



The Historic  
New Orleans  
Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

# NEW ORLEANS AND THE SPANISH WORLD



Teacher's guide: grade levels 7–9

Number of lesson plans: 6

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## New Orleans and the Spanish World

### Metadata

Grade levels 7–9

Number of lesson plans: 6

BASED ON THE  
2015 CONCERT  
MUSICAL LOUISIANA: AMERICA'S  
CULTURAL HERITAGE

presented by

The Historic New Orleans Collection  
and the  
Louisiana Philharmonic Orchestra

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### Common Core Standards

**CCSS.ELA-LITERACY.RH.9-10.1:** Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

**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.11-12.2:** Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.

**CCSS.ELA-LITERACY.RL.9-10.6:** Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

**CCSS.ELA-LITERACY.RL.7.5:** Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.

### Louisiana Arts Content Standards

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

**Artistic Perception:** Understand and apply advanced music vocabulary to describe aesthetic qualities of musical compositions (M-AP-H1).

**Critical Analysis:** Identify and describe music events (e.g., entry of an instrument, meter change, return of refrain) while listening to a work (M-CA-M2); describe or explain characteristics of music in regard to suitability of musical selections for specific purposes (M-CA-M3).

**Creative Expression:** Recognize and perform melodic and rhythmic patterns using voice, musical instruments, or other sound sources, individually and in ensembles (M-CE-M1); interpret notational symbols and vocabulary that convey precise musical meanings (M-CE-M2).

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**Cover: *The Tango*;** ca. 1947; watercolor-on-paper float design; by Alice Peak Reiss, designer; *The Historic New Orleans Collection*, gift of School of Design, 1996.67.12



## 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 celebrates the rich cultural and musical relations between Spain and Louisiana.

Each set of lesson plans focuses on a particular aspect of this relationship: lessons 1–3, from The Historic New Orleans Collection, explore the historical connections between Spain and New Orleans from the colonial period up to the late nineteenth century, and lessons 4–6, from the Louisiana Philharmonic Orchestra, involve listening activities with musical selections and reading materials about the composers.



*Carte Tres Curieuse de la Mer du Sud*; 1719; engraving with watercolor; by Henri Abraham Chatelaine, publisher; THNOC, 1976.148.1-2

**Lesson One****Objective**

Students will read selected secondary texts, excerpted from the “New Orleans and the Spanish World” concert program, that discuss the history and connections of New Orleans during the Spanish colonial period. Students will then answer a series of critical thinking questions designed to build their understanding of the geographical and historical contexts of the subject through analytical thought and discussion.

**Materials**

Essay excerpt and program notes from the “New Orleans and the Spanish World” concert program, by Alfred E. Lemmon

**Procedures**

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

1. Distribute “Introduction Essay: Excerpt One,” “Program Notes: Overture to *Sylvain*,” and “Bernardo de Gálvez.”
2. Have the students read or share read the materials.
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 critical thinking questions and direct the students to answer the questions using and citing evidence from the texts.
6. Have the groups share their answers with the entire class, and, as a class, discuss the different interpretations.

## Introduction Essay: Excerpt One

by Alfred E. Lemmon

director of the Williams Research Center

from the program for “New Orleans and the Spanish World,” a THNOC-LPO concert

In the wake of Christopher Columbus’s voyage to the New World, the Treaty of Tordesillas divided the non-European world between the two Iberian naval superpowers—Spain and Portugal. With a stroke of a pen on June 7, 1494, what would eventually become Louisiana was declared Spanish. The first Europeans known to visit Louisiana were Alonso Álvarez de Pineda, who traversed the Gulf Coast in 1519, and Hernando de Soto, whose party explored the lower Mississippi River valley from 1539 to 1543. The land was largely ignored by Spain for 140 years, and as a result, in 1682 René-Robert Cavelier, sieur de La Salle, claimed the territory for France. Louisiana’s distance from France and its other New World claims made trade and travel difficult. In contrast, the proximity and the extent of Spanish provinces in the Western hemisphere—including Havana, Merida, Veracruz, and Spain’s holdings in Florida—meant that the young French colony was surrounded by Spanish influence, resulting in close ties between Louisiana and the Spanish New World. Once the colony was transferred from France to Spain, in 1762, authorities in Havana and Mexico City oversaw the colony’s operations, further cementing Louisiana’s connections to the wider Spanish New World.

