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BLACK MUSIC RESEARCH

NEWSLETTER



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Black Music in New Orleans: A Historical Overview

by Curtis D. Jerde, Tulane University

Long before the more prominent metropolitan centers of today (e.g., New York, Chicago, Los Angeles) could claim the distinction, New Orleans qualified as the nation's music capitol. Historian Henry A. Kmen's *Music in New Orleans: The Formative Years, 1791-1841*, published by Louisiana State University Press in 1966, tells the story of America's first music city. In his preface, Kmen makes reference to the Crescent City as a cultural center, "one which in its own way, rivaled the fabled 'flowering of New England.'"

As Professor Kmen intimates, nineteenth-century New Orleans possessed a rich and varied musical product ranging from philharmonic to popular sensibility, and including both sacred and secular involvement. The growth of vernacular idioms is, however, most characteristic of musical development indigenous to New Orleans in its history. Based upon an acculturative process quite probably at work already in the colonial period, band music and dance music have especially defined the sound of New Orleans, contemporaneously as well as historically. A plurality of ethnic influences has blended in a pattern of shared traditions forged within the context of common urban folk experience.

Preeminent in this melange of ethnic influences, a seminally important chapter in black music history took shape in the Crescent City. Kmen (1966, viii) states that nineteenth-century New Orleans gave residence to "the largest Negro population, both slave and free,

of any American city." Accordingly, it served as the site of some of the earliest and most extensive Afro-American music development of any urban community in the nation.

Black musical activity in New Orleans dates back to at least the last decade of the eighteenth century. In keeping with the cultural character of the community, and consistent with an overriding motif of the black musical heritage, it began primarily in connection with dance activity. Moreover, it had strong association with the growth of a pervasive street and saloon ambience.

Case in point: in April of 1799 the Spanish colonial government granted one Bernardo Coquet permission to begin holding public dances at his establishment on St. Phillips Street for people of Afro-American descent. The dialogue surrounding this transaction strongly suggests that such functions had actually occurred there, and at comparable establishments in the city, for some years prior to that. Black people in New Orleans not only attended them, chances are that they provided the music as well, though no documentation exists by which to prove it. As in other established urban centers of the old South, blacks routinely provided music for dancing in New Orleans, for themselves as well as for white society. White people in fact looked upon it as a demeaning occupation. Only when professional musicians otherwise occupied playing concerts or in the theaters condes-

cended to play dance music for special occasions did white musicians as a rule deviate from that norm.

Blacks in early New Orleans not only gathered to dance indoors at public facilities, they also indulged themselves in such recreation in the open air. Such outdoor promenades anticipated a cultural pattern that became customary all the way into the jazz age, when such gatherings become memorable at sites like historic Lincoln Park. During the late eighteenth and early nineteenth centuries, slaves (and possibly even freemen in some instances) danced in designated open expanses, ostensibly only at times prescribed by law. Place Congo (Congo Square) served as the designated area in that period.

Motivated by intentions to construct a plantation economy, the Spanish colonial government had in fact taken action in the decade following the American Revolution to give impetus to growth of the slave population. In addition to newly arrived slaves, some blacks undoubtedly also migrated with the Loyalist element fleeing the English colonies along the eastern seaboard in the wake of the British defeat. Open-air dancing, permitted pragmatically, it would seem, as a measure of control, probably did not necessitate the imposition of statutory proscription until the slave population had increased as significantly as it did in the 1780s. Kmen

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(1966, 226) indicates that with certainty such concern dates at least to 1786, given the passage in that year of a law which "forbade slaves to dance in public squares on sundays and holy days until the close of the evening service."

The above-mentioned law in fact restricted such activity to Sundays, and in Place Congo only. The scenario that ensued paralleled similar situations in the West Indies. As in the Caribbean, musical performance in the beginning seems to have reflected the African folk roots of the people. As related by architect Henry Latrobe during a visit to the city in 1819, it "consisted of two drums and a stringed instrument" (Kmen 1966, 227). The people sang in call and response format to their accompaniment and did a ring dance to the rhythms emitted. However, others observed a more eclectic retinue, with fifes and fiddles documented as having appeared as early as 1799.

The Caribbean connection represents an especially vital linkage for black musical development in New Orleans. By the second decade of the nineteenth century, the arrival of a substantial number of West Indians, both slave and free, had mushroomed the black population in the Crescent City substantially. Situated as it is on the northern rim, New Orleans actually counts as a Caribbean community, and the transit of musicians back and forth has left a considerable impression upon the city's vernacular musical style. Both the jazz and rhythm and blues traditions endemic to the city convey rhythmic elements suggestive of West Indian influence.

