera-House**; July 21, 1866; engraving by Alfred Rudolph Waud; *THNOC, gift of Harold Schilke and Boyd Cruise, 1953.57.1.*

## Lesson One

### Overview

These lesson plans stem from Musical Louisiana: America's Cultural Heritage, an annual series presented by The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. This year's theme highlights the extraordinary 1884–1885 concert season, during which New Orleans hosted the World's Industrial and Cotton Centennial Exposition. The city's already rich tradition of music proved to be a fertile setting for the fair, resulting in an unparalleled musical season. Each set of lesson plans focuses on a particular aspect of this event: lessons 1–4 explore the historical and cultural impacts of the exposition on the city, and lessons 5–7 focus on how tradition, technology, and culture acted as hallmarks of the 1884–1885 concert season in New Orleans.

Lessons 1–4 are by Alfred E. Lemmon, director of the Williams Research Center, and by Eric Seiferth, assistant curator/historian, The Historic New Orleans Collection. The introductory essay in Lesson 1 is adapted from Alfred E. Lemmon's program notes for "A Fair to Remember: The 1884–1885 Concert Season in New Orleans," a concert jointly sponsored by THNOC and the LPO. Lessons 5–7 are by Amanda Wuerstlin, director of education and community engagement, Louisiana Philharmonic Orchestra.

### Materials

Handout: Essay excerpt and program notes from "A Fair to Remember: The 1884–1885 Concert Season in New Orleans" concert program, by Alfred E. Lemmon and Eric Seiferth.

Image: "The World's International [*sic*] and Cotton Centennial Exposition"

Image: "World's Industrial and Cotton Centennial Exposition, Ground Plan of Main Building"

Handout: "Questions and Activities"

Worksheet: "New Orleans World's Fair 2018: Ground Plan for Main Building"

### Procedures

Have the students work in small groups of three to four members.

1. Distribute the essay excerpt from the program notes to "A Fair to Remember: The 1884–1885 Concert Season in New Orleans."
2. Have the students read, or share-read, the text.
3. As the students read the text, have them underline words they don't understand. Each small group should then work collaboratively to define these unfamiliar words using clues from the text. Work closely with all groups to ensure the accuracy of each definition.
4. Select the most problematic words and their definitions, and share with the entire class.
5. Distribute the accompanying images and have the students work within their groups to critically interpret them.
6. Have the students work in their groups to answer the accompanying critical thinking questions 1–5.
7. Reconvene as a class and have each group share their answers to questions 4 and 5. Use these answers to build, as a class, a ground plan for the New Orleans Tricentennial World's Fair in 2018. On the board, use the rough outline below as a template to create a new ground plan and/or make a list of the invited nations, making sure to include how much space each will receive.

Handout Share-Read

## Introductory Essay

Early in 1883, Congress passed an act creating “The World’s Industrial and Cotton Centennial Exposition.” The exposition was to be a joint venture of the federal government, the National Cotton Planter’s Association, and a selected city. On April 23, 1883, the planter’s association selected New Orleans.

For some, the fair represented an opportunity to showcase the potential of the city and spur development; for many others, it appeared as a waste of limited funds and political effort for a city with too many impassable streets, corrupt officials, and serious public health concerns. Proposed and promised to be a grand event placing New Orleans at the center of the world stage, the exposition was ultimately unable to live up to its economic promises. The final attendance count of 1,158,840 was but a quarter of some pre-fair estimates, and mismanagement and poor planning resulted in a debt of \$470,000. Despite the losses, however, the exposition was a memorable celebration of the arts, manufacture, and trade relations for those who attended.

When the exposition finally opened on December 16, 1884 (more than two weeks behind schedule), there were thirteen European and ten Latin American countries represented. Other countries with a presence included China, Hawaii, Jamaica, Japan, Siam (Thailand), and Turkey. The largest foreign presence was that of Mexico, as part of a major marketing effort on the part of President Porfirio Díaz. The United States exhibition consisted of displays about the federal government, those of the various states, and special sections devoted to women and African Americans.



A FAIR TO REMEMBER  
*The World's Industrial and Cotton Centennial Exposition in New Orleans*



**The World's International [sic] Cotton Centennial Exposition;** by Richard Fitch; color lithograph from *Puck* magazine, December 10, 1884; *The Historic New Orleans Collection*, 1982.45

Text from "The World's International Cotton Centennial Exposition":

**Box, upper left:** *From Republican National Platform:*

"The Republican party favors a policy which shall keep us from entangling alliances with foreign nations and which shall give the right to expect that foreign nations shall refrain from meddling in American affairs, the policy which seeks peace and trade with all powers, but especially with those of the Western Hemisphere."

**Box, upper right:** *From Democratic National Platform:*

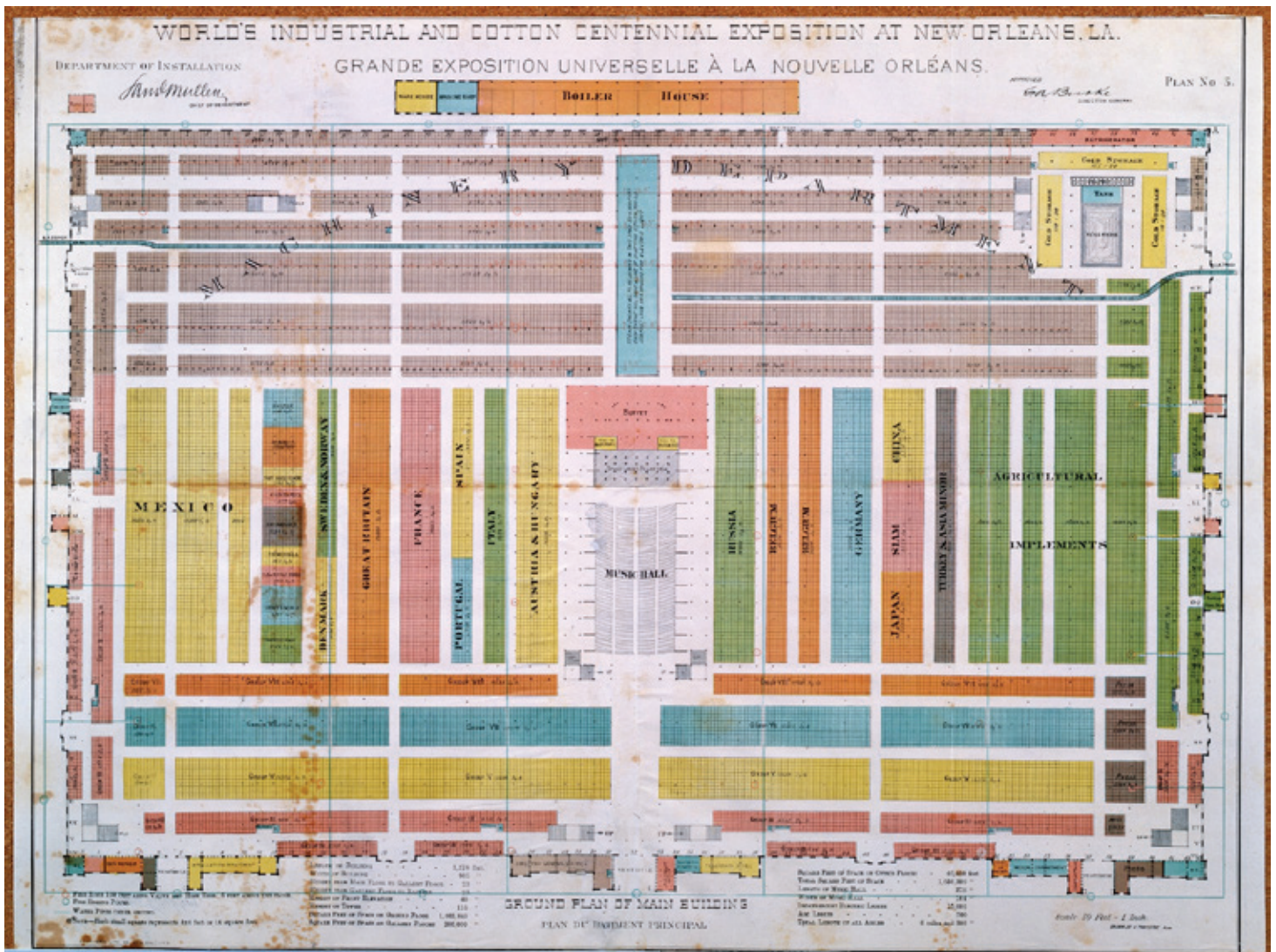
"We favor an American continental policy based upon more intimate commercial and political relations with the fifteen sister republics of North, Central and South America, but entangling alliances with none."