This period proved to be formative in the development of the Louisiana settlement. Recognizing the need to populate the colony in order to protect it against French and British interests, Spain encouraged the immigration of Canary Islanders, Malagueños—natives of Málaga, Spain—and displaced Acadians. Arts and culture also saw a boom during the decades of Spanish rule. Louisiana’s first newspaper appeared in 1794, and its first opera was performed two years later. (The fact that both the newspaper, *Le Moniteur de la Louisiane*, and the opera, *Sylvain*, were French testifies to the colony’s linguistic multivalence.) Individual Spanish artists had long been entwined with European colonization efforts—the Spanish painter Miguel García, for instance, was a member of Jean-Baptiste Le Moyne, sieur de Bienville’s 1699 party—but by the late eighteenth century, New Orleans was large enough to support a small community of artists, including Joseph Furcoty, Joseph Herrera, and José de Salazar. Indeed, the city’s growth may be credited in large part to the Spanish philanthropist Andrés Almonester y Roxas. The construction of the Royal Hospital (1783), the Leper’s Hospital (1785), and the church of the Ursuline nuns (1787) was mere prelude to his buildings that have come to define New Orleans: the Presbytère, the parish church of St. Louis, and the Cabildo. Together with the apartment complex of his daughter, the Baroness Pontalba, these buildings form one of the most well-known civic centers in the United States.

### Glossary

**Acadians:** members of the francophone population of Acadia (modern-day Nova Scotia) and/or their modern descendants, also known as Cajuns. Many Acadians were forcibly relocated to Louisiana following the conclusion of the French and Indian War.

**Linguistic multivalence:** the existence and/or common use of multiple languages within one defined time and place

**Philanthropist:** a person who seeks to promote the welfare of others, especially by donating money to good cause



## Program Notes: Overture to *Sylvain*

by Alfred E. Lemmon

director of the Williams Research Center

from the program for "New Orleans and the Spanish World," a THNOC-LPO concert

In the eighteenth century, Spain's penchant for opera reached across the Atlantic. Mexico presented *La Parténope* by Silvio Stampiglia (1664–1725) in 1711. Further south, the Teatro de Operas y Comedias opened in Buenos Aires, and in 1776 the Teatro Principal of Havana opened with *Dido abandonada* by Leonardo Vinci (1680–1730). The first opera composed in the New World was *La púrpura de la rosa* by Spaniard Tomás de Torrejón y Velasco (1644–1723). Employing playwright Calderón de la Barca's text, it premiered in Lima in 1701.

Given this strong tradition of Spanish opera, it should be no surprise that the first documented staging of an opera in New Orleans, *Sylvain*, by André Ernest Modeste Grétry (1741–1813), occurred under Spanish rule, on May 22, 1796. While the circumstances concerning the selection of this particular work are unknown, Grétry was no foreigner to Spain or to the Spanish New World. In 1791, his music enjoyed enormous popularity in Havana. Furthermore, Grétry himself selected Spain as the setting for two of his operas, *L'amant jaloux* (1778) and *L'inquisition de Madrid* (1793–1794).



Don Bernardo de Gálvez; between 1780 and 1786; representational portrait; THNOC, 2000.80.1

## Bernardo de Gálvez

by Alfred E. Lemmon

director of the Williams Research Center

from the program for “New Orleans and the Spanish World,” a THNOC-LPO concert

Bernardo de Gálvez (1746–1786) is usually remembered as the Spanish governor of Louisiana who aided the American Revolution by ensuring that arms, supplies, and money reached George Washington via the Mississippi River. Gálvez’s defeats of British forces at Manchac, Baton Rouge, Natchez, Mobile, and Pensacola were critical to the war effort, yet his interests extended far beyond his military responsibilities. . . . In Louisiana and Mexico, Gálvez became a tireless promoter of the performing arts. As governor, he hired Vicente Llorca (ca. 1750–1803), a veteran of the 1781 Pensacola campaign and a professionally trained musician, to be chapel master at the parish church of St. Louis in New Orleans (the present-day cathedral). Gálvez instructed Llorca to compose “music in the Spanish style.” This category would have included such musical forms as *batallas* and *tientos*.

### Glossary

*Batallas*: a type of vocal work dating to the fifteenth century that simulates battle sounds. In the late seventeenth and early eighteenth centuries, the form became more complex and more closely associated with the organ, which was used to approximate the sound of battle trumpets.

*Tientos*: derived from the Spanish verb *tentar*, meaning “to touch, to try out, or to test,” an instrumental musical form originating in the mid-fifteenth century Iberian peninsula and later spreading throughout the Spanish world. First written for various keyboard instruments, primarily organ, *tientos* were historically performed only on certain Catholic feast days. Twentieth-century composers adapted the form to include ensemble and orchestra pieces.