The arrival of a West Indian contingent of blacks in the early nineteenth century bolstered New Orleans's complement of free blacks in particular. Predicated upon the social advantages they enjoyed, this group brought with them a wealth of education and cultural richness which manifested itself in much musical facility. Like an analogous component of Afro-American society then already present in New Orleans, they had ready access to European musical training.

This element would form the backbone of a community of Creoles of Color in the city, critical for the cultural inroads it provided, especially in terms of musical development. Open avenues of approach to theaters and ballrooms brought the Creoles in contact, directly and indirectly, with the classical tradition of European music. As a result of such exposure, midway through the antebellum age a Negro Philharmonic Society would emerge. Its emergence signified the rise of an exemplary cadre of schooled musicians. In addition to concert activity, they performed at the Renaissance Theatre, the first of a number of black musical theater establishments that would grace the city's cultural terrain over the years. In time a veritable honor roll of internationally recognized musical figures would derive from their midst, including such illustrious names as Edmond Dédé, Basile Barès, Lucien Lambert, Eugene V. Macarty, and in the jazz period, Ferdinand Joseph LeMenth (Lamothe?), better known as Jelly Roll Morton.

Possibly the most important transference of European influence affecting the heritage of black music in New Orleans involved the cultivation of a band tradition. It served as the primary seedbed for the development of a jazz idiom. Black band music first began appearing in the early years of the nineteenth century in response to the city's need for martial music.

The influx of freedom subsequent to the war, and the eclipse of civil rights that constituted the disappointing denouncement of emancipation, ironically created a situation fertile for black band development. Because official America would not accept the sociopolitical obligations of caring for its newly emancipated citizens, freedmen in New Orleans were left to do so themselves through a network of social-aid and pleasure sodalities. These organizations customarily provided music for the various activities they sponsored in accommodation of their membership, e.g., parades, funerals, and dances.

The on-rush of freedmen, and the proliferation of black social-aid and pleasure organizations it generated, dictated a need for black band musi-

cians far outstripping the available supply. That situation prompted the germination of band academies operated by itinerant "professors," in many cases drawn from the ranks of New Orleans's free blacks of antebellum musical vintage. Some of these schools actually existed outside the city proper and served as conduits through which musicians from the immediate hinterland passed eventually to take up residence in New Orleans.

The black band academy established by Uptown New Orleans bandmaster James B. Humphrey, in Plaquemines Parish south of the city, symbolized this cultural phenomenon most expressively. The Eclipse Brass Band founded by Humphrey at Magnolia Plantation counted among a host of ensembles that emerged in this period as progenitors of the black bands that formed in the twentieth century. It, along with the Excelsior Brass Band, the Eureka Brass Band, the Onward Brass Band, the Deer Range Band (also a product of Magnolia Plantation), the Pelican Brass Band (with which Humphrey also played and eventually led), the Pickwick Brass Band, the St. Joseph Brass Band, and the original Olympia Brass Band, helped make up this first wave of black bands that sprung from the city. They set an important precedent and generated vital momentum for numerous ensembles that followed. Later, Oscar "Papa" Celestin's Tuxedo Orchestra, the John Robichaux Orchestra, A. J. Peron's Society Orchestra, and the Claiborne Williams Orchestra were among the city's "sweet jazz" ensembles that descended from the Creole of Color heritage.

The names listed above represent the larger, well-established ensembles of the city in the period of the city's initial black band explosion. Their membership consisted of trained musicians, often with lineage leading back to the philharmonic heritage of the antebellum free blacks. Other small combinations existed as well, however, within the neighborhoods. The band led by Charles "Buddy" Bolden best exemplifies that category.

Understandably, with the diminished availability of musicians, the neighborhood groups could not

effectively compete with the established organizations for personnel and therefore had to play with some parts missing, a factor that encouraged them to take greater liberties in their ensemble play in order to fill out the sound. This led to the loose manner of play associated with early New Orleans jazz, misconstrued by many observers from a retrospective vantage point as collective improvisation. Accounts given as part of oral history interviews conducted by the Tulane Jazz Archive, however, indicate that these performers actually considered what they did as the playing of voiced parts (Bocage 1959; Henry 1959; Ridgley 1959).

These smaller bands found the bistros (or "tonks") and dancehalls spread throughout the neighborhoods as habitat more natural for their musical purposes. Whether playing for a street procession or for dancers, however, the music of New Orleans's black bands left a prevailing impression upon the city. Afro-Americans predominated within the city's underclass community and accordingly exercised a prevailing influence over the cultivation of an urban folk musical culture.

Street and saloon music as a cultural outgrowth of the New Orleans underclass community provided the breeding ground for jazz and related vernacular musical idioms such as rhythm and blues. The city's black musical heritage has had a central role in that development. While black bands represent an important component of the black musical contribution to the city's urban folk cultural history, other elements also played an important part. String bands and piano players contributed to that ambience as well, forming yet another element in the growth of jazz and in the blues fermentation.