**Text below the illustration:**

*Now Peace hath done her perfect work—serene  
 Loyal and beautiful, the Southern queen  
 Bids all the wide world welcome to her door,  
 Where Industry has spread a varied store,  
 Where the white splendor of her heaping bales  
 Answers the snow of crowding foreign sails—  
 Wise sister, blessed be thy welcoming hand,  
 Stretched to Republics of the tropic land!*



A FAIR TO REMEMBER  
*The World's Industrial and Cotton Centennial Exposition in New Orleans*



“World’s Industrial and Cotton Centennial Exposition...Plan No. 3...Ground Plan of Main Building”; by C. Trotsche, delineator; color lithograph; New Orleans: Southern Lithographic Company, 1884 or 1885; *The Historic New Orleans Collection*, 1957.51

A FAIR TO REMEMBER  
*The World's Industrial and Cotton Centennial Exposition in New Orleans*

**Handout** **Worksheet**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Questions and Activities

1. Study the handout with the ground plan of the main building. List all the countries represented at the 1884–1885 World's Industrial and Cotton Centennial Exposition.

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2. Examine the image and text from the illustration of Uncle Sam and a woman symbolizing New Orleans welcoming other countries to the Exposition. What similarities do the platforms of the Republicans and Democrats, as outlined in this document, share? What does this image tell us about the United States and its relationship to other nations in 1884? What about New Orleans and its relationship to the US and the foreign nations? Explain.

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3. What impacts might the exposition have had on New Orleans economically? Culturally? List as many as you can.

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4. Imagine you are the director of a world's fair to be held in New Orleans in 2018 to celebrate the tricentennial of the city's founding. What goals would you set for the fair? What lasting impacts to the city do you want to make?

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5. As the director of the upcoming world's fair, which countries will you invite and why? How much space will you assign to the different countries?

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A FAIR TO REMEMBER  
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Handout Worksheet

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## New Orleans World's Fair 2018

### Ground Plan for Main Building

Instructions: Map out the size and location of each country's exhibition area in the New Orleans World's Fair 2018 exhibition hall.




## Lesson Two

### Objective

Students will read descriptions and view images of some of the international exhibits at the exposition and respond to questions about that information.

### Materials

Handout: "International Exhibits"

Worksheet: "Questions"

### Procedures

1. Distribute the "International Exhibits" handout. Ask students to read the text silently and underline unfamiliar words.
2. Share-read the text as a class. Then work collaboratively to define the student-generated vocabulary words.
3. Have students answer the questions about the "International Exhibits" handout.

A FAIR TO REMEMBER  
*The World's Industrial and Cotton Centennial Exposition in New Orleans*

Handout   Share-Read

## International Exhibits

The following text excerpts are taken from Herbert Fairall's *The World's Industrial and Cotton Centennial Exposition, New Orleans, 1884–1885* (Iowa City, Iowa: Republican Publishing, 1885).

### The Chinese Exhibit:

Large fancy lanterns of glass, ornamented with strings of beads hung at various portions of the pagoda, while others of silk added to the grace and beauty of the Oriental design. At different vantage points were life-size models of Chinese figures representing the various customs of the country. One was that of a bride of the common class dressed for her wedding, and all ready to go to meet her groom. Another represented a mandarin in full winter dress. There was a widow in full mourning, that is, arrayed in white from her headgear to her shoes, that being the habiliments of woe in far-off China. There was a shroff, or accountant, with his books and abacus, or record board, before him. An idol, the same as is seen in their temples, was placed in position on the floor of the pagoda. Near by was the image of a Buddhist priest with his yellow robes about him and his head bearing the scarred marks burned in by the heated bamboo. This was part of his religion, and marks of his devout calling. The last of the figures was that of a street-peddler carrying his boxes of wares about on his back.



**Chinese exhibit;** between 1884 and 1885; photograph by Edward L. Wilson; *The Historic New Orleans Collection*, 1982.127.35



**Buddhist Priest, Chinese Court;** between 1884 and 1885; photograph by Edward L. Wilson; *The Historic New Orleans Collection*, 1982.127.42



**Chinese Lady Spinning, Chinese Court;** between 1884 and 1885; photograph by Edward L. Wilson; *The Historic New Orleans Collection*, 1982.127.45

**Handout   Share-Read**

### **The Russian Exhibit:**

From this largest connected empire in the world came to the World's Exposition a most magnificent display of all that is strange, beautiful, and rich. Russia exports cereals, flax, wool, tallow, timber, hemp, cattle, furs, horses, etc., to nearly every other country. Her exhibit not only showed the wealth of her resources, but the ingenuity of her artisans and mechanics....Visitors to this vast exhibit were surprised at its variety, beauty, and richness, all showing the genius and progress made in all branches of industry by her people. There were elegant displays of superior perfumery, fine soaps and toilet articles, a fine exhibit of artificial teeth on gold, vulcanite, and celluloid bases; the Somovars (tea urns) of Woronzow Bros., of Moscow, were very fine as well as useful; fancy articles made of papier-mâché, hand painted with Russian characters and landscape scenes, that resembled highly polished porcelain ware; gold and silver drapery and pillows, tasty and rich in life-like colors. A grand concert piano was very attractive for its tone and finish, the carving of the legs being an artistic piece of workmanship; beautiful hand-made gold embroidery, gold and silver leaf in neat ebony cases, fine hand-made laces, linen and cotton thread and cord in all colors; a fine assortment of woven canvas goods, in all colors and qualities; cotton prints, neat in design, showing that Russians are not behind us in this manufactured article; fine exhibit of mineral oils in hand some [sic] bottles, Caucasian, Bokhara, Persian, and Taschkent silks, woven and in the yarn, laces, linen, thread, cotton, and wool in large variety. This exhibit was very interesting; the samples of linen, thread, and silk laces were fine and numerous.