## Critical Thinking

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

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

1. Identify the locations listed in the text that constitute the author's description of the Spanish world.

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2. With the signing of the Louisiana Purchase in 1803, the United States of America took control of the territory from France, who had recently regained control of Louisiana from Spain. During what years was Louisiana officially under Spanish control?

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3. Who was Bernardo de Gálvez, and what major contributions did he make to New Orleans, Louisiana, and US history?

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4. Make a list of Spain's contributions to the early development of New Orleans and the Louisiana colony, as mentioned in the reading materials.

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5. What was the first opera performed in New Orleans, and when did it premiere? What does this tell us about New Orleans and its relationship to Spain and the Spanish world?

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6. In small groups, work collaboratively to create a definition of the phrase "the Spanish world" as used by the author. When completed, share these definitions with the entire class.

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**Lesson Two****Objective**

Students will read selected secondary texts taken from the program of “New Orleans and the Spanish World.” Students will then answer a series of critical thinking questions designed to inform their understanding of the relationship between New Orleans and the Spanish world as it changed over time.

**Materials**

Essay excerpt and program notes from the “New Orleans and the Spanish World” concert program, by Alfred E. Lemmon

**Procedures**

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

1. Distribute “Introduction Essay: Excerpt Two” and “An Orchestra Abroad.”
2. Have the students read or share read the materials.
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 critical thinking questions and direct the students to answer the questions using and citing evidence from the texts.
6. Have the groups share their answers with the entire class, and, as a class, discuss the different interpretations.

## Introduction Essay: Excerpt Two

by Alfred E. Lemmon  
director of the Williams Research Center  
from the program for “New Orleans and the Spanish World,” a THNOC-LPO concert

New Orleans’s relationship to the Spanish world did not end with the Louisiana Purchase. The Spanish press in particular continued to grow in importance. No fewer than thirty-seven Spanish newspapers were published in New Orleans during the nineteenth century. Both the French *L’Abeille de la Nouvelle-Orléans* and the English *Times-Democrat* had Spanish sections. New Orleans also became important politically as a home for Spanish American political exiles such as Benito Juárez of Mexico, and Venezuelan buccaneer Narciso López used New Orleans as a base of operations for his efforts to free Cuba from Spain. President Porfirio Díaz of Mexico showcased the richness of Mexico at the 1884 World’s Industrial and Cotton Centennial Exposition in New Orleans.

In the twentieth century, educational and economic initiatives enhanced the relationship between Louisiana and the Spanish world. As the Panama Canal neared completion, New Orleanians envisioned their city as a link between the Americas and European markets. The monthly *El Mercurio*, published in New Orleans from 1911 to 1927, was a richly illustrated journal promoting that vision. The New Orleans Board of Trade encouraged the city’s school board to offer classes in Spanish. In 1914, Tulane University opened the College of Commerce and Business Administration, with courses focused on Spanish and Latin American markets; in 1924 Tulane’s Middle American Research Institute sponsored major archaeological excavations in the Yucatán. Continuing a tradition that dated to the eighteenth century, Spanish students continued to travel to New Orleans for grammar, high school, and college education. In the mid-1960s, Loyola University’s Human Relations Institute established the Inter-American Center to train leaders from Latin America in social reform. Later in the twentieth century, New Orleans became a medical center for Latin American patients and for the training of Latin American physicians, through the efforts of Dr. Alton Ochsner. Such activity continued to strengthen New Orleans’s strong socioeconomic and political ties to the Spanish-speaking world.

### Glossary

Educational and economic initiatives: strategies, governmental and otherwise, designed to positively impact or improve either educational opportunities and services or the economy of a defined region

Social reform: to make changes in the system of human relations of a community for the purpose of improving said system

Socioeconomic: relating to or concerned with the interaction of social and economic factors



**Mercurio** volume XII, no. 70; 1917; newsprint magazine; *The Historic New Orleans Collection*, 82-446-RL

## An Orchestra Abroad

by Alfred E. Lemmon

director of the Williams Research Center

from the program for “New Orleans and the Spanish World,” a THNOC–LPO concert

On November 1, 1955, at the opening concert of the twentieth season of the New Orleans Philharmonic Symphony Orchestra, Gen. L. Kemper Williams, then president of the organization, announced that the US Department of State had selected the New Orleans orchestra to make a four-week tour of Latin America. Under the auspices of the American National Theater and Academy, an agency established as part of President Dwight D. Eisenhower’s emergency fund for cultural affairs, the New York Philharmonic and the Philadelphia Orchestra had visited Europe, and the one-time NBC Symphony Orchestra toured the Far East. However, this was the agency’s first effort to send an orchestra to Latin America. The selection of the New Orleans orchestra underscored the city’s role as “Gateway to the Americas.”