String music of a vernacular nature began making its appearance in the streets and saloons of New Orleans early in the city's history. Solo performers appeared first, it would seem, with a black violinist named Massa Quamba gaining particular prominence in the antebellum age. Documentation reveals him performing frequently for white clientele, but undoubtedly he found time to per-

form for black dancers as well. We know of other black fiddlers also, both free and slave. Edmund Dédé, the brilliant performer, composer, and conductor, played violin. The instrument appeared in Congo Square during the early epoch, intimating its use by slaves.

Black musicians within New Orleans's street and saloon environment also played the banjo, likely an instrument of ethnic African derivation. A Picayune Butler, for example, earned a considerable reputation playing aboard the riverboats in and out of the Crescent City. It served as a precedent for successive generations of black musicians who earned their livelihood performing on riverboats. The practice extended into the jazz period, when bands such as those led by Fate Marable on the Streckfus steamboats employed numerous jazz musicians.

By the late nineteenth and early twentieth centuries this combination had evolved into the instrumentation that comprised the hot string bands that ushered in the jazz era, typified by the Woodland Band led by Edward "Kid" Ory. It began as a "spasm band," consisting of kids with homemade instruments.

Ory arrived in New Orleans with his Woodland Band around 1908. He began working Storyville establishments almost immediately, most notably Pete Lala's 25 Club where he would eventually make the acquaintance of Joseph "King" Oliver, Louis Armstrong, Lorenzo Tio, Zue Robertson, and Henry Zeno. In that time, Tom Anderson, proprietor of the Arlington House and unofficial mayor of the District, routinely employed hot string bands comprised of black musicians at his Annex. They also performed frequently at Miss Cole's Lawn Parties on Josephine Street in the Uptown. These ensembles distinguished themselves by their folk origins and preoccupations as well as the precocious caliber of their membership. Members commonly learned to play a variety of instruments, ultimately metamorphosing into wind-band combinations.

From the standpoint of folk antecedents, the ragtime phenomenon and the foundations of blackface min-

strelsy have much bearing upon the rise of jazz in New Orleans. String bands correlate with the latter influence, windbands with the former. However, prior to the advent of the ragtime band, black piano artistry shaped the development of ragtime. Standardly associated with the Missouri region, a vernacular style of piano seems to have grown up in New Orleans at approximately the same time historically. Playing a "barrelhouse" style, these pianists, who traversed a circuit of mining and lumber camps, also found employment in the tenderloin establishments of the Crescent City. We cannot document their identity until the twentieth century when the names Jelly Roll Morton, Tony Jackson, Alfred Wilson, James White, Sammy Davis, Albert Carroll, and Buddy Carter emerge from the late stages of ragtime development from which jazz arose.

The barrelhouse players anticipated not only the development of ragtime and its jazz progeny, but also the appearance of blues in New Orleans. We can document the presence of the blues at least by the immediate post-World War I period when Armstrong talks of playing them for the girls in the "tonks," most notably with his trio at the Brick House in Algiers (Armstrong 1954, 150-153). Armstrong, of course, particularly exemplified the street-and-saloon nexus of New Orleans's black musical heritage, having grown up near South Rampart Street and spent much time in the legendary area known as "the battlefield" (Perdido Street and South Rampart).

Blues opened the portals to a generation of black female performers in New Orleans as it did elsewhere in urban America. Emerging in the Crescent City were Ann Cook, Mamie Desdounes, Lizzie Miles, and Sweet Emma Barrett, who finished her illustrious career at Preservation Hall.

Brass band and dance music constituted the secular dimension of New Orleans's black vernacular musical heritage. The city has also proven itself a fertile ground for the growth of the sacred sound. Kmen quotes Frederick Olmstead's description of one

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New Orleans, continued

Sunday morning's experience in the 1850s: "The congregation sang; I think everyone joined, even the children, and the collective sound was wonderful. The voices of one or two women rose above the rest, and one of these soon began to introduce variations. . . . Many of the singers kept time with their feet, balancing themselves on each alternately and swinging their bodies accordingly." As Kmen relates it, Olmstead describes how the preacher then "raised his own voice above all, clapped his hands, and commenced to dance" (Kmen 1966, 236).

In the twentieth century this spirited, evangelical legacy carried over into the gospel sound. Though her musical power would ultimately surface in Chicago where she made contact with Thomas Andrew Dorsey, Mahalia Jackson grew up in New Orleans and began by singing in that city's black churches. Others followed

in her footsteps. An alumnus of the city's formative gospel activity of the early twentieth century, Professor J. W. Williams, now eighty-eight years of age, remains active to the present day. Along with Dr. Edwin Hogan and Elliott Beal, who served as Mahalia's hometown accompanist on repeated occasions, Prof. Williams has proven a powerful influence for numerous gospel performers who have followed—Wallace Davenport, Frank Lastie, Harold Lewis, and Rev. Paul Morton to name but a few.