### **The British Honduras Exhibit:**

The principal exhibits of Honduras were her chief industries of wood cutting, mahogany [sic], logwood, cedar, granadillo, redwood, sapodilla, palmalato, dogwood, and small fancy woods. She showed a mahogany log over three feet square and twenty-four feet long; a wash-bowl four feet eight inches across, dug out of a solid block of mahogany. Besides these there were samples of coral, brain, fern and fan, gathered from around the shore, rum, lime juice, peppers, beautiful shells and singular sea eggs. Elegant side-boards made of mahogany; crude rubber, deer hides, tiger panther and leopard skins; fancy lace work, pin cushions, curtains, pillows and workboxes, made by the Sisters of the convents. Tables artistically inlaid with the different fancy woods highly polished, a slab of mahogany four feet eleven inches in diameter, immense logs of logwood; rice, coffee, corn, beans and sugar. The manufacture of sugar is carried on in various parts of the colony. There was a dory, and there were models of pit-pans, the boats used by the natives for navigating the rivers and carrying freight. The pit-pans as used are from forty-five to sixty-eight feet in length, and are dug out of solid logs of cedar and mahogany. There was also a slab of mahogany cut from a log found in the foundation of the old court-house, which had lain underground for sixty years.



**British Honduras exhibit, Horticultural Hall; between 1884 and 1885; photograph by Edward L. Wilson; *The Historic New Orleans Collection*, 1982.127.159**

A FAIR TO REMEMBER  
*The World's Industrial and Cotton Centennial Exposition in New Orleans*

**Handout** **Worksheet**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Questions**

1. What types of items were displayed in these exhibits?

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2. In your opinion, why did each country choose the specific items in their displays? What message/information were they trying to communicate to fair-goers?

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3. What kind of tone is set by the author's description of these exhibits? Cite specific words or phrases from the text.

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4. Imagine that you were asked to create an exposition-style exhibit—what group (family, school, occupation) would you want your exhibit to represent? What items would you display? What would you want visitors to take away from viewing your exhibit?

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## Lesson Three

### Objective

Students will read excerpts from two documents written about the world's fair in New Orleans, then respond to questions about the documents.

### Materials

Handout: "Letter from the Exposition"

Worksheet: "Questions" [about "Letter from the Exposition"]

Handout: "The End of the Exposition"

Worksheet: "Questions" [about "The End of the Exposition"]

### Procedures

1. Distribute the "Letter from the Exposition" handout. Share-read the document or have students read it individually.
2. Have students individually respond to the questions about the "Letter from the Exposition" handout. Review the responses as a class.
3. Distribute the "End of the Exposition" handout. Share-read the document or have students read it individually.
4. Have students individually respond to the questions on the "End of the Exposition" handout. Review the responses as a class.

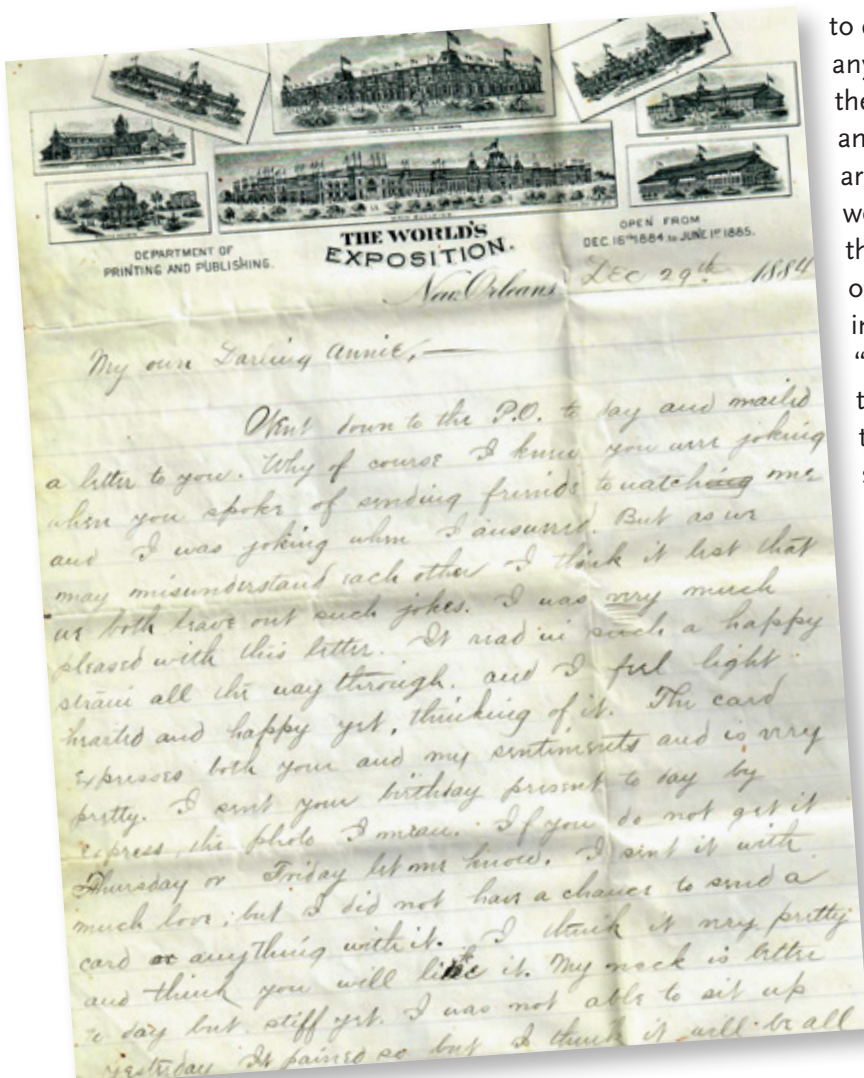
Handout Share-Read

## Letter from the Exposition

My own Darling Annie,

There are a thousand things to make a person worried and tired here, especially as everything is confusion yet. You cannot imagine how poor the accommodations for travel etc. are here. You write that Mrs. Waples and her daughter are here. "I'll bet" they are thoroughly disgusted with the place as every one else here is. Car drivers are on a strike all over the city and travel is almost impossible. I had to take a steamboat on the Mississippi River in order to get down town to the P.O. and to send your present. A great many people at the exposition are