On Monday afternoon, April 2, 1956, the eighty-eight-member orchestra boarded two planes, the *Allegro* and the *Scherzo*, each emblazoned with the symphony’s name. As the musicians boarded the aircraft they were serenaded by a jazz ensemble playing “Alexander’s Ragtime Band” in honor of conductor Alexander Hilsberg. On May 6, the *Times-Picayune* noted that the symphony scored a “very popular success concertizing in . . . seventeen Latin American countries.” Reviewers from Caracas to Mexico City showered praise upon the orchestra, garnering the attention of *New York Times* music critic Harold Taubman, who joined in the praise of the musicians.

### Glossary

**Allegro:** a moderately fast musical tempo, also used to indicate a desired musical mood that is merry, cheerful, or lively

**Scherzo:** a piece of music that is typically lively, humorous, and played at a fast tempo

## Critical Thinking

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

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

1. By the end of 1803, Spain had officially ceded control of the Louisiana colony to France, who subsequently sold the land to the United States. Citing examples from the text, describe how New Orleans's relationship with Spain and the Spanish world changed during the nineteenth and twentieth centuries.

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2. What does the prevalence of the Spanish-language press indicate about the nineteenth-century population of New Orleans?

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3. Why would Spanish American exiles such as Benito Juárez and Narciso López choose to come to New Orleans? List three possible reasons.

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4. Identify five ways New Orleans and Louisiana worked to maintain a relationship with the Spanish world during the twentieth century. For what purpose(s) were these efforts initiated?

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5. What governmental organizations and agencies sponsored the New Orleans Philharmonic Symphony Orchestra's tour of Latin America? Consider what the goals of the tour might have been, and discuss possible reasons why the New Orleans Philharmonic Symphony Orchestra was chosen for the tour.

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6. Make three arguments in support of and three against the statement, "New Orleans is part of the Spanish world." Use examples from the text to support both positions. Which position does your group support? Why?

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**Lesson Three****Objective**

Students will read selected primary and secondary texts taken from the program of “New Orleans and the Spanish World.” Students will then answer a series of critical thinking questions designed to inform their understanding of cultural identity as it relates to New Orleans and the Spanish world.

**Materials**

Program notes from the “New Orleans and the Spanish World” concert program, by Alfred E. Lemmon

Excerpt from a William T. Francis article originally published in the *Daily Picayune*, January 2, 1890

**Procedures**

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

1. Distribute “Music at the Exposition” and “New Orleans Taste in Music.”
2. Have the students read or share read the materials.
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 critical thinking questions and direct students to answer the questions using and citing evidence from the texts.
6. Have the groups share their answers with the entire class, and, as a class, discuss the different interpretations.



*Mexican Music*; 1889; sheet music; by Junius Hart, publisher; *The Historic New Orleans Collection*, 86-1724-RL

## Music at the Exposition

by Alfred E. Lemmon

director of the Williams Research Center

from the program for “New Orleans and the Spanish World,” a THNOC-LPO concert

The 1884 World’s Industrial and Cotton Centennial Exposition, held in New Orleans at the current site of Audubon Park, was a tremendous musical celebration. The rich and varied musical program featured local musicians, such as organist Henry Pilcher, alongside visiting national and international groups. Mexican musicians were particularly prominent, including the Eighth Cavalry Band, under the direction of Encarnación Payen, and the Typical Mexican Orchestra, under the direction of Carlos Curti. While both ensembles understood New Orleanians’ love of opera and shaped their repertoires accordingly, other performers, such as a troupe of Mayan Indian dancers and a marimba band from Guatemala, highlighted the more “exotic” musical traditions of Mexico and Central America.

Public response to the Mexican performing groups was overwhelming. They attracted audiences to various venues across the city—the Exposition, the French Opera House, St. Louis Cathedral, the Carrollton Gardens, and Upper Bethel Church on Jackson Avenue. Central to their success was their performance of opera music. Transcriptions of overtures for brass bands and selections from operas by composers such as Auber, Donizetti, Meyerbeer, and Rossini were the normal fare, but Mexican music was not overlooked. The Mexican music proved to be so popular that local music entrepreneur Junius Hart busied himself publishing sixty-three piano transcriptions of such works as *El Nopal* (The cactus), *A media noche* (Midnight), and *Chloé*. Eventually, his advertisements for these transcriptions claimed, “Over 100,000 copies already sold.”