For its heritage as America's "music city," New Orleans owes much to the black music tradition that impelled it. The vernacular character of its music, like that which pervades national musical development, emerged in large part due to the black musical legacy imparted upon it. Like the nation as a whole, the saga surrounding that relationship bears the paradoxical overtones of a people who have had to make their sound heard despite the anomalous distinction of having per-

sistent underclass existence thrust upon them.

Mr. Jerde is Curator of the William Ransom Hogan Jazz Archive, Tulane University, New Orleans, Louisiana.

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Composers Corner

Six Composers of Nineteenth-Century New Orleans

by Lucius R. Wyatt, *Prairie View A & M University*

The composers discussed in this essay belonged to a distinct social and ethnic class in nineteenth-century New Orleans known variously as free persons of color, *gens de couleur libre*, and black Creoles. Aside from their mutual concern for economic survival, the citizens of this group were joined together by the French language, their interest in French culture, and their membership in the Catholic Church. They attended performances of the opera and of concert music and maintained a strong devotion to

music and the arts. They encouraged their children to study music without the intention of pursuing it as a career.

Since they were people of reasonable financial means, they often sent their children away to the best schools in the northeastern United States, France, and other European countries to be educated. Although they were given certain freedoms, they were not accorded the same social, political, and economic position as whites. After the Civil War the implementation of oppressive Jim Crow laws posed greater difficulties for them. For instance, a famous law suit of 1869 contested segregated seating in the St. Charles Theatre, while prior to the Civil War seats in theaters were available to any citizen who could purchase a ticket. Moreover, the Louisiana legislature enacted a specific code that mandated that a person with any amount of African blood was, according to law, a Negro. The effect of the new restrictions was that

all persons of African descent in New Orleans—free blacks, former slaves, and Creoles—came together in expressing their vocal opposition to the legalized burdens imposed on them. It was against this social and political background that several talented composers emerged.

The composers Basile Barès, Edmond Dédé, Lucien Lambert, Sidney Lambert, Eugene V. Macarty, and Samuel Snaër were born and reared in New Orleans.¹ While the Lambert brothers and Dédé emigrated to other countries in search of a broader range of musical opportunities, Barès, Macarty, and Snaër remained in the city. Dédé, a truly gifted musician whose achievements were particularly outstanding, was born of free parents who came to New Orleans from the French West Indies. The composers wrote works for concert perform-

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¹Scholars and writers differ on the spelling of the composers' names, and their birth and death dates (see Appendix).

ance as well as pieces for social occasions, including salon music for the piano in the French musical tradition. In some instances they composed music for the church. Dédé, an orchestra conductor in Bordeaux, France, wrote many works for the stage.

As early as 1830 the Philharmonic Society, an orchestra directed by Constantin Deburque and Richard Lambert, performed public concerts. As the century progressed, despite the disadvantages of the Civil War and the subsequent problems of Reconstruction, New Orleans remained a fertile environment for music. In studying the music of the period 1850–1900, it becomes clear that the dance forms of black Creoles, consisting of waltzes, polkas, mazurkas, marches, and quadrilles, contained elements that were used in the formation of jazz.

