

CONCERT SPIRITUEL

Saint-Domingue and New Orleans

SPECTACLE.

Demain Jeudi.

LE MARIAGE DU CAPUCIN,
Comédie, suivie du
COIN DU FEU,
Opéra.

Dimanche prochain.

LES AMOURS DE BAYARD,
Comédie suivie de
INTRIGUE DU CARREFOUR,
Vaudeville.

Mardi 25 du courant.

Une première représentation de
EUPHROSINE
OU LE TYRAN CORRIGE,
en 3 actes, orné de tout son
spectacle & d'un Ballet de la com-
position de M. FRANCISQUI, au bé-
néfice de Mlle MINETTE FERRAND,
jeune artiste & chargée d'une nom-
breuse famille, dont les débuts ont
été & sont encore retardés par l'é-
tats de maladie où elle se trouve de
depuis un très-long tems, & qui rend sa po-
sition des plus fâcheuses.

En attendant.



Alexandre
et sa Minette
Ferrand.

gratis

Concert Spirituel: Saint-Domingue and New Orleans is the 15th installment of Musical Louisiana: America's Cultural Heritage, an annual series presented by The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra. Dedicated to the study of Louisiana's contributions to the world of classical music, the award-winning series reaches an audience of more than 30,000 individuals through live radio broadcasts and online video streaming of the concert. In addition, the accompanying program and an educational CD are distributed to the 68 library systems of the State Library of Louisiana, university libraries, music history instructors in Louisiana, and centers throughout the United States concentrating on the study of American music.

SPONSORED BY



This year's concert is streaming live on LPOmusic.com and WLAE.com.

WWNO is broadcasting the program on 89.9 FM and Classical 104.9 FM in the New Orleans area and KTLN 90.5 FM in the Thibodaux-Houma area.



Tonight's program is performed without interruption. Please hold your applause until the end of the performance.

Please silence your cell phone during the performance.

The use of recording devices and flash photography is strictly prohibited.

COVER, LEFT: Notice of benefit concert for Minette Ferrand, *Le Moniteur de la Louisiane*, November 19, 1806; *THNOC*, 91-62-L

COVER, RIGHT: Burial record of Minette Ferrand (detail), January 2, 1807 [misdated 1806], St. Louis Cathedral, New Orleans, Funeral book, 1803–1815; *courtesy of the Office of Archives and Records of the Archdiocese of New Orleans*

INSIDE FRONT AND BACK COVERS: Salle de Port-au-Prince (details), 1782; *courtesy of Archives nationales d'outre-mer*

TITLE PAGE: Signature of Minette Ferrand, Registres d'état civil, Port-au-Prince, 1799; *courtesy of Archives nationales d'outre-mer*

The Historic New Orleans Collection
and
The Louisiana Philharmonic Orchestra

Carlos Miguel Prieto
Adelaide Wisdom Benjamin Music Director and Principal Conductor

PRESENT

CONCERT SPIRITUEL

Saint-Domingue and New Orleans

Pedro Memelsdorff, *historical research, conception, and guest conductor*

Claron McFadden, *soprano*
Belén Vaquero, *soprano*
Markéta Cukrová, *mezzo-soprano*
Jonathan Woody, *bass-baritone*

Jean-Christophe Dijoux, *harpsichord*
Hyunkun Cho, *continuo cello*
Paul Morton, *guitar and theorbo*

OperaCréole, *choir*

Laurent Dubois, *preconcert lecture*



October 19, 2022

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

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

INTRODUCTION

In 2013 I was introduced by email to Pedro Memelsdorff, then director of the Schola Cantorum Basiliensis, an educational and research center in Switzerland devoted to early music. He proposed a concert program to explore 18th-century musical relations between Saint-Domingue (present-day Haiti) and New Orleans. I was truly excited, as the Caribbean has long exerted an outsized influence on the world musical stage. What better way to address this topic than a historically informed performance—and what better home for such a performance than Musical Louisiana: America’s Cultural Heritage, the long-running collaboration between the Louisiana Philharmonic Orchestra and The Historic New Orleans Collection?

Memelsdorff and I maintained our correspondence for seven years, and in March 2020 we finally met in person, in Boston, to work on the New Orleans program—scheduled for presentation that fall. Days later, Covid struck, and the world’s concert stages went dark. The coronavirus pandemic, devastating beyond measure, nonetheless offered Memelsdorff an opportunity to delve even deeper in the archives and enrich the concert program. By the end of 2022, audiences from Washington, DC, to Potsdam, Germany, will have been introduced to Memelsdorff’s scholarship—and to Minette Ferrand.

* * *



Elisabeth Alexandrine Louise Ferrand (1767–1807) of Saint-Domingue, known by the nickname Minette Ferrand, was the first Francophone title-role singer of color to gain international prominence. We hope listeners will leave tonight’s concert with an appreciation for Minette’s brilliance—but also an understanding that she was but one of many Caribbean stars in the firmament.

Perhaps the most famous among Minette’s contemporaries was Joseph Bologne, Chevalier de Saint-Georges (1745–1799), born in Guadeloupe to an enslaved woman and a wealthy white planter. He excelled as a violinist, composer, and conductor—and during his tenure as conductor of Le Concert Olympique in Paris, he commissioned and premiered Haydn’s six “Paris symphonies.” There were limits to the tolerance of Saint-Georges’s peers: his nomination as director of the royal opera was blocked by members of the ensemble on grounds of his race.

Another Saint-Domingue native to achieve fame abroad was Atys (1715–1784, further details of his name unknown), a composer and flutist celebrated in Paris and Vienna. His 1754 and 1763 anthologies of flute music provided instruction on dynamics, phrasing, and musical punctuation—and

his contributions were discussed in contemporary Parisian periodicals.

Caribbean scholars, too, influenced the development of the performing arts. Born in Martinique, Médéric-Louis-Élie Moreau de Saint-Méry (1750–1819) was a lawyer and statesman best remembered today for his vast collection of Caribbeana, critical for documentation of the performing arts. His numerous publications included one on dance. His peripatetic career brought him to France, the French Caribbean, and even—for four years in the 1790s—Philadelphia.

Michel-Paul Guy de Chabanon (1730–1792), known as “the American,” was a Saint-Domingue-born poet, composer, violinist, Greek scholar, playwright, and musical essayist whose criticism foreshadows aspects of 19th-century musical romanticism. A distinguishing feature of his 1785 *De la musique considérée* is a chapter devoted to Native American music. Elected to the Académie des inscriptions et belles-lettres in 1760, he subsequently gained membership in the Académie française, in 1779.