stopping in the city and they are as "mad as hornets." I think myself that this strike is a disgrace to the southern states, and also the poor accommodations all the way through. The most important thing in a case like this is to look to the comfort of the visitors. Here they have spent millions of dollars on the buildings and grounds and have not done the first thing to facilitate travel, or to look to good public accommodations. I have to put up with poor accommodations in order to be near the grounds. I would be in a terrible fix if I were stopping in the city at present. The young man assisting me lives down town about four miles from here and has nothing to depend upon except the horse cars. You don't know anything about mud up north. This is the rainy part of the year in this section. Instead of having cold weather and snow they have rain and mud. Some streets that are not paved do not seem to have any bottom when wet. It is worse than it is in the country up north when the frost is coming out of the ground. There is no use of blacking your shoes because they are all spoiled in five minutes. I am boarding around at the little "one horse" restaurants around the grounds and am thoroughly sick of it. I boarded for one week next door to where I am rooming and was suited first rate but since I have been running nights I could not be away at their time of meals. They had breakfast at 7 a.m. dinner at 12 n. and supper at 6 p.m. regular civilized northern style. But running at night I do not want to get up so early as seven, and as I start up at five, I am again "left" for supper....It seems funny to read about sleighriding when it is so warm here. Some days it is cold and damp and disagreeable, to day has been very unpleasant. It rains and then the sun shines. This morning I started for the boat to go down town. It looked quite clear but I had not gone one hundred yards before it began to rain in sheets. They have more changes of weather here in one day than I ever saw in a month up north. It is blowing up colder even now and tomorrow may be cold enough for an overcoat, and the next day may be so warm that a man would feel burdened with only a linen duster on.



Excerpt from letter from "Ed" to "My own darling Annie";  
New Orleans, Dec. 29th 1884; *The Historic New Orleans Collection*, MSS 214, F. 14

A FAIR TO REMEMBER  
*The World's Industrial and Cotton Centennial Exposition in New Orleans*

**Handout** **Worksheet**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Questions

1. In the opening of the letter, the author states, "There are a thousand things to make a person worried and tired here, especially as everything is confusion yet." Make a list of the author's complaints.

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2. How might the author's view of New Orleans have been impacted by his stay in the city during the World's Industrial and Cotton Centennial Exposition? Find specific examples from the text.

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3. Using examples from the letter, make an argument that answers the question "Was the World's Industrial and Cotton Centennial Exposition an effective advertisement for New Orleans?" Why or why not?

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4. Imagine you are a friend of the author, living somewhere outside of Louisiana, and you have received the letter. On a separate piece of paper, compose a letter in response to the author, making sure to respond to his key points.

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Handout Share-Read

## “The End of the Exposition”

newspaper editorial

### THE END OF THE EXPOSITION.

~~The World's Exposition which has been for the past half year to the people of this city a living presence and a daily fact is soon to become a mere memory of the past. It is too early yet to anticipate the future and to conjecture what coming generations may~~

*New Orleans Times-Picayune, May 31, 1885, page 10*

The World's Exposition which has been for the past half year to the people of this city a living presence and a daily fact is soon to become a mere memory of the past. It is too early yet to anticipate the future and to conjecture what coming generations may say of our World's Fair. To us it is still a great event, and to those who have with reasonable attention

surveyed its vast assemblage of the earth's products and its displays of human industry, skill and science it must mark an important epoch in our history.

Even after its details shall have passed from memory, and the mind ceases to recall the voluminous statistics of the vast buildings, with their acres of interesting objects, mighty motive power and manifold mechanical and manufacturing processes, it will be long before the lessons learned by our people and the influences shed by it on the country at large will be forgotten. It has been a school for our people and our visitors, teaching them the variety and characteristics of the resources of the several States and sections of the Union; and showing how much one part depends upon another, and how mutually related and intimately connected are their several interests.

It has done something to bring the people together in peace and amity, and showed them how worthy they are of each others' friendship and regard, as the civil war proved how worthy they were of each others' respect. This was, at all events, a grand work of the Exposition.

To the Board of Management, whose membership was largely composed of representative professional and business men of this city, much credit is due; more, indeed, than they often receive, for it has not been unfrequently the case that others, ambitious of notoriety and greedy of public acclaim, have sought to monopolize all the honor and applause at the expense of those who really organized the enterprise and stood to the hard work of its details, even in its darkest hours.

Considering the short time allowed for the work, the limited means at the disposal of its organizers, and their want of experience in so vast and varied an undertaking,

complete success was scarcely to be expected. In spite of unexpected obstacles, damaging delays, unfortunate mistakes and an unprecedentedly unfavorable season in the early winter, they were finally able to present a splendid show.

Whatever may have been its deficiencies, the New Orleans Exposition, in some respects, surpassed every other that

had preceded it, though it may have failed in some. It presented an assemblage of the products of the soil and the mines of the South and of the country, such as had never before been gathered together, and its display and utilization of electricity for illumination and other economic purposes was grand. In these respects it was pre-eminent, and to record such an achievement is but simple justice.

If there were mistakes made by the management or if there were defects in their work, it is not our purpose to discuss them here. Mistakes, under all the circumstances, were to be expected, and the work done must stand on its merits.

That it was a financial failure goes without saying, but it did not destroy its merits as an Exposition; but that it was such a failure must ever be a matter for regret to the people of New Orleans. Unfortunately for its success, it was too far from the great centres of population and the thickly settled regions of the Union to give it the constant attendance of the large number of people necessary to contribute a fund for its support.

Without going into details, the Exposition has cost from a stock standpoint something like \$2,500,000 more than it was able to earn, and to have made up this large sum would have required the attendance each day for the 180 days of the six months of the Exposition, of about 28,000 people, each one contributing a fee of 50 cents at the gate or paying in a daily aggregate of \$14,000. There were so very few days during the continuance of the Exposition when there was any such attendance that any prospect of raising so large an amount of money from gate fees must seem entirely hopeless.



A FAIR TO REMEMBER  
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**Handout** **Worksheet**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**Questions**

1. In your own words, restate the author's main point.

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2. According to the author, what were the successes of the exposition?

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3. According to the author, what were the failures of the exposition?

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4. In your opinion, what was the author's motivation for writing this article?

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5. How does this author's view of the exposition differ from that of the letter in this lesson? Cite specific evidence from both texts.

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## Lesson Four

### Objective

Students will examine a map of the physical plan of the exposition and respond to questions on that document.