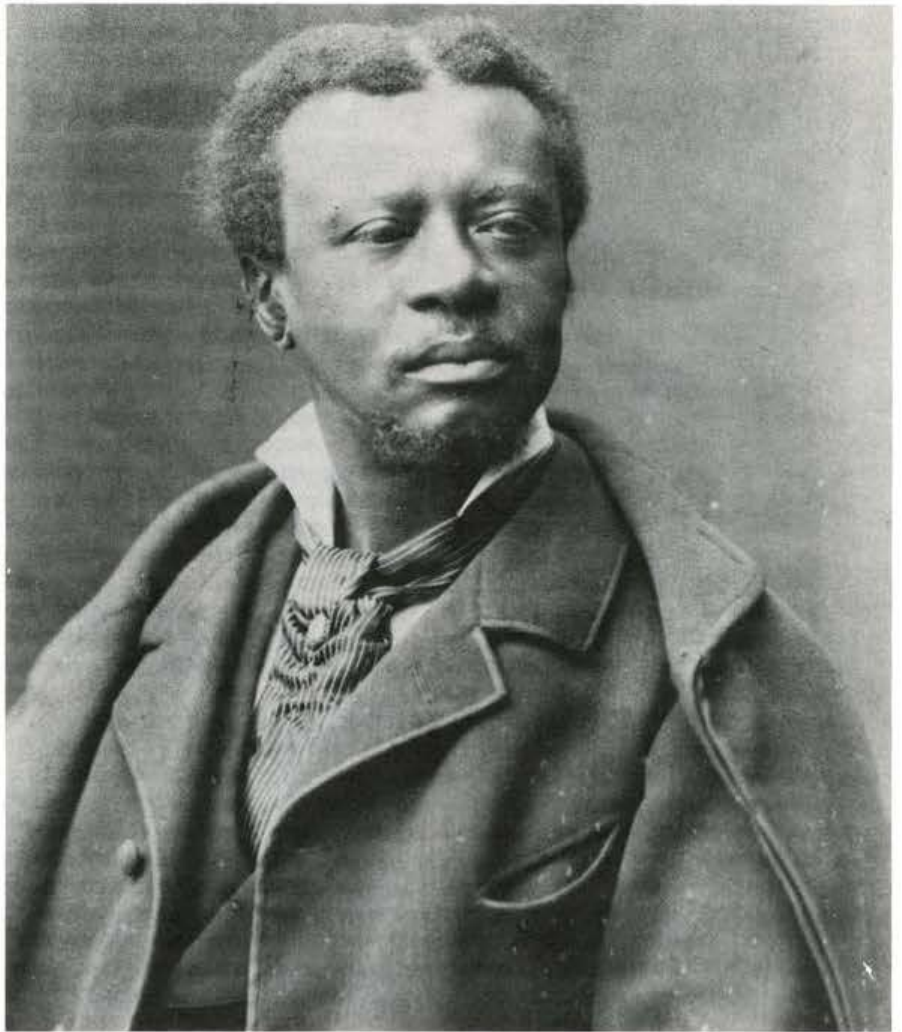
Basile Barès (1845-1902)

Basile Barès (Bazèl' Barā') has been described by several writers as a popular musician who exuded sensibilities that were very French in character. At an early age he obtained employment with a Mr. Perrier who had a music business specializing in French music. On several occasions Perrier sent him to Paris in the interest of his business. On each of these trips abroad, Barès renewed his interest and love for French culture. While working in Perrier's music business, Barès became a performer at the piano, a piano tuner, a teacher of music, and a composer.

Barès studied with Eugene Prevost, the music director of the Theatre D'Orleans. His studies in harmony and composition were with a Professor Pedigram. In 1867 he visited the Paris Exposition and remained there for four months performing in recitals.

Newspaper reports of the period indicate that Barès was often engaged as a pianist in performances in New Orleans with Snaër, Macarty, and Dédé during his visits to the city. His "Le belle créole: Quadrille des lanciers américains" is dedicated to Eugene V. Macarty.

His musical works consist of dance pieces for the piano in the European salon style of the period. Largely influ-



Edmond Dédé

Courtesy, Amistad Research Center, Louisiana Music Collection.

enced by his contact with French music and his visits to Paris, Barès wrote waltzes, mazurkas, polkas, marches, galops, and quadrilles. These are lighthearted pieces written in diatonic harmony and in compound ternary form. Generally, the pieces modulate to the key of the dominant. Barès shows a special gift in the creation of melodies in his compositions. His melodies and harmonies are particularly interesting in such pieces as "Le Créole: Polka mazurka," "La séduisante: Grand valse brillante," and "Mamie Waltz."

Edmond Dédé (1827-1903)

Edmond Dédé's (Edmon' Dāy' dāy') achievements in music are particularly noteworthy. He was a gifted violinist, composer, and orchestral con-

ductor. His early training in music was with Eugene Prevost, Richard Lambert, Constantin Deburque, and Ludovico Gabici, the director of the St. Charles Theatre orchestra. His father, the director of a militia band in New Orleans, recognized his special musical ability and sent him to Mexico for further studies in 1848. Subsequently, he traveled possibly to England, then to Belgium in search of a suitable place to pursue his musical interests. He eventually arrived in Paris where he found a hospitable environment, and entered the Paris Conservatory of Music in 1857. Arthur La

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Brew, who has done extensive research on Dédé, believes that he is possibly the first black American to study at the Paris Conservatory and the first to compose an opera.

Settling in Bordeaux, France, between 1860 and 1862, Dédé became the director of L'Alcazar Theater Orchestra, a post he held for twenty-five years. It is reported that he became a friend of Charles-François Gounod. According to Desdunes, Dédé wrote many orchestral compositions, the scores of which are presumably in cities in Europe. Dédé returned to New Orleans several times during the 1890s for "farewell concerts" which involved friends, including Basile Barès, as performers.