Samuel Felsted (1743–1802) of Jamaica composed the first oratorio written in the New World. His work, *Jonah*, received its premiere in London in 1775. During this same decade, Havana opened its first opera house—and Cuban audiences thrilled to performances of contemporary French opera, such as André Ernest Modeste Gretry’s *Zémire et Azor*.

As Pedro Memelsdorff mentions in his program note, Minette Ferrand was one of the brightest stars of pre-revolution Haiti, appearing in some 40 stage productions in just nine years. Minette fled the country during the British occupation and lived in Baltimore and Philadelphia from 1794 to 1798. She returned to Saint-Domingue but departed again, possibly before the end of 1803. By 1806 she was in New Orleans, suffering from poor health and mother to nine children. She died there in 1807, putting a tragic symbolic cap on the musical bond between New Orleans and the Caribbean.



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

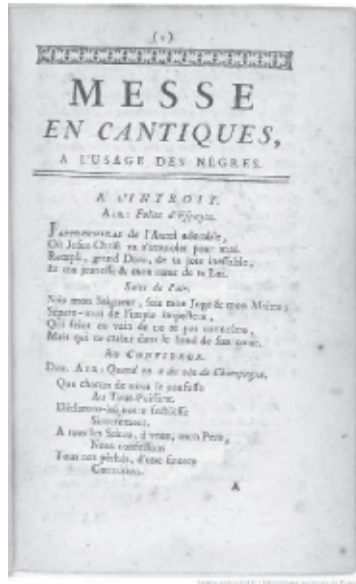


TOP: *Première Suite de menuets en symphonies a sept parties . . .*, by Atys (Paris, 1763); courtesy of Bibliothèque nationale de France

BOTTOM, LEFT: *De la danse . . .*, by Moreau de Saint-Méry (1803); THNOC, 2021.0046

BOTTOM, RIGHT: *Jonah, an Oratorio*; © The Trustees of the British Museum; shared under a Creative Commons license (CC BY-NC-SA 4.0)

PROGRAM NOTE



As is well known, Saint-Domingue (nowadays Haiti) was the richest and most powerful of France's 18th-century Caribbean colonies. More than half of the coffee and sugar consumed in Europe and almost a third of France's gross income came from Saint-Domingue's legendary plantations—entirely based on an enslaved, brutally exploited workforce of people from sub-Saharan Africa.

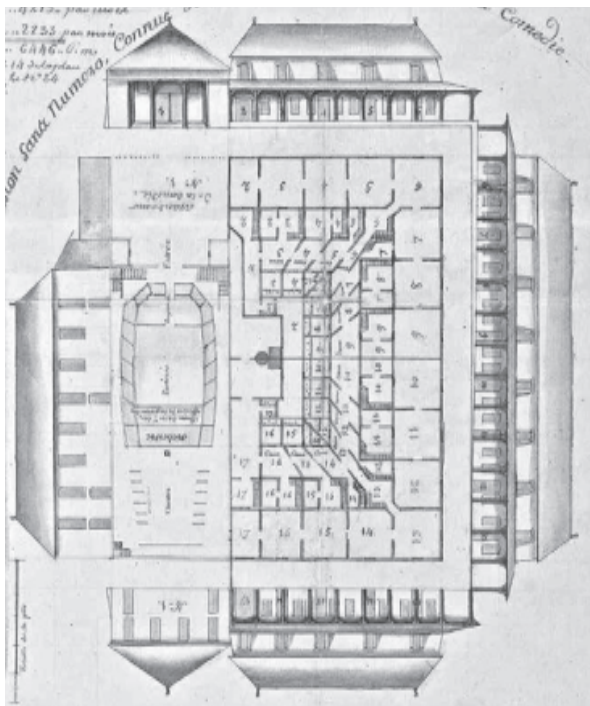
Diaries, letters, travelers' chronicles, and announcements in the local press all inform us about the religious and cultural life of white planters of the time. We know, for instance, that parish churches hosted sung services of Catholic observance, and that eight opera theatres—some of them comparable in size to those in Europe—regularly imported concert programs and operas from France. Between 1764 and 1791 over 8,000 European-styled musical evenings and 1,200 operas were staged in Saint-Domingue, to please an audience perhaps as eager and demanding as that of Paris. Little is known, however, about the religious and cultural lives of enslaved workers, who were largely prohibited from practicing their diverse rituals and cultures. As such, documentation of their cultural lives is rare

and can only be reconstructed partially, using vestigial witness accounts or still-living traditions.

This concert commemorates two significant moments in the musical life of France's 18th-century Atlantic colonies. The first is the *Messe en cantiques à l'usage des nègres*, a Mass setting composed by Jesuits to be sung for and by enslaved people working in French Guiana and the Caribbean circa 1750. Unlike a typical Mass, the *Messe en cantiques* consists of secular tunes—popular melodies of the day—whose original lyrics were replaced with newly written devotional ones. The result is a unique example of a simplified, French paraphrase of the Latin Mass.

Excerpts of this Mass open and close tonight's program. Interspersed with two short organ pieces by the Jesuit Domenico Zipoli, the first four movements reflect the possible style and scoring of liturgical singing within Jesuit plantations of the time, including an initial procession (Introit) that the enslaved performers probably sang while walking from the plantations to the countryside chapels. The Offertory and Pater at the close of our concert (based on musettes by Marin Marais and Mr. Desjardins, respectively) feature an example of syncretic reworking, with the inclusion of Afro-American percussion to evoke the self-emancipated runaways' adaptation of this music to the styles of their African homelands. Travelers and Jesuits indeed witnessed both practices—the “purely European” style encouraged by the Church, and a neo-African one, which the Church lamented.

