Band Together: The Orpheum

Wednesday, November 2 · Orpheum Theater
Francis Scully, conductor · Cavan Hallman, actor · Kyla Webb, actor
Thank you for joining the Louisiana Philharmonic Orchestra in our concert series Band Together. This series focuses on New Orleans landmarks and historical figures to deepen high-school students’ understanding of their city’s rich cultural history. The initial concert focused on the history of the Saenger Theater as a part of the grand re-opening of the theater after Hurricane Katrina. This season, our concert is all about the historic Orpheum Theater. We welcome students in high-school band programs to study with orchestra musicians leading up to the performance during which students are invited to play with the orchestra for the grand finale of our program.

Band Together: The Orpheum

Program:

OFFENBACH: Overture to Orpheus in the Underworld
JOPLIN: The Entertainer (Frackenpohl)
ROSAS: Sobre Las Olas
ROSSINI: Overture to William Tell
NEWMAN: 20th Century Fox Fanfare
WILLIAMS: Raiders’ March from Raiders of the Lost Ark
WILLIAMS: Suite from Jaws
ARLEN: “Over the Rainbow” from Wizard of Oz
VARIOUS: Themes from 007
SHOSTAKOVICH: Tahiti Trot (Tea for Two)
VARIOUS: A Whole Lot of Symphony Tunes
STRAVINSKY: Berceuse and Finale from Firebird
HOLST: Mars from The Planets
WILLIAMS: Star Wars Main Theme (Sayre)

The LPO would like to thank the Orpheum Theater for providing archival photos in this program.
Performers Biographies:

Francis Scully is the founder and music director of New Orleans-based chamber orchestra New Resonance Orchestra. The ensemble collaborates with theater, dance, literary, and visual artists to create interdisciplinary performances which relate the emotions of classical music directly to the lives of the audience. As Chris Waddington of the New Orleans Times-Picayune has noted, in a New Resonance concert, “the listener is the hero.” In a November 2008 review of an NRO concert, Frank Daugherty of the Mobile Press-Register praised Scully’s conducting, declaring that “art on a very high level had just taken place.” New Resonance’s 2013 performances of Monteverdi’s “Vespers of 1610,” with the Marigny Opera Ballet received the New Orleans Classical Arts Award for “Best Choral Presentation.”

Scully shares his passion for music in a variety of educational roles. In 2010, he teamed up with YaYa artists to present a new version of Prokofiev’s Peter and the Wolf featuring original sculpture by young artists. As a lecturer in music at University of Holy Cross, Scully inspires new listeners in courses on music appreciation, 20th Century music, and the history of Rock. Scully is also a champion of new music. He has led several world premiere operas, including Jefferson and Poe by Damon Ferrante at New York’s Symphony Space. In recent years, he has enjoyed a special collaboration with New Orleans composer Tucker Fuller. New Resonance Orchestra has presented four world-premieres by Fuller, including “Salve Regina,” which won the 2014 New Orleans Classical Arts Award for “Best New Classical Music Presentation.”

Sammy Tramp (Kyla Webb) is a wandering hobo and loveable scamp and one of the most original performers in the neo vaudeville, cabaret, and burlesque scene. She graduated from Columbia College Chicago in 2006 with a Bachelor’s degree in theater. A lifetime lover of silent films, slapstick comedy, and all things old timey, it was only fitting that she joined and helped create the Silent Theatre Company, a company based out of Chicago that specialized in bringing silent films to life on stage. The company’s inaugural show, Lulu, in which she played the title role, was a critic and fan favorite heralded by the New York Times, The Chicago Tribune, Variety, and The San Francisco Chronicle among others. She left Chicago in 2010 and began performing as a soloist as well as creating and directing original shows in St. Louis; The Happy and Humpy Traveling Medicine Show and then the very popular Beggar’s Carnivale in which she is the artistic director. Feverishly dedicated to the art of pantomime, silent film, live entertainment, vaudeville, and all things old timey, Sammy vows to honor the past by making it modern and relevant again.