Dédé's orchestral work *Le Palmier ouverture* is said to be one of his best compositions. Two pieces for voice and piano, "Si j'étais lui" and "Mon pauvre coeur," are illustrative of Dédé's natural instinct for melody. "Si j'étais lui," written in A-flat major, is set to a poem by Victor-Ernest Rillieux. "Mon pauvre coeur," composed in E minor, is particularly striking in its somber character. His "Chicago: Grand valse à l'américaine," a vigorous and multi-sectional piece in C minor, is representative of his mature style.

Lucien Lambert (b. 1828)

Lucien Lambert (Lòòchie'(n) Lambar' or Lambert) was a son of Richard Lambert, the legendary music teacher who inspired many students in New Orleans. Lucien was an excellent pianist who performed in the Theatre D'Orleans. Desdunes has written of a small artistic rivalry existing between Louis Moreau Gottschalk and, presumably, Lucien Lambert. Although Gottschalk was a better performer, Desdunes felt that Lambert surpassed him as a composer. Apparently displeased over the racial discrimination of his day, Lucien Lambert went to Paris where he continued to study music. Later he went to Brazil to serve as the chief musician in the Court of Dom Pedro. Remaining in Brazil, he eventually entered the piano manufacturing business.

Among Lambert's compositions is "Au clair de la lune," an interesting theme and variations for piano that contains numerous arpeggiated lines.

Sidney Lambert (b. c1838)

Not much is known of the life of Sidney Lambert, a brother of Lucien Lambert. Writers refer to him as an excellent pianist who served as a musician in the court of the king of Portugal. He was honored by the king for his piano teaching method. He subsequently became a teacher of music in Paris where he lived until his death. The "Rescue polka-mazurka," "Les clochettes: Fantaisie mazurka," and an arrangement of F. A. Rente's "Stella, mon étoile: Célèbre valse" are among the best compositions by Sidney Lambert.

Eugene Victor Macarty (1821-1881)

Of the six composers discussed here, Eugene V. Macarty appears to have been the most versatile. He was a singer, pianist, amateur actor, and a comedian. He was also proficient as an orator and writer of prose and verse. On the other hand, he was a successful businessman, who held positions in the state government, and was a civil rights advocate.

Macarty filed a suit against the St. Charles Theatre in 1869 because of its

segregated seating policy. The suit was the outgrowth of a heated confrontation between Macarty and the theater manager, who requested that he leave a section reserved for whites at an opera performance. Macarty actually threatened the manager with physical violence if he proceeded to remove him. According to Desdunes, Macarty often spoke at meetings of the Creoles during the early days of Reconstruction to advise them of their civil rights.

Several writers have reported that Macarty studied at the Paris Conservatory around 1840. He had been a piano student under a J. Norres. On one of his published editions of polkas, *Fleurs de salon* (1854), Macarty refers to himself as the "Pianist of the fashionable Soirées of New Orleans," an indication that he frequently performed at such social events. The two pieces in this collection, "La caprifolia polka de salon" and "L'Alzea polka mazurka," attest to Macarty's ability as a composer and arranger.

Samuel Snaër (c1832-c1880)

Samuel Snaër (Snāy'), the organist for many years at St. Mary's Catholic Church on Chartres Street in New Or-

Eugene V. Macarty

Courtesy, Amistad Research Center, Louisiana Music Collection.



leans, taught music and played several musical instruments, including the violin and the violoncello. He has been described as a modest man and a brilliant pianist. He conducted many concerts involving choir and orchestra.

Snaër was noted for his incredible memory. He would often perform with amazing accuracy pieces that he had not seen in years. On many occasions he would compose pieces, send them to his friends for inspection, and never request the return of his manuscripts. Consequently, many of his compositions have not been recovered.

He composed orchestral pieces, overtures, and many waltzes, polkas, mazurkas, and quadrilles. Because of his experience as an organist and choirmaster, he had a special affinity for the voice and for harmony. Of his pieces for voice and piano, "Rappelle-toi" and "Le chant du deporté," are truly inventive in the treatment of melody and harmony. His "Chant bachique" and the *Mass for Three Voices* demonstrate the composer's sensitivity to vocal writing. Although "Magdalena Valse" is a simple piece in C major, it is a delightful composition that sustains the interest of the listener from beginning to end.

The Music of Basile Barès²

- *† Basile's Galop, Op. 9, for piano. New Orleans: A. E. Blackmar, 1869.
- *† La belle Créole: Quadrille des lanciers américains, for piano. New Orleans: A. Elie, 1866.
- *†† La capricieuse: Valse, Op. 7, for piano. New Orleans: A. E. Blackmar, 1869. Reprinted in *Music and Some Highly Musical People*, James M. Trotter, pp. [Appendix] 60-68. New York Johnson Reprint Corp., 1968.