### Glossary

**Marimba:** a wooden instrument, similar to a xylophone, that developed in Guatemala and Mexico from West African origin

**Transcription:** in music, a piece that has been rewritten for a different instrument

## New Orleans Taste in Music

from the *Daily Picayune*, January 2, 1890

by William T. Francis

You can listen in New Orleans to the music of the Spanish nations, which in many cases is inexpressibly beautiful. In Mexico, for example, there has been developed a school which combines, so far as I can see, the tendencies of the Spanish race on the one hand and of the Aztec and Tolteca on the other. This school has expressed itself in hundreds of songs, zarzuelas, *danzas*, masses, sonatas, and operettas. Not more than a score of these have been heard in New York, but hundreds of them are household words in New Orleans. It would seem as if the love of melody decreases as you come north from the Gulf of Mexico, and reaches its smallest development when it encounters the northern tier of the states of the union.

### Glossary

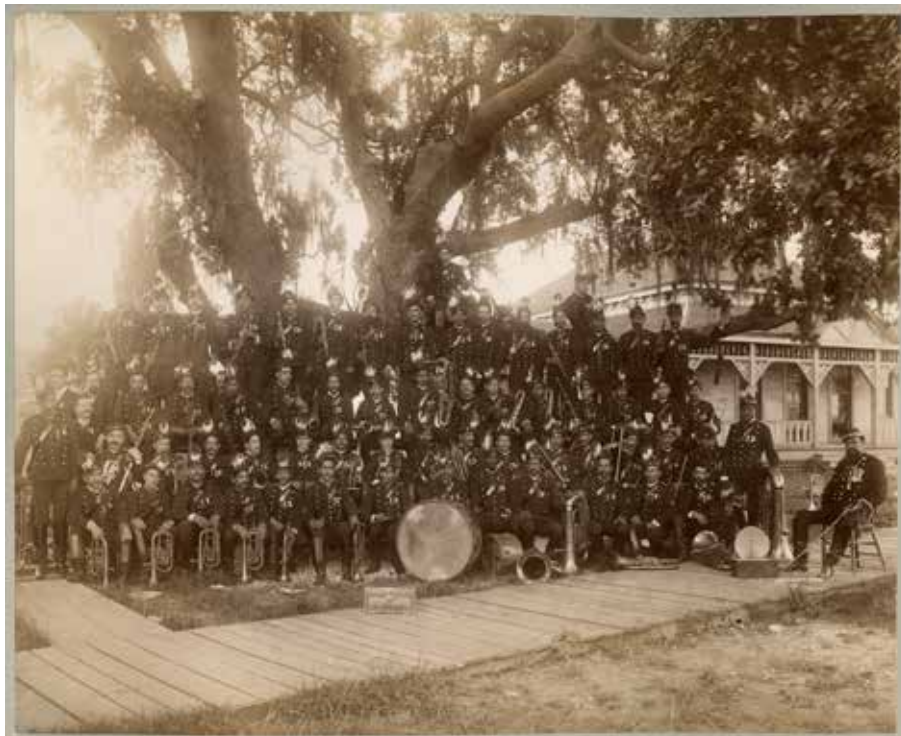
Zarzuela: a Spanish genre of musical theater characterized by a mixture of sung and spoken dialogue

*Danza*: dance music, often romantic, originating in the Spanish world and characterized by a unique rhythmic pattern

Mass: a piece of music used to accompany a Christian (typically Catholic) Eucharistic service

Sonata: a piece of music usually but not necessarily consisting of several movements, almost invariably instrumental and designed to be performed by a soloist or a small ensemble

Operetta: a short opera, typically humorous, with spoken dialogue, songs, and dances



**Brass band of E. Payen;** between 1884 and 1885; photograph;  
by Edward L. Wilson; 1982.127.225

## Critical Thinking

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

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

1. According to Francis, New Orleans shares a strong musical connection with what country? What differences does he observe between the musical culture of New Orleans and the rest of the United States?

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2. What cultural contributions has the Spanish world made to New Orleans and Louisiana? Identify five examples from the previous texts. How many of these are still visible in New Orleans culture today?