### Materials

Image: "World's Industrial And Cotton Centennial Exposition, Situation Plan"

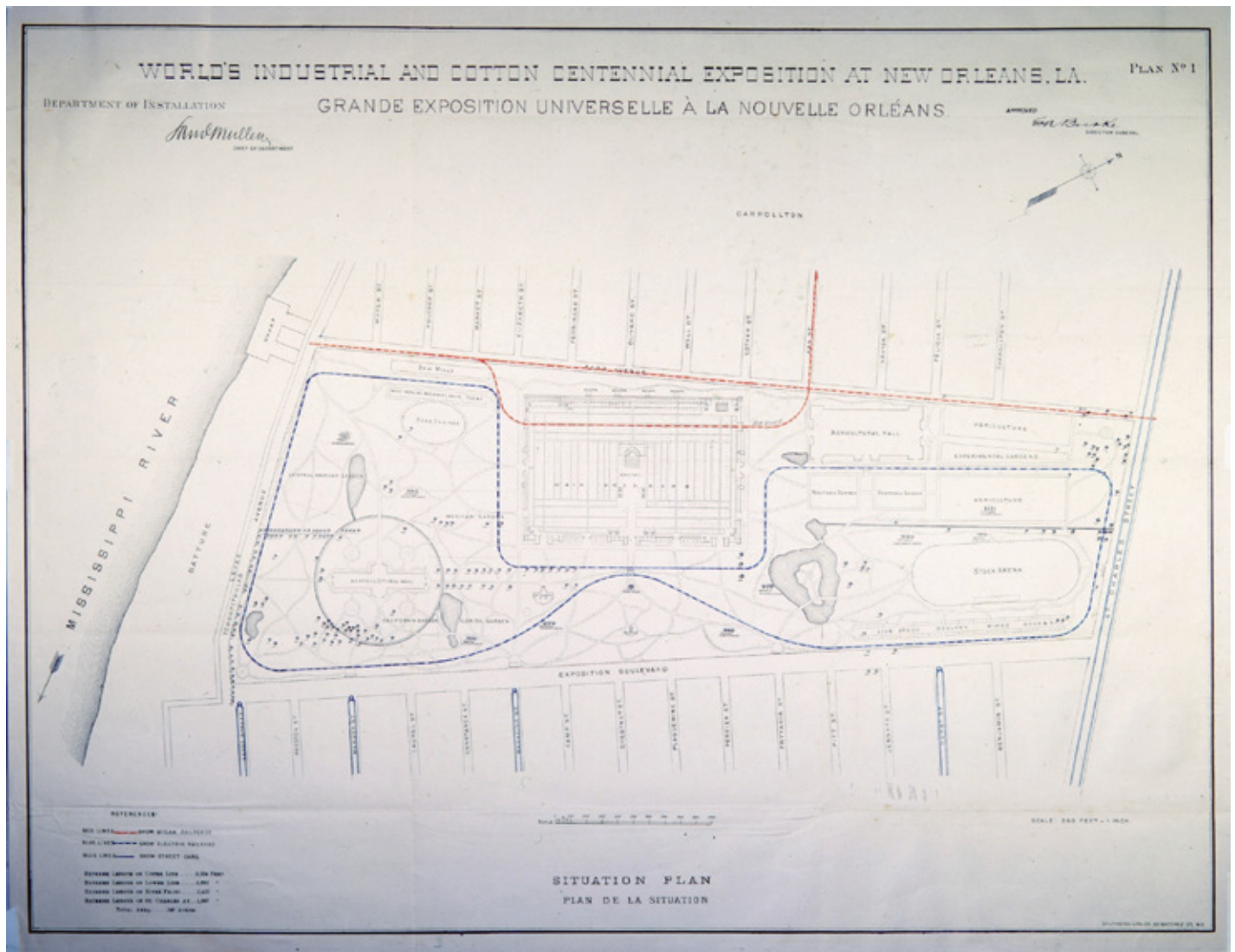
Worksheet: "Touring the Exposition"

Magnifying glass and ruler (optional)

### Procedures

1. Distribute the "Touring the Exposition" worksheet. Have students answer the questions on the worksheet individually or in small groups.
2. Reconvene as a class to review the answers.

A FAIR TO REMEMBER  
*The World's Industrial and Cotton Centennial Exposition in New Orleans*



“World’s Industrial and Cotton Centennial Exposition...Plan No. 1...Situation Plan”; color lithograph;  
 New Orleans: Southern Lithographic Company, 1884 or 1885; *The Historic New Orleans Collection*, 1957.52

Handout Worksheet

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Touring the Exposition

### Questions

Take some time to look over the plan of the exposition on the next page. Note the compass that shows the cardinal directions, the scale in the lower center and right corner, and the references in the lower left corner. Then, using the plan and a ruler, answer the following questions:

1. What methods of transportation could visitors to the exposition use to get around?

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2. If you entered the exposition from the Tchoupitoulas Street wharf, about how far would you have to travel to get to the Mexican Garden?

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3. To get from the Florida Garden to the Experimental Garden, in which direction would you walk?

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4. Imagine that you were to walk across the exposition, beginning at the intersection of Market Street and Park Avenue and ending at the intersection of Pitt Street and Exposition Boulevard. How many feet would you walk on this trip?

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5. About how many miles of steam railroad ran down Park Avenue?

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6. On which streets did the streetcars run?

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## Lesson Five

### Objective

Students will learn about Johann Sebastian Bach and his continuing popularity. They will also listen to some works by Bach and learn how his music has evolved along with the changes in instrument technology.

### Materials

Handout: "Celebration of Bach"

Computer with Internet access and speakers to play Bach works available online

### Procedures

1. Distribute the "Celebration of Bach" handout. Share-read the document or have students read it individually.
2. Listen to some of the suggested online selections from Bach's works.
3. As an entire class, discuss answers to the questions posed in the handout.

Handout Share-Read

## Celebration of Bach

Johann Sebastian Bach was born in 1685 in Eisenach, Germany. His father was the director of the town's musicians and was also Johann's first music teacher. It was very natural for Johann to become a musician because all of his uncles were also musicians. There were so many of them in Eisenach that people began to call all musicians "Bachs"! Johann played violin and harpsichord first, then went on to learn the organ and began composing.

Bach wrote most of his music to meet the needs of his employers. For example, he composed most of his keyboard works for harpsichord and clavichord when he was employed as the music director at a prince's court. At other times, when Bach was employed as a church organist, he wrote the majority of his organ music. Bach worked at several churches and in the courts of noblemen in Germany until he passed away in 1750, apparently from a combination of a stroke and pneumonia.

Some of his most famous works include the Brandenburg Concertos, the Mass in B Minor, and the *Well-Tempered Clavier* keyboard pieces. The *Well-Tempered Clavier* was composed for the harpsichord or clavichord, but in the nineteenth century musicians began to perform them on a newer keyboard instrument—the piano. In the twentieth century, as the revival of baroque music progressed, it once again became popular to play these works on the harpsichord as well as the piano.

One contributing factor to the rich musical offering during the 1884–1885 New Orleans concert season was the bicentennial of the birth of Johann Sebastian Bach (March 21, 1685). Organist William Pilcher regularly featured Bach's works in his daily organ recitals at the exposition. Pilcher's repertoire ranged from the ever-popular Toccata and Fugue in D Minor to monumental masterworks such as the Fantasy and Fugue in G Minor, the Prelude and Fugue in E Minor, and the Passacaglia in C Minor.

Every year on March 21, musicians around the world continue to celebrate Bach's birthday and his many works by staging special events in his honor. When a single cellist played a few Bach pieces in a New York subway station in 2010, the "Bach in the Subways" movement was born. Thousands of musicians in 150 cities throughout 40 countries have taken part, playing free, informal Bach concerts on subway platforms and in other public spaces.