²The locations where these compositions are held are indicated as follows.

* Held by the Center for Black Music Research, in photocopy format

† Held, most in photocopy format, by the Amistad Research Center, New Orleans, Louisiana

‡ Held by the Tulane University Library, New Orleans, Louisiana

§ Held by the Bibliothèque Nationale, Paris, France

†† Les cent gardes: Valse, Op. 22, for piano. New Orleans: [Louis Grunewald], 1874.

†† La coquette: Grande polka de salon, for piano. New Orleans: A. Elie, 1866.

† La course: Galop brillante, for piano. New Orleans: A. E. Blackmar, 1866.

* La Créole: Polka mazurka, for piano. New Orleans: A. E. Blackmar, 1884.

*† La Créole: Souvenir de la Louisiane, Marche, Op. 10, for piano. New Orleans: A. E. Blackmar, 1869.

*†† Delphine: Grande valse brillante, Op. 11, for piano. New Orleans: Louis Grunewald, 1870.
Elodia: Polka Mazurka, for piano. n.p., n.d.

†† Exhibition Waltz, for piano. New Orleans: L. Grunewald, 1870.

*†† Les folies du carnaval: Grande valse brillante, for piano. New Orleans: A. E. Blackmar, c1867.
Les fusées musicales (by 1865).

†† Galop du carnaval, Op. 24, for piano. New Orleans: Louis Grunewald, 1875.

†† Grande polka des chasseurs, à pied de la Louisiane, for piano. New Orleans: Basile/Tolti & Simon, 1860.

†† La louisianaise: Valse brillante, for piano. New Orleans: A. E. Blackmar, 1884.
The Magic Belles (by 1865).

*†† Mamie Waltz, Op. 27, for piano. New Orleans: Junius Hart, 1880.
Mardi Gras Reminiscences: Waltz, for piano. n.p., n.d.

†† Merry Fifty Lancers, Op. 21, for piano. New Orleans: Philip Werlein, 1873.

Minuit: Polka de salon, for piano. n.p., n.d.

*†† Minuit: Valse de salon, Op. 19, for piano. New Orleans: Henry Wehrmann, 1873.

*†† Regina: Valse, Op. 29, for piano. New Orleans: Louis Grunewald, 1881.

*†† La séduisante: Grande valse brillante, for piano. n.p., c1867.

*† Les variétés du carnaval, Op. 23, for piano. New Orleans: Louis Grunewald, 1875.

† Les violettes: Valse, Op. 25, for

piano. New Orleans: Louis Grunewald, 1876.

*† The Wedding: Heel and Toe Polka, Op. 26, arrangement for piano. n.p.: J. Flanner, 1880.

The Music of Edmond Dédé³

Ables, ballet. n.p., n.d.

L'Abile de la chouette: Feerie (dramatic piece). n.p., n.d.

L'Anneau du diable: Ferrie (dramatic piece) in three acts. n.p., 1880.

L'Anthropophage, operetta in one act. n.p., 1880.

Après le miel, opéra comique. n.p., 1880.

Arcadia ouverture, for orchestra. n.p., n.d.

Une aventure de Telemaque, opera. n.p., n.d.

Bordeaux: Grand valse. n.p., n.d.

Les Canotiers de Lormont, ballet-divertissement. n.p., 1880.

Caryatis, ballet-divertissement. n.p., n.d.

Chant dramatique, for orchestra. n.p., n.d.

* Chicago: Grand valse à l'américaine, for piano. Paris: E. Froment, 1892.

Chik-King-Fo, operetta in one act. n.p., 1878.

Diana et Actéon, ballet-divertissement. n.p., n.d.

Ellis, ballet. n.p., n.d.

Emilie. n.p., n.d.

Les étudiants bordelais, operetta in one act. n.p., 1883.

Les faux mandarins, ballet. n.p., n.d.

Le grillon du foyer, operetta. n.p., n.d.

Mephisto masqué: Polka fantastique. n.p., n.d.

† Mon pauvre coeur, for voice. n.p., 1852.

Néhana, reine des fées, ballet in one act. n.p., 1862.

Le Noye, opéra comique. n.p., n.d.

Les nymphes et chasseurs, ballet in one act. n.p., 1880.

³Arthur La Brew reports that Dédé's *oeuvres* include forty-five songs, numerous dances, fantasies, six quartets for string instruments, and other works.