The other musical moment resurrected from history tonight is inspired by the *concerts spirituels* held at the theater of Port-au-Prince, Saint-Domingue, in the 1780s. Colonial *concerts spirituels* were pseudo-devotional performances that included a few sacred motets alongside a longer series of secular pieces—opera arias, instrumental pieces, or symphonic selections. One of these concerts, on Christmas Day 1780, marked the public



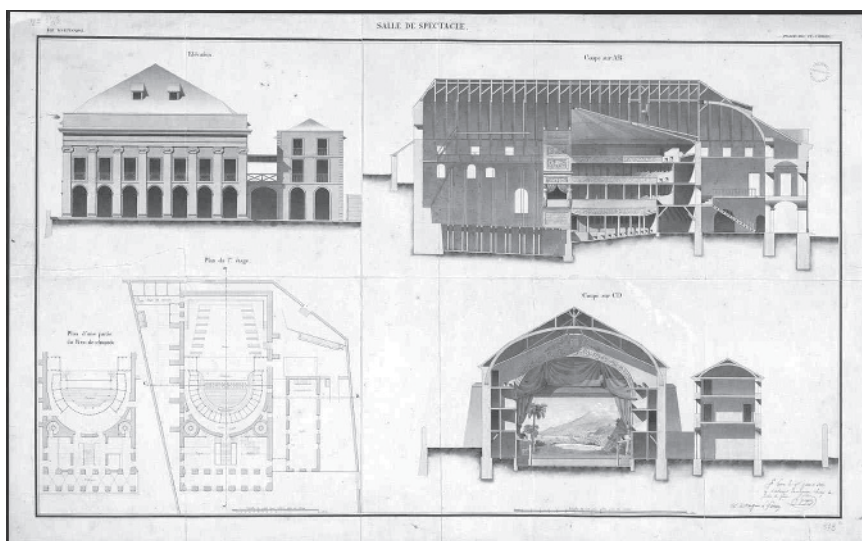
debut of 13-year-old Elisabeth “Minette” Ferrand, the first title-role soloist of color in the history of French opera. The success of that evening paved her way for a stunning musical and theatrical career. In just nine years, she sang and acted in some 40 operas.

Perhaps the most celebrated of her hits was Dalayrac-Desfontaine’s comedy *L’Amant statue*—in itself a parody of Rousseau’s and Rameau’s *Pygmalion*—which climaxes on a scene that tonight will be fully theatricalized. The widow Célimène (Minette) falls in love with a flute-playing statue (an enslaved musician known at the time as Louis) and wonders whether the statue has a soul. The scene would have evoked, to contemporary audiences, the controversial issue of the alleged soullessness of enslaved people. Eventually, the statue reveals itself as a disguised suitor, and the lovers engage.

This concert, in short, offers a glimpse into the beauty and melancholy of French-Caribbean spiritual and pseudo-spiritual music—sounds per-

formed during a time of extreme social injustice, tension, and pain. The program can also help us to reflect on the significance of European repertoires in remote contexts. Marin Marais’s musette was not the same when played in Paris as it was when sung by runaways in Saint-Domingue. And Egidio Duni’s or Nicolas Dalayrac’s arias on freedom and self-determination must have acquired new meanings when sung by Minette, an *enfant prodige* of color in Port-au-Prince. The drive to explore this resignification determined our historical research and inspired this concert.

—Pedro Memelsdorff
Conductor



TOP: Salle de Port-au-Prince (detail), 1782; courtesy of Archives nationales d’outre-mer

BOTTOM: Plan of an opera theater in Saint-Pierre, Martinique, 1823, by H. Grégoire and François Louis Joseph Carin; courtesy of Archives nationales d’outre-mer

PROGRAM

MESSE EN CANTIQUES À L'USAGE DES NÈGRES MASS SET TO SECULAR MELODIES, FOR THE USE OF ENSLAVED PEOPLE CAYENNE, 1763

Introit Marin Marais (1656–1728)
Air: “Folies d’Espagne” (Spanish follies)
Choir

Versi I–II in D minor, from *Sonate d’intavolatura*, op. 1 Domenico Zipoli (1688–1726)

Confiteor
Air: “Quand on a du vin de Champagne” (When one has wine from Champagne)
Jonathan Woody and choir

Kyrie
Air: unknown
Jonathan Woody and choir

Gloria in Excelsis
Air: “Églé tient tous se biens” (Églé gets all her wealth)
Belén Vaquero, Markéta Cukrová, Jonathan Woody, and choir

CONCERT SPIRITUEL AU JOUR DE NOËL CONCERT SPIRITUEL ON CHRISTMAS DAY PORT-AU-PRINCE

Grave from *Stabat Mater dolorosa* Giovanni Battista Pergolesi (1710–1736)
arranged by Giovanni Paisiello

“Quel air pur” (How pure the air), from *Isabelle et Gertrude* Adolphe Benoît Blaise (d. 1772)
Claron McFadden

- “Le mariage est fait pour moi” Jean-Paul-Égide Martini (1741–1816)
 (Marriage is made for me), from *L’amoureux de quinze ans*
 Claron McFadden and Jonathan Woody
- Divertissement, from *La fée Urgèle* Egidio Romualdo Duni (1708–1775)
 Jean-Christophe Dijoux, Hyunkun Cho, Paul Morton, and LPO soloists
- “Qu’il est cruel” (How cruel it is), from *L’amoureux de quinze ans* Martini
 Belén Vaquero
- Allegro from *Symphonie in G major, op. 11, no. 1* Joseph Bologne, Chevalier de Saint-Georges
 Jean-Christophe Dijoux, Hyunkun Cho, Paul Morton, and LPO soloists (1745–1799)
- “Ce qui séduit les dames” (That which seduces women), from *La fée Urgèle* Duni
 Jonathan Woody
- “Sous sa forme nouvelle” (Under her new form), from *L’Amant statue* Nicolas Dalayrac (1753–1809)
 Markéta Cukrová
- “Oui, malgré moi” (Yes, despite myself), from *L’Amant statue* Dalayrac
 Claron McFadden, Belén Vaquero, Markéta Cukrová, and Jonathan Woody

MESSE EN CANTIQUES

- Offertoire Marais
 Air: “Agréable solitude” (Sweet solitude)
 Jonathan Woody and choir
- Pater Marais
 Air: “Charmant Bacchus” (Charming Bacchus)
 Markéta Cukrová, Belén Vaquero, Jonathan Woody, and choir
- All’Offertorio in C major, from *Sonate d’intavolatura, op. 1* Zipoli

*Please silence your cell phones during the performance. The use of recording devices and flash photography is strictly prohibited.
 Please hold your applause until the end of the program.*

TRANSLATIONS

Unless otherwise noted, all English translations of French texts by Howard Margot, Curator, The Historic New Orleans Collection

MESSE EN CANTIQUES À L'USAGE DES NÈGRES MASS SET TO SECULAR MELODIES, FOR THE USE OF ENSLAVED PEOPLE

Introit

Air: "Folies d'Espagne" (Spanish follies)

J'approcherai de l'autel adorable,
Où Jésus-Christ va s'immoler pour moi.
Rempli, grand Dieu, de ta joie ineffable,
Et ma jeunesse et mon cœur de ta Loi.