In honor of Bach's birthday, try listening to these works:

Brandenburg Concerto no. 3: <http://www.youtube.com/watch?v=hZ9qWpa2rlg>

St. Matthew Passion: [http://www.youtube.com/watch?v=DI9lL\\_ou8c4](http://www.youtube.com/watch?v=DI9lL_ou8c4)

Toccata and Fugue in D Minor: <http://www.youtube.com/watch?v=ho9rZjlsyYY>

Prelude in C from the *Well-Tempered Clavier*, Book 1: <http://www.youtube.com/watch?v=bWEKAZT0QT8>

Cello Suite no. 1 Prelude: [http://www.youtube.com/watch?v=dZn\\_VBgkPNY](http://www.youtube.com/watch?v=dZn_VBgkPNY)



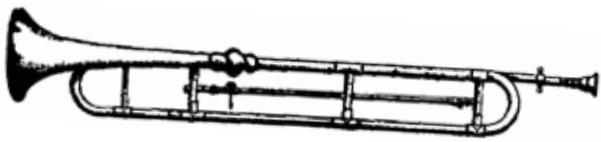
Johann Sebastian Bach  
by Elias Gottlob Haussmann

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### Instrumental Evolution

Instruments have evolved since Bach composed these works. For example, trumpets now have valves, and bows of string instruments have changed shape. Below are two recordings, one with period instruments and one with modern instruments. Ask students to listen for similarities and differences in the performances to discuss after the listening. If it helps, have students make a T-chart with “similarities” on one side and “differences” on the other. Focus on the tempo (how fast the music is played), what instruments are used, and any other differences they may hear in the music.

Look for visual differences between the various forms of the instruments used in the two recordings of the Orchestral Suite no. 4 that we will listen to.



Baroque trumpet

*Encyclopædia Britannica*, 11th ed. (1911), vol. 27, p. 327



Modern B flat trumpet

Amada44, licensed under CC BY 2.0

The trumpet on the left is from the baroque era and has no valves. The trumpet player controlled all pitch changes through the **embouchure** (placement of the lips, facial muscles, and jaw in order to make a sound on an instrument). The trumpet on the right is a modern trumpet and has three valves that make it easier for trumpet players to change pitch—the embouchure is still a major part of playing the trumpet, though!



Baroque alto recorder (after Debey, by Fred Morgan)

Oscar Romero

Above is a baroque recorder, which has no keys to cover the tone holes and can only play in one key (performers would have other recorders to play in other keys). Musicians blow directly into the mouthpiece to make a sound, changing the pitch by covering or uncovering the holes with their fingertips. Below is the modern flute, which has keys to cover the holes and can play in all musical keys. Performers blow across the lip plate and push down different combinations of keys to create sounds.

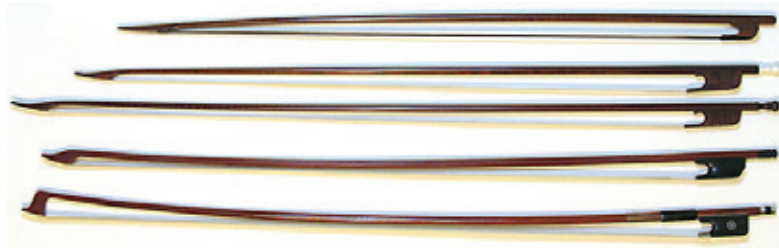


Modern flute

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Below is an image that shows how bows have changed through the years.



From top to bottom:

Old-style short baroque bow with black hair (made by Pieter Affourtit, 2007)

Baroque-style regular length (72 cm) bow with white hair (Pieter Affourtit, 2007)

Long baroque bow with white hair (Pieter Affourtit, 2007)

Transition pernambuco bow (Brazilian, n.d.)

Classical viola bow (Albert Fischer, n.d.)

International Viola d'amore Society e.V.

### **Overture in D Major for Orchestra, BWV 1069 (Orchestral Suite no. 4)**

The suites Bach composed for orchestra were technically known in baroque Germany as “ouvertures.” Each opens with a “French” overture: an overture with a two-part structure consisting of a stately section known for its dotted rhythms followed by a faster, contrapuntal section. After the French overture, Bach included a series of compositions inspired by French court dances popular in the German royal courts. Written in the early years of Bach’s tenure as Cantor of Leipzig (1723–50), his Overture in D Major for Orchestra is scored for oboes, trumpets, tympani, strings, and continuo.

Listen to the following two versions of the Orchestral Suite no. 4:

Period instruments: <https://www.youtube.com/watch?v=PI96ucTmauM> (start at 1:20:45 for Orchestral Suite no. 4)

Modern instruments: [https://www.youtube.com/watch?v=SP8\\_uZHK4](https://www.youtube.com/watch?v=SP8_uZHK4)



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**Handout** **Worksheet**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Questions

1. What differences do you hear between the period and modern instruments? What similarities do you hear between them?

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2. Do the trumpets sound the same in both pieces?

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3. Do the woodwind instruments sound the same in both pieces?

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4. Did the differences in the period and the modern instruments impact the performances? Do you prefer one over the other?

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## Lesson Six

### Objective

Students will learn about pipe organs and how they function, with a focus on the “voices” that can be produced through the use of the organ’s stops. Students will listen to some compositions for solo organ and for organ with a symphony orchestra.

### Materials

Handout: “The Pipe Organ”

Computer with Internet access and speakers to play Bach works available online

### Procedures

1. Distribute the “The Pipe Organ” handout. Share-read the document or have students read it individually.
2. Listen to the selected works for organ online.
3. As an entire class, discuss answers to the questions posed in the handout.

Handout Share-Read

## The Pipe Organ

### What is a pipe organ?

The pipe organ is one of the oldest musical instruments still used in Western classical music. It is most often found in churches, where it is largely used to enhance the congregation's experience of worship. However, organs have also been installed in residences to provide entertainment, in theaters to accompany silent movies, and in concert halls to add tonal color to the sound of a symphony orchestra.

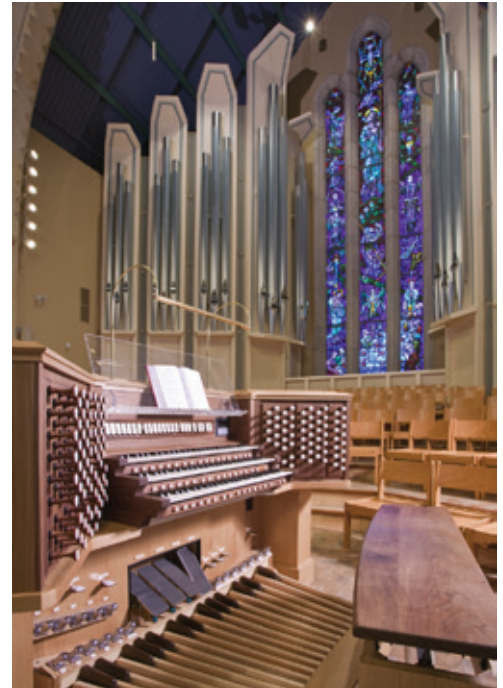
A pipe organ has three fundamental components: (1) air, (2) a reservoir that keeps the air under pressure, and (3) a pipe. Indeed, it functions very much like the human body does when singing. The reservoir, or wind chest, of an organ can be compared to the lungs, and the pipe to the larynx or wind tube. When a person sings, the lungs send air through the larynx and vocal cords. Roughly the same process occurs with a pipe organ, as the reservoir pushes air through the pipes.