Cavan Hallman’s writing has been performed in New Orleans at the National WWII Museum, The Elm Theatre, Southern Rep’s 6x6, Faster Than a Speeding Bullet, You Don’t Know the Half of It, and Timecode NOLA’S Joint Feature Project. His plays have also been performed at Strawdog Theatre, Donny’s Skybox, The Artistic Home, RhinoFest, KAPOOT, and Columbia College Chicago, where he received a Bachelor’s in Playwriting. Cavan just completed his 17th season as writer/director for the Windy City Players -- his plays have received over 15,000 performances in elementary schools across the country. Actor: Our Town and Jesus Christ Superstar (Le Petit), Robin Hood (The NOLA Project), Flanagan’s Wake, HOUND, ALICE, Spirits to Enforce, Prufrock. He has performed his solo show, Not Easily Forgotten, in New Orleans, Chicago, New York, and Ireland. He is a Resident Artist with The CRY HAVOC Company, and the writer/director of Pictures of Marilyn, running through November 27 at The National WWII Museum. Cavan currently studies and teaches playwriting at The University of New Orleans (MFA ’17).
The Vaudeville Years:

The Orpheum Theater, also known as the RKO Orpheum, was built in 1918 and opened in 1921 as a home for Vaudeville.

Our Orpheum was one of many Orpheum Theaters that were a part of the “Orpheum Circuit” which began in 1886 in San Francisco and eventually expanded to 27 theaters. The New Orleans Orpheum was a part of the late circuit which included a variety of performance acts.

A Vaudeville performance would often begin with a silent act by jugglers, dancers, acrobats, or animal acts. In fact, beneath the Orpheum stage there is a large cement tank that would hold seals as a part of the show! The silent act went first to allow late-seating for patrons.

In today’s program, our silent actors will start our program with their interpretations of the “silent act” that would kick off each Vaudeville variety show. Their performance will be accompanied by the LPO on the following works:

Joplin: The Entertainer
Rosas: Sobre Las Olas
Rossini: William Tell Overture

Above:
Advertisement from 1909 Boston Orpheum showing the variety of performance acts involved in the Orpheum Circuit
At left:
Lobby of Orpheum Theater from 1921
In 1927, box office sales for vaudeville were dropping due to the new phenomenon—"talking pictures!" By 1928 a merger between film and theater created Radio Keith-Orpheum, or as we know it RKO.

Following the Vaudeville era, talking pictures were all the rage and the Orpheum Theater was not going to be left behind. Throughout the 1940s and 1950s the Orpheum was the place to see movies!

Today we will feature the wide range of characters heard in music of the movies, starting with our hero Indiana Jones, our villain Jaws, the fantasy of The Wizard of Oz and the adventure of James Bond: 007.

New Orleans Symphony:

The New Orleans Philharmonic Symphony was founded in 1936 and lasted until 1991 when the organization voted to suspend operations due to financial problems. Among the New Orleans Symphony’s artistic leaders are Werner Torkanowsky (1963-1977), Leonard Slatkin (1977-1980), Philippe Entremont (1980-1986), and Maxim Shostakovich (1986-1991). Maxim is the son of the famous Russian composer Dmitri Shostakovich. The Orchestra Committee of New Orleans Symphony called Mr. Shostakovich “not only a star performer on the world’s concert stages, but a living historical link to one of the greatest figures of 20th-century music.”¹

When Shostakovich became music director in 1986, the Orpheum Theater, the orchestra’s musical home had just undergone a major renovation and the symphony was in significant debt because of it. Shostakovich last appeared with the New Orleans Symphony in April of 1991 and the organization closed permanently on September 12, 1991.

Today we will feature Dmitri Shostakovich’s “Tahiti Trot” in tribute to Maxim Shostakovich.

The Louisiana Philharmonic Orchestra (LPO) began in 1991 with nothing but sweat equity and a small amount of cash support from the orchestra musicians and a few donors. Formed after the collapse of the New Orleans Symphony Orchestra, the LPO’s sole initial goal was to maintain live, professional symphonic music in New Orleans.

To accomplish this goal, the LPO created a new organizational model. Typically, orchestras are governed by distant board members and administered with a top-down management approach in which musicians are often ignored. Such an organizational structure limits the artistic freedom and transparency of an orchestra, jeopardizing the musicians’ ability to positively impact their communities; indeed, this type of management structure contributed to the collapse of the New Orleans Symphony Orchestra. The LPO musicians knew they needed a new paradigm—one that empowered the musicians to direct all artistic, financial, and governance aspects of the orchestra. LPO musicians became stakeholders, taking on both governing and administrative roles and forming what is now our nation’s longest-standing musician-governed and collaboratively operated orchestra.

The mission of the LPO is to transform people and communities through music. Our goals are to perform ambitious, inspiring concerts; educate people of all ages about and through music; engage with diverse audiences; connect to communities through a vast range of mediums and venues; and contribute to the cultural richness of the Gulf South. Now in our 26th year, the LPO offers a 36-week season with more than 100 orchestral performances, including classics, light classics, pops, education, family, chamber, park, and community concerts across a multi-parish area in south Louisiana.