I will approach the sacred altar
Where Jesus Christ is sacrificed for me.
Fill, great God, with thine ineffable joy,
My youth, and my heart with Thy Law.

Sois mon Seigneur, sois mon Juge et mon Maître,
Sépare-moi de l'impie imposteur
Qui feint en vain de ne te pas connoître,
Mais qui te craint dans le fond de son cœur.
Que chacun de nous se confesse

Be my Lord, be my Judge and my Master,
Separate me from the impious imposter,
Who pretends in vain not to know Thee,
But who fears Thee in the depths of his soul.
Let each of us make confession

Confiteor

Air: "Quand on a du vin de Champagne" (When one has wine from Champagne)

Au Tout-Puissant.
Déclarons-lui notre foiblesse
Sincèrement.

To the Almighty.
Declare to Him our weakness
Sincerely.

A tous les Saints, à vous, mon Père,
Nous confessons
Tous nos péchés, d'une sincère
Contrition.

To all the Saints, to Thee, my Father,
We do confess
All our sins, with most sincere
Contrition.

Kyrie

Air: unknown

Ayez pitié de nous,
Seigneur, dans votre colère!
Vous êtes mort pour tous:
Ayez pitié de nous!

En voyant notre misère,
Retenez votre courroux.
Ayez pitié de nous!
Ayez pitié de nous!

Ayez pitié de nous!

Have pity on us,
Oh, Lord, in Thine anger!
Thou didst die for us all:
Have pity on us!

Seeing our misery,
Withhold Thy wrath.
Have pity on us!
Have pity on us!

Have pity on us!

Gloria in Excelsis

Air: "Eglé tient tous ses biens" (Eglé gets all her wealth)

Gloire à notre Sauveur, gloire à tous ses ouvrages,
Prions, louons, bénissons,
Chantons, glorifions son nom dans tous les âges,
Invoquons dans tous lieux, et sans cesse adorons!

Celui qui s'est assis à la droite du Père
C'est le Très-Haut, le seul Seigneur.
Que les Anges, les Cieux, la Terre
Révèrent en tous tems comme leur Créateur.

Glory to our Savior, glory to all His works,
Let us pray, and praise, and bless,
And sing, and glorify His name in every age,
Let us call upon, in all places, and never cease to
adore!

He who is seated at the right hand of the Father
The Most High, the only Lord.
Let the Angels, the Heaven, and the Earth
Revere Him for all time as their Creator.

CONCERT SPIRITUEL AU JOUR DE NOËL CONCERT SPIRITUEL ON CHRISTMAS DAY

Grave from *Stabat Mater dolorosa*

by Giovanni Battista Pergolesi; arranged by Giovanni Paisiello; translation by Fr. Edward Caswell

Stabat Mater dolorosa
iuxta crucem lacrimosa,
dum pendébat Filius

At the Cross her station keeping
stood the mournful Mother weeping
close to Jesus to the last.

“Quel air pur,” air d’Isabelle (How pure the air, sung by Isabelle)

From *Isabelle et Gertrude* (Isabelle and Gertrude), by Adolphe Benoît Blaise

Quel air pur! le ciel est tranquille,
La paix règne dans cet asyle.
Quel air pur! le ciel est tranquille;
Mais, hélas!
Mon cœur ne l’est pas.

How pure the air! The sky is calm,
Peace reigns in this home.
How pure the air! The sky is calm;
But, alas!
My heart is not.

“Le mariage est fait pour moi,” air de Lindor et Marquis (Marriage was made for me, sung by Lindor et Marquis)

From *L’amoureux de quinze ans* (The fifteen-year-old lovers), by Jean-Paul-Égide Martini

LINDOR
Le mariage est fait pour moi.

LINDOR
Marriage was made for me.

MARQUIS
Plus j’y songe, et plus je le crois,

MARQUIS
The more I consider, the more I agree,

L: Vous plaisantez, mon père.

L: Father, you’re joking there.

M: Moi?

M: Me?

L: Vous?

L: You?

M: Moi?

M: Me?

L–M: Eh! je le vois. / Eh! non, ma foi.

L–M: Ah! Now I see. / Ah! No, indeed.

M: Sur quoi?

M: What “see”?

L: Sur quoi! Je vous connois.

L: What see! I know you well as me.

M: Puis-je mieux faire; je dis, je pense comme toi.

M: Could I be more fair? I say I think like thee.

L: Vous plaisantez, mon père. Cela me désespère.

L: Father, you’re joking there. It fills me with
despair.

L: Le mariage est fait pour moi.

L: Marriage was made for me.

M: Plus j’y songe, et plus je le crois.

M: The more I consider, the more I agree.

“Qu’il est cruel,” air de Lindor (How cruel it is, sung by Lindor)

From *L’amoureux de quinze ans* (The fifteen-year-old lovers), by Martini

Qu’il est cruel de n’avoir que quinze ans,
que je m’en veux de ma jeunesse!
Âge qui formés les talents
n’êtes vous rien pour la tendresse?

How cruel it is to be only fifteen,
how I hate my youthfulness!
Age when talents bloom so keen
where then is your talent for tenderness?

Aimable objet, qui m’avez sçu charmer,
si ma jeunesse effarouche mon Père,
il suffiroit de vous nommer,
pour lui prouver que la raison m’éclaire.

Adorable one, whose charms did tame me,
Should my youth give my Father cause to fear,
it would suffice but to name thee,
to prove ’tis the voice of reason I hear.

“Ce qui séduit les dames,” air de La Hire (That which seduces women, sung by La Hire)

From *La fée Urgèle* (Urgèle the fairy), by Egidio Romualdo Duni

Ce qui séduit les Dames,
Ce qui gagne leurs âmes,
C’est un gaillard de bon aloi:
C’est moi!

That which seduces Women,
That which lures them in,
’Tis a rogue with a twinkling eye:
’Tis I!

Mon air d’allégresse
A l’art d’empêcher
La tristesse d’approcher.
Je brille en chantant la tendresse;

My air of joyfulness
Has a way of preventing
Sadness from approaching.
How I shine when singing of tenderness;

Je plais, j’amuse, j’intéresse,
Et je fais rire la sagesse
Quand elle est prête à se fâcher.

I please, I amuse, I impress,
And turn caution to jest
Lest its anger come encroaching.