When the organist presses a key, the wind flows from the wind chest through the pipe, resulting in the sound. While most organs have two or three keyboards, known as “manuals,” they can have a single keyboard or as many as five or six. In addition, there is a pedal board that is played by the feet. The modern organ keyboard has 61 notes in comparison to the piano, which has 88. The pedal board usually has a total of 32 notes.



One-manual organ designed by Walter Holtkamp, Richard Rychtarik, and Alan Gordon and built by the Votteler Holtkamp Sparling Organ Company for the Cleveland Museum of Art, Cleveland, Ohio, 1936.

Photograph courtesy of Holtkamp Organ Co.



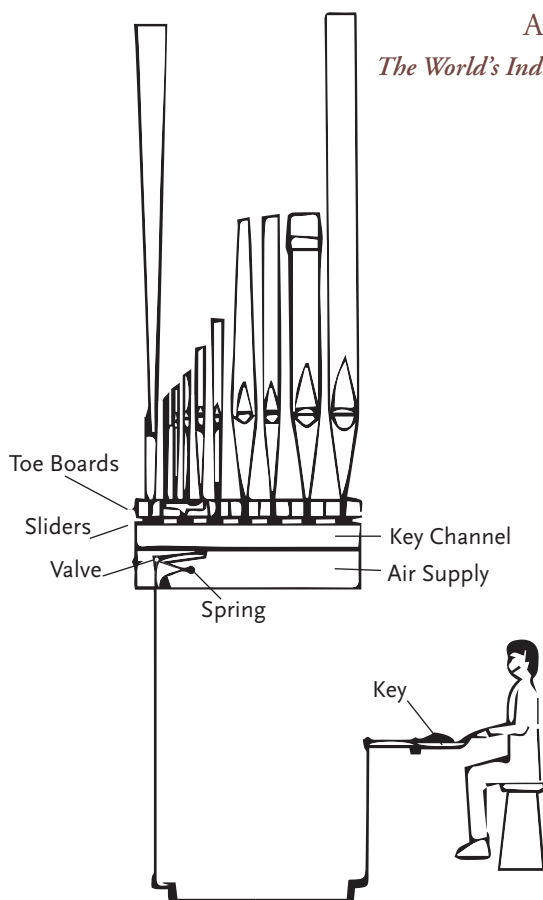
Boe Chapel Organ, St. Olaf College, Northfield, Minnesota, designed by F. Christian Holtkamp and built by the Holtkamp Organ Company, 2006.

Photograph courtesy of Holtkamp Organ Co.

Unlike the piano, the organ can produce a variety of sounds with different tonal qualities. The organist selects the sound by pulling a control knob known as a “stop” located on the organ console. Pulling out a stop can result in a variety of sounds ranging from strings, flutes, clarinets, and oboes to trumpets and even tubas. In most cases, a stop is connected to a set of 61 pipes (one for each key of the manual keyboard) or a set of 32 pipes (one for each key of the pedal board). These sets of pipes are known as “ranks.” Certain special stops will control two to five ranks at the same time. Pulling out a stop on the console allows air to access the appropriate pipes. When the organist plays the note, wind goes through the pipe, causing it to sound. In many ways, an organist is like a conductor directing a wide variety of instruments. For a sample of the varieties of sound an organ can make, visit Pennsylvania's Longwood Gardens website (<http://longwoodgardens.org/events-and-performances/music-performance-and-theater/our-resident-instruments/longwood-organ/hear-organ>).

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Organ wind chest with ten ranks of pipes

Steve Thomas, [www.lawrencephelps.com](http://www.lawrencephelps.com)



Console of John Wanamaker Grand Court Organ in Macy's City Center, Philadelphia, Pennsylvania.

Photograph courtesy of Friends of the Wanamaker Organ ([wanamakerorgan.com](http://wanamakerorgan.com))

The drawing above shows a side view of a wind chest containing ten ranks of pipes (each pipe shown represents one rank). When the organist plays a key, a signal is communicated to a valve, which allows the pipe to play. The organ builder has two possibilities as to how the signal is sent from the key to the actual pipe. The signal can be sent mechanically via a piece of cedar wood (called a tracker) that goes from the key to open the valve in the air chamber, or the signal can be sent to the valve via electrical wiring. The open valve allows air to pass into the channel supplying air to any pipes whose slider is in the open position, and the air flows through the pipe to produce a sound. If the signal is sent by a tracker, the console must be located very near the pipes and must remain stationary. If the signal is sent electrically, the organ console can be moved around the stage or choir loft.

### The organ's size

The smallest portable pipe organs may have only one or two dozen pipes and one manual; the largest may have over 20,000 pipes and seven manuals! You can see in the pictures above that an organ can be very large!

It is important to remember that unlike a piano or trumpet or violin, no two organs are exactly the same. The selection of stops for an individual organ is made by the organ builder working with an organist who strives to custom design an instrument for the room where it will be heard. Additionally, while a piano, trumpet, or violin will always sound basically the same, the organist has the ability to select the sounds the organ will make.

To see how an organ is built and operates, you should consult the five-minute segment (<http://www.youtube.com/watch?v=rBskjhd076o>) from the Discovery Science Channel's *How It's Made*. The video illustrates the complicated process of constructing a pipe organ that involves many techniques dating back centuries. It also demonstrates how the wind system that creates the organ's sound operates.

**Handout    Worksheet**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

### Listen and discuss

Listen to the following works of music and compare the sound of the organ as a solo instrument to its sound as one instrument within an orchestra. Then have students discuss their answers to the questions that follow.

Charles-Marie Widor's Allegro (first movement) from Organ Symphony no. 6: <https://www.youtube.com/watch?v=1oR3P3IfGqo>

This is a video of the symphony's first movement, but there are other videos available online of the entire work. The organist, Daniel Roth, is performing at the Church of Saint-Sulpice in Paris. Roth is the successor to Widor, and he is playing the music on the actual instrument that Widor played and for which he composed this work. Note that the organist is playing on only one of the manuals, but keys on the other manuals move as well. It is possible on an organ to actually play stops specifically designed for one manual on another manual. As the nineteenth century progressed, organ builders began to develop the wide variety of stops that produce sounds similar to orchestral instruments. Widor and other composers created "symphonies" for a solo organ that made use of the instrument's full range of stops.

Camille Saint-Saëns's Symphony no. 3 in C Minor: <http://youtu.be/ZWCZq33BrOo?t=28m15s>

This link is set to begin playing near the end of the symphony when you can clearly hear the organ, but this video includes the entire work. What do you hear from the pipe organ?