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3. Imagine you're a visitor to the 1884 World's Cotton Centennial Exposition in New Orleans. What impressions might you experience after watching one of the Mexican bands? The Mayan Indian dancers or the Guatemalan marimba band?

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4. Make a list of five places New Orleanians may have heard music from the Spanish world during the 1884 World's Cotton Centennial Exposition.

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5. What role do the arts play in shaping our understanding of New Orleans identity?

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6. Reflecting on New Orleans's relationship with the Spanish world, and how it changed over the course of the eighteenth, nineteenth, and twentieth centuries, consider how the cultural identity of New Orleans and Louisiana may also have evolved. Discuss.

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**Lesson Four****Objective**

Students will listen to one of Franz von Suppé's most famous overtures and answer a series of questions about the aesthetic qualities of the work.

**Materials**

Overture to *Dichter und Bauer* (commonly known as *Poet and Peasant Overture*), by Franz von Suppé (1819–1895):  
<https://www.youtube.com/watch?v=Fj10e8iD5Jg>

“Franz von Suppé,” by Amanda Wuerstlin

“Program Notes: *Poet and Peasant Overture*,” by Alfred E. Lemmon

“Introduction to *Poet and Peasant Overture*,” by Amanda Wuerstlin

**Procedures**

1. Distribute “Franz von Suppé,” “Program Notes: *Poet and Peasant Overture*,” and “Introduction to *Poet and Peasant Overture*.”
2. Share read these documents with students. Ask students to identify difficult vocabulary words, and address them together, taking clues from the surrounding text to derive their meanings.
3. Distribute critical thinking questions.
4. Listen to this recording of *Poet and Peasant Overture* while students consider the critical thinking questions.  
<https://www.youtube.com/watch?v=Fj10e8iD5Jg>  
starting from the B section:  
<http://youtu.be/Fj10e8iD5Jg?t=3m44s>
5. Answer the first question as a whole-class activity to insure that students are comfortable backing up their answers with evidence taken directly from the texts.
6. Next, working with their partners or groups, students should answer the rest of the critical thinking questions. Make sure that students use and cite evidence from the texts.
7. As an entire class, discuss the different interpretations developed by the students within their working groups.

[Handout](#) [Share Read](#)


Franz von Suppé

## Franz von Suppé

by Amanda Wuerstlin

director of education for the Louisiana Philharmonic Orchestra

Franz von Suppé [pronounced SOO-pay] is mostly known for his overtures, but while he was alive, he was an eminent composer of Viennese operetta and light concert music. Suppé's parents were not supportive of his musical career, despite the early talent he displayed for composition. Suppé sought out instruction from a local bandmaster and a cathedral choirmaster. Regardless of Suppé's growing skill as a composer, his father sent him to Padua at the age of sixteen to study law, though he continued his musical studies during this time. He also came into contact with an already-famous distant relative, Italian composer Gaetano Donizetti, who took an active part in the young man's development as a composer.

[Handout](#) [Share Read](#)

## Program Notes: *Poet and Peasant Overture*

by Alfred E. Lemmon

director of the Williams Research Center

from the program for "New Orleans and the Spanish World," a THNOC-LPO concert

The works of Austrian composer and conductor Franz von Suppé were especially popular pieces in the repertoires of the Eight Cavalry Band and the Typical Mexican Orchestra, which were popular ensembles in New Orleans. Written in 1846 when Suppé was only twenty-seven, *Dichter und Bauer* (Poet and Peasant) is one of his earlier works. Like Suppé's *Light Cavalry* and *Morning, Noon, and Night in Vienna* overtures, the *Poet and Peasant Overture* has become standard repertoire for "pops" concerts. All three have been immortalized in animated cartoons: *Morning, Noon, and Night* was used in the Bugs Bunny cartoon "Baton Bunny," the *Light Cavalry* in the Mickey Mouse short *Symphony Hour*, and *Poet and Peasant* in the *Popeye the Sailor* episode "The Spinach Overture."

### Glossary

Overture: a piece of music of moderate length to introduce a dramatic work, such as an opera. Overtures typically incorporate the musical themes and leitmotifs (smaller themes) that appear throughout the larger work. Frequently, the musical merits of an overture result in its being performed as a standalone work.

## Critical Thinking

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

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

1. The peaceful opening of this overture gives way to a lyrical cello solo, then a bombastic main theme. What comparisons and contrasts can you find between these sections? Think about the instruments, tempo, tone, and feeling of each section.

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2. Which part of the overture sounds like the peasant and which like the poet? Why? Which instruments, tone, or tempo might represent each of these characters?