“Sous sa forme nouvelle,” air de Frontin (Under her new form, sung by Frontin)

From *L’Amant statue* (The stone lover), by Nicolas Dalayrac; translation by Pedro Memelsdorff

Sous sa forme nouvelle
si Daphné soupira,
c’est qu’elle était fidelle
au Dieu qu’elle adora;
si le Marbre s’enflame
dans ce bois enchanté,
c’est que tout prend une âme
pour plaire à la beauté.

If under her new guise
Daphne sighed,
it is because she was faithful
to the God she adored;
if the marble inflames
in this enchanted forest,
it is because everything receives a soul
to please beauty.

“**Oui, malgré moi,**” quatuor de Célimène, Rosette, Dorval, et Frontin (Yes, despite myself, quartet sung by Célimène, Rosette [her maid], Dorval [the suitor/statue], and Frontin [his valet])
 From *L'Amant statue* (The stone lover), by Nicolas Dalayrac

CÉLIMÈNE

Oui, malgré moi, dans ce bocage
 Souvent il m'amènera;
 Souvent, à l'ombre du feuillage,
 Ma voix l'accompagnera.

Les doux accens de ce berger
 Sont les accens de l'amour même,
 Et sans craindre de s'engager,
 On peut lui dire . . . je vous aime.

DORVAL

Vous m'aimez!

C: Ciel que vois je!

ROSETTE et FRONTIN

Vos yeux viennent de l'animer.

C: Fuyons!

D: Arrêtez! non, c'est trop vous défendre.

R–F: L'amour le plus tendre saura vous désarmer.

D: Dois-je toujours rester statue?

R: Non, ce serait trop grand dommage en vérité!

C: Rosette . . . R: Madame . . . D: Célimène

C: Ah que je suis émue: faut-il perdre sa liberté?

R–D–F: Votre bouche a dit . . . je vous aime,
 répétez de même . . .

C: Quel moment! Quel tourment!

D: Eh bien? C: Eh bien!

D: Répétez moi, répétez de même . . . c'est vous

CÉLIMÈNE

Yes, despite myself, to this glade
 Often 'tis I whom he'll bring;
 Often, 'neath its leafy shade,
 Our voices together will ring.

This shepherd's sweet pronouncements
 Are those of a love that's so true,
 And without fear of engagement,
 One can say to him . . . I love you.

DORVAL

You love me!

C: Heavens! What's this I see!

ROSETTE and FRONTIN

Your eyes have brought him to life.

C: Run!

D: Stop! No, I shouldn't ask that.

R–F: The sweetest of loves will disarm you.

D: Must I always remain a statue?

R: No, in truth! 'Twould be too great a calamity!

C: Rosette . . . R: Madame . . . D: Célimène

C: Oh, how I am moved: but must I lose my
 liberty?

R–D–F: Your lips said... I love you, say it again...

C: What a moment! What a torment!

D: Well? C: Well!

D: Repeat it for me, say it again . . . 'tis you

C: Oui c'est vous que j'aime.

C: Yes, 'tis you that I love.

D–R–F: Ah! quel plaisir! Ah, quel bonheur extrême,

D–R–F: Ah! how wonderful! Ah, such happiness,

D–C–R–F

Que l'amour qui nous enchaîne
règne à jamais dans notre cœur

D–C–R–F

May the love which binds us
reign forever in our hearts

MESSE EN CANTIQUES

Offertoire

Air: "Agréable solitude" (Sweet solitude)

Je t'offre ce sacrifice
Pour les fidèles Chrétiens.
Dieu puissant, sois-leur propice:
Comble-les de tous tes biens.

I offer Thee this sacrifice
For faithful Christians.
Almighty God, smile on them:
Make their cup to overflow.

Je l'offre pour ton Église,
Pour mon Père et pour mon Roi
Pour tous ceux qu'il autorise,
Pour mes maîtres et pour moi.

I offer this for Thy Church,
For my Father and for my King,
For all those his subjects,
For my masters and for myself.

Pater

Air: "Charmant Bacchus" (Charming Bacchus)

Sanctifons
Le divin nom
De notre Dieu

Hallowed by
The divine name
Of our God.

PERFORMER BIOGRAPHIES

PEDRO MEMELSDORFF, GUEST CONDUCTOR

Music director, medievalist in musicology, and recorder player, Pedro Memelsdorff was born in Argentina, graduated from the Schola Cantorum Basiliensis and the Sweelinck Conservatorium, and obtained a PhD in Musicology from Utrecht University. He has been a member of Jordi Savall's Hespèrion XX/XXI since 1981. He is the founder of Mala Punica, an ensemble that specializes in late medieval polyphony. The group has performed over 400 concerts in major early music venues in Europe and the Americas and has issued eight CDs that have received over 40 international awards. Mala Punica have been Artists in Residence at the University of California, Davis, AMUZ in Antwerp, and the Fondation Royaumont in Paris, and have been Blodgett Distinguished Artists at Harvard University. Memelsdorff is also the founder of Arlequin Philosophe, a chamber orchestra specializing in French-Caribbean baroque repertoire.

Memelsdorff has been guest professor and lecturer at several music institutions in Europe, the Americas, and Asia, including the Schola Cantorum Basiliensis, the Royal Academy of London, Harvard University, the Pontifical Catholic University of Argentina, Tel Aviv University, and the University of Tokyo. He has also lectured and taught at the New England Conservatory of Music and at conservatories in Jerusalem, Haifa, Cologne, Mainz, Bremen, Maastricht, The Hague, Copenhagen, Lyon, and Dublin. He has served as the Ernest Bloch lecturer at the University of California, Berkeley, and has received a fellowship from Villa I Tatti, the Harvard University Center for Italian Renaissance Studies. In 2020 he was invited as the Christoph Wolff Distinguished Visiting Scholar at Harvard University, and as Francesco De Dombrowski Visiting Professor at Villa I Tatti to research music of the late 18th-century French Caribbean.

He has served as a tenured professor of music at the Conservatory of Zurich and the Civica Scuola di Musica Claudio Abbado in Milan, as director of the Schola Cantorum Basiliensis, and as artistic director of Festtage Alte Musik Basel. His publications include some 30 articles and book chapters on late medieval polyphony and French-Caribbean music, a monograph on Codex Faenza 117 (the main source of Italy's late-medieval instrumental music), and two edited books on the reworking of musical repertoires and the restoration of cultural artifacts.

Currently, Memelsdorff serves as a tenured professor at the Catalonia College of Music and as an affiliate researcher at the Université de Tours. Since 2006, he has served as tenured director of the Egida Sartori and Laura Alvini Early Music Seminars at the Fondazione Giorgio Cini in Venice. In 2017 he was named artistic planner for musical events at Villa I Tatti.