Today we will feature Berceuse and Finale from *Firebird* and “A Whole Lot of Symphony Themes” which includes Beethoven Symphony No. 5, Mozart Symphony No. 40, Dvořák Symphony No. 9, Mendelssohn Symphony No. 4, Brahms Symphony No. 1, Haydn Symphony No. 94, Saint-Saëns Symphony No. 3, Mahler Symphony No. 2, Schubert Symphony No. 8, Tchaikovsky Symphony No. 6, and Berlioz *Symphonie Fantastique*. 
Orchestra Roster:

Carlos Miguel Prieto,
*Music Director*

**The Adelaide Wisdom**

**Benjamin Music Director and Principal Conductor**

**Violins**

vacant, *Concertmaster*

The Edward D. and Louise L. Levy Concertmaster Chair

Benjamin Hart, Associate Concertmaster

Hannah Yim, Assistant Concertmaster

Byron Tauchi, Principal 2nd Violin

The Helen W. Burns Principal 2nd Violin Chair

Xiao Fu, Assistant Concertmaster

Qi Cao

Razvan Constantin*

Zorica Dimova

Judith Armistead Fitzpatrick

Eva Liebhaber

Zhaneta Mavrova

Elizabeth Overweg

Gabriel Platica

Yaroslav Rudnytsky

Karen Sanno

Yuki Tanaka

Kate Withrow

Sarah Yen

**Violas**

Richard Woehrle, Principal

The Abby Ray Catledge and Bryne Lucas Ray Viola Chair

Bruce Owen, Assistant Principal

Amelia Clingman

Valborg Gross*

Ila Rondeau

Catherine Schilling

Carole Shand

**Cellos**

Jonathan Gerhardt, Principal

The Edward B. Benjamin Principal Cello Chair

Daniel Lechuck

Rachel Hsieh

Jeanne Jaubert

Kent Jensen

David Rosen

Dimitri Vychko

**Basses**

David Anderson, Principal

William Schettler, Assistant Principal

Matthew Abramo

Paul Macres

Benjamin Wheeler

**Flutes**

Heather Zinninger*, Principal

The Mary Freeman Wisdom Principal Flute Chair

Patrick Williams, Principal

Sarah Schettler

Patti Adams, Assistant Principal

The Richard C. and Nancy Link Adkerson Flute Chair

**Piccolo**

Patti Adams

**Oboes**

Jaren Phileo, Principal

Jane Gabka, Assistant Principal

Michael McGowan

**English Horn**

Michael McGowan

**Clarinetets**

Christopher Pell, Principal

Stephanie Thompson, Assistant Principal

John Reeks

**E♭ Clarinet**

Stephanie Thompson

**Bass Clarinet**

John Reeks

**Bassoons**

Jack Peña, Principal

Michael Matushek

Benjamin Atherholt, Assistant Principal

**Contrabassoon**

Benjamin Atherholt

**Horns**

Mollie Pate, Principal

Josiah Bullach, Associate Principal

Matthew Eckenhoff

Joshua Paulus*

Amy Krueger

**Trumpets**

Vance Woolf, Principal

Stephen Orejudos

Noah Lambert, Assistant Principal

**Trombones**

Greg Miller, Principal

Matthew Wright

**Bass Trombone**

Jared Lantzy

Evan Conroy*

**Tuba**

Robert Nunez, Principal

**Timpani**

Jim Atwood, Principal

**Percussion**

Jacob Powers, Principal

Dave Salay

**Harp**

Rachel Van Voorhees Kirschman, Principal

*On leave for the 2016-2017 season

The string section of the Louisiana Philharmonic Orchestra is listed alphabetically and participates in revolving seating.
Thank you to participating Bands:

Bonnabel High School, Victoria LaFitte
Cohen College Prep School, Riccardo Emilien
Covington High School, Neal Naquin
Eleanor McMain High School, Todrick Carmouche
Lake Area New Techn Early High School, Keith Thomas
McDonogh 35 High School, Lawrence Rawlins
Ridgewood Preparatory School, Shari Meyer
Riverdale High School, Stephen Montalvo
Slidell High School, Fred Wild
Sophie B. Wright Charter School, Desmian Barnes
St. James Parish Schools, Maegen Gaudin
Vandebilt Catholic High School, Brad Adams

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