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3. Why do you think this overture has remained popular while the operetta it was written for is no longer performed?

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**Lesson Five****Objective**

Students will listen to *Roman Carnival* and create a listening map of Berlioz's work.

**Materials**

Recording of *Roman Carnival*, by Hector Berlioz (1803–1869):

[https://www.youtube.com/watch?v=ij\\_KlnQaOc4](https://www.youtube.com/watch?v=ij_KlnQaOc4)

“Hector Berlioz,” by Amanda Wuerstlin

“Introduction to *Roman Carnival*,” by Amanda Wuerstlin

**Procedures**

1. Distribute “Hector Berlioz” and “Introduction to *Roman Carnival*.”
2. Share read these documents with students, making sure to address difficult vocabulary words.
3. Distribute “Activity: Listening Map.”
4. Listen to the recording of *Roman Carnival* while students follow the instructions provided under “Activity: Listening Map.” [https://www.youtube.com/watch?v=ij\\_KlnQaOc4](https://www.youtube.com/watch?v=ij_KlnQaOc4)
5. As a class, discuss the different interpretations of the piece as recorded by the students on their Listening Maps.



Handout Share Read



Hector Berlioz

## Hector Berlioz

by Amanda Wuerstlin

director of education, Louisiana Philharmonic Orchestra

Hector Berlioz was born December 11, 1803, in La Côte-Saint-André, Isère, France, and died March 8, 1869, in Paris. His father was a physician, who assumed that young Berlioz would grow up to follow in his father's footsteps, into medicine. Though Berlioz was musically inclined, and his father gave him his first instruments (flute and guitar), both his parents saw music as a thoroughly unsuitable and even shameful profession. As a result, he had minimal abilities on the piano from a few lessons, and he attempted to teach himself composition by reading dense treatises on the rules of harmony. In 1821 his father sent him to medical school in Paris, but Berlioz hated it. He dropped out and started private music lessons before enrolling in the Paris Conservatory in composition studies in 1826.

In 1830 Berlioz was awarded the Prix de Rome, a top honor specifically for composition students that included a residency in Rome, Italy. His fifteen months there inspired several of his later works, though he did not produce many serious works during his residency. In later decades he composed the symphonies *Harold in Italy* (1834) and *Romeo and Juliet* (1839), as well as the opera *Benvenuto Cellini* (1838).

Handout Share Read

## Introduction to *Roman Carnival*

by Amanda Wuerstlin

director of education, Louisiana Philharmonic Orchestra

*Roman Carnival* (1844) was crafted from themes and pieces of Berlioz's opera *Benvenuto Cellini* (1838), which was composed six years earlier. The opera's second act is set in a carnival in Rome, and so Berlioz wrote a fanciful orchestral interlude to serve as the act's prelude. This work, later published as a standalone overture under the *Roman Carnival* title, has endured far more than the rest of the *Cellini* opera.

The piece begins with a quick, flashy introduction that was taken from a dance, the saltarello. This dance was named after the Italian verb *saltare* ("to jump") and featured a peculiar leaping step. After the saltarello introduction, the piece moves into a slower section that employs the melody of the opera's love duet "O Teresa, vous qui j'aime." Instead of being sung by the two lovers, the English horn takes a beautiful and warm solo. Later, choral excerpts from the opera appear in the orchestral string section before the saltarello returns to conclude the piece.

**Activity** Listening Map

While listening to *Roman Carnival*, think about how you would divide the piece into different sections or parts. For each section, notate the instruments that are featured as well as what you hear in the music's overall mood and dynamics (how loud or soft the volume is). In the boxes provided below, indicate the significant musical changes of the piece. The first box could be the opening string feature that is fast and exciting. Any time you hear a significant change in the mood, tempo (speed), or melody, note it in a new box. Add as many boxes as you need to complete your map. Write notes and/or draw pictures in each box so that is easy to follow along visually with Berlioz's *Roman Carnival*.

The diagram consists of four empty rectangular boxes arranged in a square pattern. A blue arrow points from the top-left box to the top-right box. Another blue arrow points from the top-right box to the bottom-right box. A third blue arrow points from the bottom-right box to the bottom-left box. This layout is intended for students to map out musical sections and changes.

**Lesson Six****Objective**

Students will clap and sing the habanera rhythm with various tango works.