PEDRO MEMELSDORFF



HYUNKUN CHO

HYUNKUN CHO, CONTINUO CELLO

A native of South Korea, Hyunkun Cho graduated from Korea National University of Arts before entering Berlin University of the Arts. In Berlin, he studied baroque cello with Markus Möllenbeck and chamber music with Mitzi Meyerson. At Catalonia College of Music in Barcelona, he continued his historical cello studies with Bruno Cocset and Emmanuel Balssa and his chamber music studies with Pedro Memelsdorff. He earned a specialized degree at Geneva University of Music.

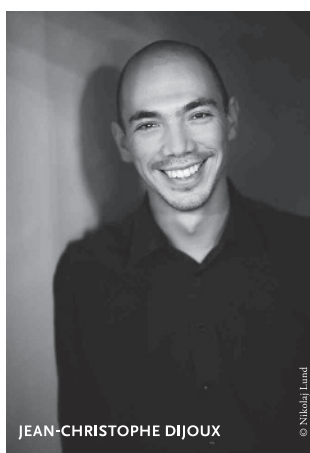


Cho has been a laureate of numerous competitions, both as a soloist and as a member of various ensembles. Those competitions include the International Telemann Competition (2013), the Berliner-Bach Competition (2013), the York Early Music Competition (2013), the Yamanashi International Competition for Early Music (2014), and the International Competition Musica Antiqua at MA Festival Brugge (2014). With his new ensemble Chorda Elegans he was awarded first prize, audience prize, and best interpretation prize at the 2018 Berliner-Bach Competition. In 2019, Cho was awarded first prize, audience prize, and special prize at the International Telemann Competition.

MARKÉTA CUKROVÁ, MEZZO-SOPRANO

Markéta Cukrová began her musical career as a member of the world-famous children's singing choir Bambini di Praga. As a child, she also studied piano and flute. After graduating from Charles University in Prague, she entered the State Conservatory in Bratislava, Slovakia, to pursue a career in voice under Marie Urbanová.

Since 1992, Cukrová has been a member of early music projects throughout Europe, both as a soloist and with ensembles like Collegium 1704, Musique des Lumières, and Mala Punica. She regularly appears at a wide variety of festivals, including December Nights of Sviatoslav Richter, Toujours Mozart, New Wave, Prague Premiers, MA Festival Brugge, Tropical Baroque Music Festival, Festival de La Chaise-Dieu, and Vienna's Musikverein Festival. Cukrová continues to enrich her repertoire by performing chamber songs of Classical, Romantic, Impressionist and 20th-century composers alongside works such as Monteverdi's *L'Orfeo* and Handel's *Rinaldo*. She has appeared on and recorded for Czech, French, Italian and Polish radio and TV.



JEAN-CHRISTOPHE DIJOUX, HARPSICHORD

Versatile French harpsichordist Jean-Christophe Dijoux performs repertoire from the 16th to the 21st centuries. He studied historical keyboards (harpsichord, clavichord, and fortepiano) at the Paris Conservatory and earned degrees at the Schola Cantorum Basiliensis and the University of Music Freiburg, where he was named chair of the department for Historically Informed Performance in 2020.

Dijoux won first prize in the harpsichord category at the 2014 Leipzig International Johann Sebastian Bach Competition. He has also won prizes at the International Telemann Competition and, with flutist Anne Freitag, at competitions in L'Aquila and San Ginesio. As soloist or as collaborator in ensembles such as Les Talens Lyriques, Bach Collegium Japan, the Balthasar-Neumann Ensemble, and Le Parlement de Musique he has performed at prominent festivals including Bachfest in Leipzig, the Klavier-Festival Ruhr in Cologne, the Magdeburg Telemann Festival, and the Auvers-sur-Oise Festival. He released his first solo CD, *Varietas*, in 2016.



CLARON McFADDEN, SOPRANO

American soprano Claron McFadden is a graduate of the Eastman School of Music and lives in the Netherlands. Her opera debut was in the Holland Festival's 1985 production of Johann Adolph Hasse's *L'Eroe Cinese*, conducted by Ton Koopman. In 1986, she made her debut with composer William Christie in Jean-Philippe Rameau's *Anacréon*, with the Opéra Lyrique du Rhin. Since then she has worked extensively with Christie, touring widely in the United States, South America, and Europe. Her debut at the Festival d'Aix-en-Provence was with Christie in a controversial production of Rameau's *Les Indes Galantes*. Her Covent Garden debut, also under Christie, was the Graham Vick production of Henry Purcell's *King Arthur*. She has also worked with other

notable opera directors and conductors including Pier Luigi Pizzi in a production of Rameau's *Castor et Pollux*. She was invited by Fabio Biondi to sing the title role in Francesco Cavalli's *La Didone* at Venice's La Fenice opera house. In the field of oratorio, she has worked with conductors such as Jos van Immerseel and Frans Brüggen. Also distinguished in the field of contemporary music, she has appeared in works as diverse as Francis Poulenc's *Dialogue des Carmélites*, Leonard Bernstein's *Candide*, and Carl Orff's *Carmina Burana*.

McFadden is a regular guest at the BBC Proms and the Netherlands Philharmonic Orchestra and has often performed with jazz musicians, such as the Jazz Orchestra of the Amsterdam Concertgebouw.

BELÉN VAQUERO, SOPRANO

A native of Ourense, Spain, Belén Vaquero is a 2019 graduate of Catalonia College of Music, where she earned a Historically Informed Performance Singing Degree with honors under Francesc Garrigosa.

Vaquero is a member of various early music ensembles. With Mala Punica, she has explored Italian 14th-century music, performing music of composers such as Johannes Ciconia and Matteo da Perugia. As a member of Arlequin Philosophe, she has explored 18th-century French-Caribbean music. With Dichos Diabolos, she performed Spanish and Mexican music at Festival de Musique Baroque d'Ambronay, Echoes Festival, and MA Festival Brugge. With the Ministers of Pastime, she recorded several cantatas of Alessandro Scarlatti. With the ensemble Joan Brudieu, she has sung at the Festival Renaissance, Bachcelona, and Festival de Música Antiga dels Pirineus. Vaquero was awarded Fondazione Giorgio Cini scholarships for three consecutive years to attend the Seminari di Musica Antica, where she studied with early music specialists in musicology and singing. The Fundació Victoria de los Angeles awarded her a scholarship to further her vocal studies.

JONATHAN WOODY, BASS-BARITONE

Performer and composer Jonathan Woody holds degrees from McGill University and the University of Maryland, College Park.

