

New Orleans

The idea for writing a musical play named New Orleans first occurred to me somewhere around 1984 when I was reading a fascinating book about a philosophical movement that was based there around the turn of the 20th century. The descriptions of the city jogged my memory a bit, as I had visited there briefly in 1967 as a merchant seaman. In truth, though, I spent most of my time there, like most merchant seamen, on Bourbon Street in the French Quarter, rather than admiring the local architecture or learning more about the local history. I did a great deal of research in late 1997 and early 1998, in preparation for creating a story, but it was not until ten years later in 2007 that I wrote the play and scored the music. You can [click here](#) to review a brief synopsis of the story, or for a free download of Act I, scene 1 (24 pages), or to purchase the entire script for New Orleans (74 pages) for \$2, or for a free download of information relating to the performance of New Orleans either as a musical play or as a concert with narration and dance.

Only 15 of the 17 musical numbers for New Orleans are included on the CD (the other 2 are a barbershop quartet arrangement of “Good News”, and a choral arrangement of “When The Saints Go Marching In”). Of the 15, 6 are based either on exercises from Rhythm Guitar or on original instrumental pieces from the Rhythm Guitar Catalog, 7 are based on songs written between 1975 and 1983 (with the exception of “Time Is Passing Me By”, which was written in 1969 as a barbershop quartet), and 2 (“Homer Plessy” and the instrumental “When The Saints/ Turkey In The Straw”) were written in 2007. The arrangements for 9 of the 15 songs are based on rhythm guitar duets, and a tenth song (“Crazy Moon”) is based on a rhythm guitar quartet. Of the 15 songs, 5 have Dixieland combo (trumpet, clarinet, trombone) arrangements, 9

have orchestral or string orchestral arrangements, and 1 (“Homer Plessy”) is arranged for 2 guitars and 7 voices.

On the recordings, the sound of the synthesized Dixieland horns, the orchestral arrangements, and the 6 choral arrangements obviously leaves much to be desired. Nevertheless, the recordings at least give a general idea of what the non-guitar instrumental music and the choral arrangements are supposed to sound like. Many of the vocal parts were omitted from the recordings, at least as live vocal tracks, because they were scored for female voices. However, all of the missing vocal parts are included on the recordings as synthesized vocal tracks. In the vocals column of the catalog listing for New Orleans, the number of actual vocal parts sounded on the recording for each song is followed (in parentheses) by the total number of vocal parts. The 3-part vocal harmonies for “Love Is So Inviting”, “Crazy Moon”, “Confused About You”, and “Dirge : Trialogue”, the 4-part vocal harmony for “Time Is Passing Me By”, and the 7-part vocal arrangement for “Homer Plessy”, can all be inferred by listening closely to the recordings and reading along with the lyrics for each song.