### Questions

1. What instrument family do you think the organ belongs in? Why?

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2. Can you think of other musical instruments that require musicians to use their feet?

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3. What are some adjectives you would use to describe the organ's sound? Explain.

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4. In Widor's Organ Symphony no. 6, the organ serves as the whole orchestra. What about the organ's design (pipes, stops, keys, pedals) allows it to play with so many tonal colors? What orchestral instruments do you hear in the organ's sounds?

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5. What does the pipe organ add to the orchestra in Camille Saint-Saëns's Symphony no. 3 in C Minor?

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6. Before you listened to each of the symphonies, did you expect them to be very similar? How were they different, and in what ways were they alike? What surprised you about each piece?

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7. Does the organ sound different as a solo instrument than it does as part of the orchestra? Why or why not?

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## Lesson Seven

### Objective

Students will learn about Gilbert and Sullivan's operettas and their popularity in Britain as well as in New Orleans. Students will learn about *The Mikado*, listen to a song from the operetta, and answer questions about the song and the character who sings it.

### Materials

Handout: "Gilbert and Sullivan's *The Mikado*"

Worksheet: "Listening Activity"

### Procedure

Have the students work in small groups of three to four members.

1. Distribute the "Gilbert and Sullivan's *The Mikado*" handout. Share-read the document or have students read it individually.
2. Listen to "The Sun Whose Rays Are All Ablaze" after the students read the operetta's summary, but before telling them what the character is doing prior to singing this aria. Students may look at the lyrics while listening.
3. Once the class has listened to the song, have the students work in their groups to answer questions 1–4.
4. Once students have discussed the questions, and possibly after a second or third listening and more discussion, tell students what is going on in Act II before Yum-Yum sings:

Before singing "The Sun Whose Rays Are All Ablaze," Yum-Yum is sitting in Koko's garden at her bridal dressing table with her maidens. Seeing herself in the mirror, she says, "Yes, I am indeed beautiful. Sometimes I sit and wonder, in my artless Japanese way, why I am so much more attractive than anybody in the world? Nature is lovely and rejoices in her loveliness."

5. Have the students work in their groups to answer questions 5–6.
6. Reconvene as a class and have each group share their answers to questions 1–6.

Handout Share-Read

## Gilbert and Sullivan's *The Mikado*

W. S. Gilbert and Arthur Sullivan were a wildly successful librettist and composer of **operetta** (a short, light, or humorous opera with singing and spoken dialogue) in England during the Victorian era. Their comic operas were broadly appealing, and many are still performed today. Before they worked together, Gilbert began his career writing and illustrating poems and short stories that featured a “topsy-turvy” element that he also brought to the operettas he later wrote. He liked pairing humor and ridiculous premises with absurd consequences. Before working with Gilbert, Sullivan was an up-and-coming classical composer who studied at the Royal Academy of Music in London. One of his pieces was performed at the London Exhibition, a world's fair that took place in 1862.

The two men were introduced at a rehearsal of *Ages Ago*, one of Gilbert's early “entertainments,” in 1869; two years later, their first collaboration, *Thespis*, premiered. Most of their productions after that were produced by Richard D'Oyly Carte, who founded D'Oyly Carte Opera Company to perform and promote Gilbert and Sullivan operettas (the company was in existence until 1982!). Gilbert and Sullivan's operettas are best known for their **patter song**, a song with a quick tempo and a rapid succession of rhythmic patterns where there is one syllable for each note; the text is also often a tongue-twister! Patter songs were most often assigned to the baritone role in the production.

When the *New Orleans Times-Picayune* announced in October 1885 that “the greatest success of the great composers Gilbert and Sullivan” would open on October 18 at the St. Charles Theatre, few would have imagined how *The Mikado* would capture the local theatergoers' imagination. The press commented that when the characters are “not talking wittily, they are singing melodiously.” Less than two months later, on December 23, 1885, *The Mikado* and *H.M.S. Pinafore* were both presented by the Sans Souci Opera Company at the Avenue Theater with “30 artists.” In February 1886, W. T. Francis opened his production of *The Mikado* at Grunewald Hall. In January 1887 the New Orleans Amateur Opera Company presented not only *The Mikado* but also *The Sorcerer* and *The Pirates of Penzance*. Soon New Orleans productions were touring the region. In March 1888 the New Orleans Juvenile Opera Company toured Texas, drawing enthusiastic audiences.

The local press reveals how, captivated by the 1885 production of *The Mikado*, society became enamored with Japanese culture. Parties abounded with Japanese themes, including invitations of “rare Japanese design” and the dramatic transformation of houses and gardens “into an oriental picture.” The Rosenberg store on Magazine Street supplied the demand for “Mikado stockings.”

Gilbert and Sullivan's *The Mikado* tells the love story of the lowly Yum-Yum and Nanki-Poo, the son of the emperor of Japan (known as the Mikado), who share a common fate. A reluctant Yum-Yum is set to wed Ko-Ko, the village executioner (also her guardian), while Nanki-Poo is pledged to the much older Katisha. To make matters worse, the Mikado is on his way to visit the village to find out why there have not been any recent executions. Complications abound, but in the end, Yum-Yum and Nanki-Poo reveal that they are married, while Ko-Ko and Katisha marry. Yum-Yum sings of her youthful beauty in “The Sun Whose Rays Are All Ablaze,” while the delightful trio “Here's a how-de-do” summarizes the complications facing Ko-Ko and the young lovers.



W. S. Gilbert  
by Studio Ellis & Walery



Sir Arthur Seymour  
Sullivan  
by Alfred Ellis & Walery

Handout Worksheet

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Listening Activity

Listen to “The Sun Whose Rays are All Ablaze” after reading the operetta’s summary to students, but before telling them what the character is doing prior to singing this aria. Students may look at the lyrics while listening. Once you’ve listened through, ask the following questions:

1. How would you describe the melody of this song? Do the lyrics match that feeling?

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2. What music vocabulary words can you use to describe this aria?

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3. Who or what is being compared to the sun and moon?

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4. What traits can you infer about the character singing this song based on the lyrics? Are these desirable traits?

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*The sun, whose rays  
Are all ablaze  
With ever-living glory,  
Does not deny  
His majesty—  
He scorns to tell a story!  
He don't exclaim,  
"I blush for shame,  
So kindly be indulgent."  
But, fierce and bold,  
In fiery gold,  
He glories all effulgent!*

*I mean to rule the earth,  
As he the sky—  
We really know our worth,  
The sun and I!*

*Observe his flame,  
That placid dame,  
The moon's Celestial Highness;  
There's not a trace  
Upon her face  
Of diffidence or shyness:  
She borrows light  
That, through the night,  
Mankind may all acclaim her!  
And, truth to tell,  
She lights up well,  
So I, for one, don't blame her!*

*Ah, pray make no mistake,  
We are not shy;  
We're very wide awake,  
The moon and I!*

5. Does the plot summary change your opinion of Yum-Yum in any way?

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6. Do you see Yum-Yum in a positive light? Why or why not?

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