Woody regularly appears with such historically informed orchestras as Boston Early Music Festival, Pacific MusicWorks, Bach Collegium San Diego, Trinity Baroque Orchestra, and New York Baroque Incorporated. As a chamber musician, he collaborates with acclaimed ensembles. Woody joined Opera Lafayette, American Opera Projects, and Beth Morrison Projects for recent productions, and appears regularly with the Choir of Trinity Wall Street, including on their Grammy-nominated recording of *Israel in Egypt*. He has received commissions from the Choir of Trinity Wall Street, Chanticleer, and the Handel and Haydn Society. Woody has appeared in premiere performances, including two Pulitzer Prize winners: Ellen Reid's *prism* (2019) and Du Yun's *Angel's Bone* (2017). Woody's festival appearances include the Portland Bach Festival, Carmel Bach Festival, Oregon Bach Festival, and Aldeburgh Festival. Woody is committed to racial equity and has served on Early Music America's Task Force for Inclusion, Diversity, Equity and Access.

PAUL MORTON, GUITAR and THEORBO

Paul Morton began his music studies with his father. After a youthful education in folk music, he focused on classical guitar. Attending the San Francisco Conservatory of Music, he studied lute with Richard Savino and continuo with Corey Jamason. He then completed studies in historical performance practice under the tutelage of Daniel Swenberg and Charles Weaver at the Juilliard School. Morton has become a plucked instrument specialist practicing disciplines from the European Renaissance to modern Americana. He now appears regularly throughout North America as a baroque continuo player, performing both the lute and theorbo (a member of the lute family with an extended neck—often as much as six feet). Morton regularly performs with Ruckus,



BELÉN VAQUERO



JONATHAN WOODY



PAUL MORTON



GIVONNA JOSEPH

New Vintage Baroque, the Chivalrous Crickets and the Baroque Chamber Orchestra of Colorado as a baroque continuo musician.

GIVONNA JOSEPH, CHOIR DIRECTOR, OPERACRÉOLE

As founder and artistic director of the award-winning OperaCréole, Givonna Joseph's research on operatic composers of African descent has been featured in the *New Yorker*, *Southern Living*, and NPR. She has been featured on *Le Grand Tour*, a documentary for French TV, and on the radio program *Music Inside Out with Gwen Thompkins*. Her company, OperaCréole, has received awards from *Gambit* magazine's Tribute to the Classical Arts, the Coalition for African Americans in the Performing Arts, and the Louisiana Creole Research Association. Since 2011 Joseph has worked alongside her daughter, OperaCréole cofounder Aria M. Mason, to successfully mount lost or underperformed operas by composers of color, such as Samuel Coleridge Taylor's *Thelma* and Lucien Lambert's *La Flamenca*. In 2018 they created an original opera, *Les Lions de la Reconstruction*, in honor of the tricentennial of New Orleans's founding.



LAURENT DUBOIS

OPERACRÉOLE, CHOIR

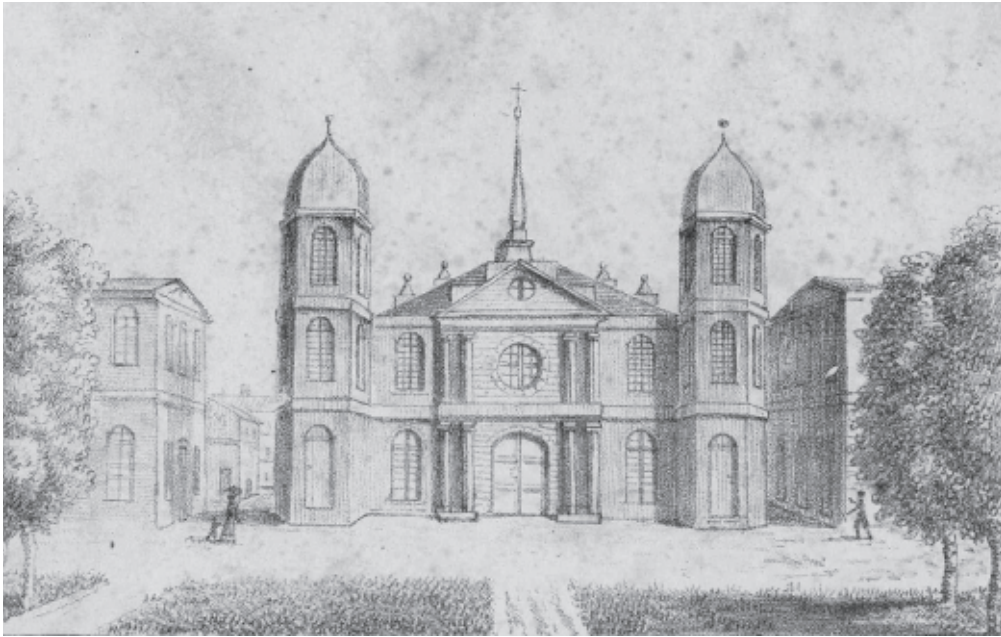
Keturah Heard, tenor
Richard Hobson, baritone
Givonna Joseph, mezzo-soprano and artistic director
Kenya Lawrence Jackson, soprano
Aria M. Mason, mezzo-soprano

Valencia Pleasant, mezzo-soprano
Brandon Richardson, baritone
Joshua Staes, bass-baritone
Taylor White, soprano
Khary Wilson, tenor

LAURENT DUBOIS, GUEST LECTURER

Lauren Dubois is the John L. Nau III Bicentennial Professor of the History and Principles of Democracy at the University of Virginia, and Academic Director of the Karsh Institute of Democracy. He was on faculty from 2007 to 2020 at Duke University, where he was a professor of Romance Studies and History, co-director of the Haiti Laboratory, and founder and director of the Forum for Scholars and Publics.

Dubois has written about the Age of Revolution in the Caribbean in *Avengers of the New World: The Story of the Haitian Revolution* (2004) and *A Colony of Citizens: Revolution and Slave Emancipation in the French Caribbean, 1787–1804* (2004), which won the Frederick Douglass Prize among other honors. His *Haiti: The Aftershocks of History* (2012) was a *New York Times* Notable Book of the Year. He has also written about the politics of soccer, in *Soccer Empire: The World Cup and the Future of France* (2010) and *The Language of the Game: How to Understand Soccer* (2018). His book *The Banjo: America's African Instrument* (2016) was supported by a Guggenheim Fellowship, a National Humanities Fellowship, and a Mellon New Directions Fellowship. His most recent book is *Freedom Roots: Histories from the Caribbean* (2019), coauthored with Richard Turits. His writing has appeared in the *Atlantic Monthly*, the *Nation*, the *New Republic*, the *New Yorker*, the *New York Times*, *Slate*, and *Sports Illustrated*.