**Materials**

Recording of “La Cumparsita” by Gerardo Matos Rodríguez (1917):

[https://www.youtube.com/watch?v=LkfzK\\_nX-QM](https://www.youtube.com/watch?v=LkfzK_nX-QM)

Recording of “Por una Cabeza” by Carlos Gardel (1935): <https://www.youtube.com/watch?v=BaDXkKtHr3w>

Recording of “Habanera” from *Carmen*, sung by Maria Callas: <https://www.youtube.com/watch?v=3rjOrOt6wFw>

Recording of “El Choclo (Tango Criollo)” by Ángel Villoldo (1903): [https://youtu.be/3wKwQ2UIA\\_o](https://youtu.be/3wKwQ2UIA_o)

“Tango and Habanera” activity

“Variations of Tango” chart

**Procedures**

1. Distribute “Tango and Habanera” activity.
2. Share read the introductory description of the tango and habanera with students. Ask students to identify difficult vocabulary words, and address them together, taking clues from the surrounding text to derive their meanings.
3. Introduce your students to the habanera rhythm by demonstrating for them the basic rhythmic pattern. Have them clap along with you.
3. Follow the “Tango” activity and listen to the recordings of “Habanera,” “La Cumparsita,” “Por una Cabeza,” and “El Choclo (Tango Criollo),” reading the descriptions along the way. Have your students clap the rhythm along with the music. If you have claves or other hand-percussion instruments available, use them as well.
4. Listen to the recordings again and have students fill out the “Variations of Tango” chart by taking notes on the particular characteristics of each piece.
5. As a class, discuss the different interpretations of the pieces as recorded by the students on the “Variations of Tango” chart. Now clap or play the rhythm again and have students create their own melodies over the rhythm.

## Activity

## Tango and Habanera

The **tango** is a partner dance of African origin that developed in late-nineteenth-century Argentina. The music for this dance is in 2/4 or 4/4 meter and often has a particular rhythm for the dance steps to follow.

One of the rhythms that form the basis of many tangos is the **habanera**. This rhythmic pattern is also of African origin and was brought to the New World via the transatlantic slave trade, during the age of European colonialism. The habanera was widely popularized by its use in the opera *Carmen*, by Georges Bizet. The habanera forms the basis of the title character's memorable aria, which is a song within an opera that is typically sung by the lead soprano.

Habanera rhythm: 

Read the sheet music below for the tango in *Carmen*.



Listen to Maria Callas sing the role of Carmen here: <https://www.youtube.com/watch?v=3rjOrOt6wFw>

You'll find that in "El Choclo (Tango Criollo)" the cello once again has the habanera rhythm. The habanera rhythm is usually notated in the lower voice, while the higher voice has a varying rhythm. Look at the sheet music excerpt below from "El Choclo (Tango Criollo)." Can you find the habanera rhythm?

## El Choclo (Tango Criollo)

by Ángel Villoldo (1903)

[https://youtu.be/3wKwQ2UIA\\_o](https://youtu.be/3wKwQ2UIA_o)

9

Musical notation for measures 9-12. The score is in 2/4 time with a key signature of one flat (Bb). The right hand features a melodic line with eighth-note patterns and triplet accents. The left hand provides a harmonic accompaniment with chords and eighth-note bass lines.

13

Musical notation for measures 13-16. The right hand continues the melodic development with triplet figures. The left hand maintains the accompaniment pattern.

17

Musical notation for measures 17-20. The melodic line in the right hand shows further rhythmic complexity with triplets.

21

Musical notation for measures 21-24. The piece concludes with a final cadence in the right hand and a "Fine" marking.

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

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

Now listen to two other popular tangos and pick out the similar rhythms.

“La Cumparsita” by Gerardo Matos Rodríguez (1917): [https://www.youtube.com/watch?v=LkfzK\\_nX-QM](https://www.youtube.com/watch?v=LkfzK_nX-QM)

“Por Una Cabeza” by Carlos Gardel (1935): <https://www.youtube.com/watch?v=BaDXkKtHr3w>

### Variations of Tango Chart

As you listen to the songs a second time, pay attention to the habanera rhythm and how it is used. Make notes on the characteristics of each piece, paying particular attention to the instruments used, tempo (speed), and mood.

	Instrumentation	Tempo	Mood
“La Cumparsita” by Gerardo Matos Rodríguez (1917)			
“Por Una Cabeza” by Carlos Gardel (1935)			
“Habanera” from Car- men, sung by Maria Callas			
“El Choclo (Tango Criollo)” by Ángel Villoldo (1903)			



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*Le vrai tango argentin*; 1911; sheet music; by Ángel Villoldo, composer; *The Historic New Orleans Collection*, 2014.0316