389.

Luisa Dia dos de Enero, de este año, de mil, ochocientos, y seis: Lo, Sr.
 Ysabel Antonio de Sedella, Religioso Cap.^{no} cura desta Ig.^a Parroq.^a
 Alexandrina de S.^a Luis del Nuevo-orleans, di Sepultura, en el campo
 na Minette Santo de la refectoria Iglesia, al cuerpo de Luisa Ysabel
 Ferrand. Alexandrina Minette Ferrand, vecina de esta Ciudad, de
gratis. edad, como de veinte y ocho años, natural de Puerto Príncipe
 en la Isla de Santo Domingo, hija natural de M.^r Martin
 Ferrand, y de Ysabel Mathotrac; la qual falleció habiendo
 recibido los S.^{tos} Sacram.^{tos} de Penitencia, Eucaristia, y Extrema-
 Uncion; y para que conste, lo firmé #

390

Dr. Antonio de Sedella

TOP: Eglise de la Nouvelle Orléans, by Édouard de Montulé (1800s); THNOC, bequest of Richard Koch, 1979.71

BOTTOM: Burial record of Minette Ferrand, January 2, 1807 [misdated 1806], St. Louis Cathedral, New Orleans, Funeral book, 1803–1815; courtesy of Office of Archives and Records of the Archdiocese of New Orleans

LOUISIANA PHILHARMONIC ORCHESTRA

Carlos Miguel Prieto

Adelaide Wisdom Benjamin Music Director and Principal Conductor

Violins

Vacant, *Concertmaster*

The Edward D and Louise Levy

Coucermaster Chair

Benjamin Hart, *Associate Concertmaster*

The LPO Volunteers Associate

Concertmaster Chair

Hannah Yim, *Assistant Concertmaster*

Byron Tauchi, *Principal Second Violin*

The Helen W. Burns Principal Second

Violin Chair

Xiao Fu, *Assistant Principal Second Violin*

Zorica Dimova

Judith Armistead Fitzpatrick

Eva Liebhaber

Janeta Mavrova

Kurt Munstedt

Elizabeth Overweg

Gabriel Platica

Yaroslav Rudnytsky*

Yuki Tanaka

Benjamin Thacher

Sarah Yen

Guangnan Daniel Yue

Violas

Richard Woehrle, *Principal*

The Abby Rey Catledge and Byrne Lucas

Ray Principal Viola Chair

Bruce Owen, *Assistant Principal*

Amelia Clingman*

Valborg Gross

Catherine Matushek

Ila Rondeau*

Tyler Sieh*

Cellos

Jonathan Gerhardt, *Principal*

Daniel Lechuk, *Assistant Principal*

Rachel Hsieh

Jeanne Jaubert

Kent Jensen

The Paula L. Maher section Cello Chair

David Rosen

Basses

David Anderson, *Principal*

William Schettler, *Assistant Principal*

Timothy Chen*

Paul Macres

Benjamin Wheeler

Flutes

Ji Weon Ryu, *Principal*

The Mary Freeman Wisdom Flute Chair

Patti Adams, *Assistant Principal*

The Richard C. and Nancy Link Adkerson

Flute Chair

Sarah Schettler

Piccolo

Patti Adams

The Richard C. and Nancy Link Adkerson

Flute Chair

Oboes

Virginia McDowell, *Principal*

The Ranney and Emel Songu Mize Principal

Oboe Chair

Jane Gabka, *Assistant Principal*

Michael McGowan

English Horn

Michael McGowan

Clarinets

Daniel Parrette, *Principal*

Stephanie Thompson, *Assistant Principal*

John Reeks

E-flat Clarinet

Stephanie Thompson

Bass Clarinet

John Reeks

Bassoons

Jack Peña, *Principal**

Benjamin Atherholt, *Assistant Principal*

Michael Matushek

Contrabassoon

Benjamin Atherholt

French Horns

Mollie Pate, *Principal*

The Jerry W. Zachary and Henry Bernstein

Principal Horn Chair

Josiah Bullach, *Associate Principal*

The J. Robert Pope Assistant Principal Horn

Chair

Kevin Winter*

Mark Trotter^

Trumpets

Alex Mayon, *Principal*

The Gauthier Family Foundation Principal

Trumpet Chair

Trombones

Austin Richardson, *Acting Principal*

Matthew Wright

Evan Conroy, *Bass Trombone*

Tuba

Robert Nunez, *Principal*

Timpani

Jim Atwood, *Principal*

Percussion

Aaron Smith, *Principal*

Michael Metz

Harp

Rachel Van Voorhees Kirschman, *Principal*

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

**On leave*

^Acting member



The Historic New Orleans Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

The Historic New Orleans Collection (THNOC) is a museum, research center, and publisher dedicated to the stewardship of the history and culture of New Orleans and the Gulf South.

Founded in 1966 through the estates of General L. Kemper Williams and Mrs. Leila Moore Williams, THNOC helps local residents and visiting tourists better understand the multicultural history of the region through thought-provoking exhibitions; original books, periodicals, and articles; and its public research center. In addition, it offers a robust programming schedule and an extensive array of educational resources for teachers and students of all levels. Visit us at 520 Royal Street, 533 Royal Street, 410 Chartres Street, and at www.hnoc.org.



LOUISIANA PHILHARMONIC
ORCHESTRA
CARLOS MIGUEL PRIETO, MUSIC DIRECTOR

The Louisiana Philharmonic Orchestra (LPO), under the leadership of Music Director Carlos Miguel Prieto, transforms people and communities through music. As the only full-time professional orchestra in Louisiana, its goals are to perform ambitious, inspiring concerts; educate people of all ages about and through music; engage with diverse audiences; connect to communities through a vast range of mediums and venues; and contribute to the cultural richness of the Gulf South. More than 90 concerts are performed annually for more than 50,000 people across a multiparish area in south Louisiana.

The orchestra's involvement in the community extends beyond the concert halls with performances in schools, churches, museums, neighborhood centers and parks. In addition, the LPO provides an orchestral foundation for other cultural and performing arts organizations, including the New Orleans Opera Association, New Orleans Vocal Arts Chorale, New Orleans Ballet Association, and Delta Festival Ballet.