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Composers Corner, continued

- Le Palmier ouverture, for orchestra. n.p., n.d.
 Papillon bleu: Grand valse. n.p., n.d.
 Paris: Grand valse. n.p., n.d.
 Patriotisme, ballad. n.p., n.d.
 La phocéenne; Grand valse. n.p., n.d.
 Quadrille. n.p., n.d.
 Spahis et Grisettes, ballet-divertissement in one act. n.p., 1880.
 La sensitive, ballet in two acts. n.p., 1877.
 Si j'étais lui, for voice. n.p., n.d.
 Sultan d'Ispahan, opera in four acts. n.p., n.d.
 *† "Le serment de l'Arabe," a dramatic aria from Sultan d'Ispahan. Reprinted in *Music and Some Highly Musical People*, James M. Trotter, pp. [Appendix] 53-59. New York: Johnson Reprint Corp., 1968.
 Sylvia, overture. n.p., n.d.
 Symphony ("Quasimodo," by 1865).
 Le triomphe de Bacchus, ballet-divertissement. n.p., 1880.
 Vaillant belle rose quadrille. n.p., n.d.

The Music of Lucien Lambert

- L'américaine. n.p., n.d.
 *†† Au clair de la lune, Op. 30. Paris: Emile Gallet, n.d. Reprinted in *Music and Some Highly Musical People*, James M. Trotter, pp. [Appendix] 69-80. New York: Johnson Reprint Corp., 1968.
 Ah, vous disais-je maman, piano transcription. n.p., n.d.
 § Brésiliana: Fantaisie caprice brillant, for piano. Paris: Heinz, 1869.
 †§ Cloches et clochettes: Etude mazurka brillante, Op. 31, for piano. Paris: Colombier, 1859.
 § Le départ du conscrit: Fantaisie-marche, Op. 32, for piano. Paris: Colombier, 1859.
 Etude-mazurka. n.p., n.d.
 La flamenca, opera in four acts. Paris: Choudens, 1903.
 La juive. n.p., n.d.
 Le niagara. n.p., n.d.
 †§ Ombres aimées; Rêve, for piano.

- Paris: Colombier, 1861. Paris, Vienne.
 Pluie de Corails. n.p., n.d.
 § La rose et le Bengali: Inspiration, Op. 4, for piano. Paris: L. Escudier, 1854.

The Music of Sidney Lambert

- § L'Africaine, Op. 14, transcription for piano. Paris: Brondus, 1872.
 § Anna Bolena, de Donizetti: Petit fantaisie, for piano. Paris: M. Colombier, 1872.
 § Les Clochettes: Fantaisie mazurka, Op. 9. Paris: Alphonse Leduc, 1872. Reprinted in *Music and Some Highly Musical People*, James M. Trotter, pp. [Appendix] 86-95. New York: Johnson Reprint Corp., 1968.
 § L'Élisire d'amore, opéra de Donizetti: Petite fantaisie, for piano. Paris: M. Colombier, 1870.
 § ———: Fantaisie, Op. 8, for piano. Paris: A. Leduc, 1872.
 § Murmures du soir: Caprice, Op. 18, for piano. Paris: J. Hielard, 1876.
 * Rescue Polka Mazurka, for piano. Providence, R. I.: Cory Brothers, 1869.
 § Si j'étais roi, d'A. S. Adam: Rêverie, for piano. Paris: A. Leduc, 1868.
 § La Sonnambule (Petite fantaisie sur la), Op. 10, for piano. Paris: A. Leduc, 1872.
 † Stella mon étoile: Célèbre valse. Arrangement of the melody of the same name composed by F. A. Rente. New Orleans: Philip Werlein, 1879.
 § Transport joyeux: Valse de salon, Op. 16, for piano. Paris: J. Hielard, 1874.
 § ———. Paris: J. Hielard, 1875.

The Music of Eugene V. Macarty

- *†† *Fleurs de salon*: 2 Favorite Polkas ("L'Alzea: Polka mazurka" and "La Caprifolia: Polka de salon"), arrangement for piano. New Orleans: n.p., 1854.

The Music of Samuel Snaër

- Allegro. n.p., n.d.
 Le bohémien (by 1877).

- † Chant bachique, for male choir. Manuscript.
 Le chant des canotiers. n.p., n.d.
 *† Le chant du déporte, for voice. New Orleans: Louis Grunewald, 1865.
 Dormez, mes chères amours. n.p., n.d.
 Grand scène lyrique. n.p., n.d.
 Graziella Overture, for orchestra. n.p., n.d.
 † Magdalena: Valse, for piano. Manuscript.
 Mass for Three Voices. "Gloria" and "Agnus Dei" reprinted in *Music and Some Highly Musical People*, James M. Trotter, pp. [Appendix] 127-152. New York: Johnson Reprint Corp., 1968.
 †† Rappelle-toi, for voice. New Orleans: Louis Grunewald, 1865.
 *†† Sous sa fenêtre, for voice. New Orleans: Louis Grunewald, 1866.
 Le vampire. n.p., n.d.

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 La Brew, Arthur R. 1984. Edmond Dédé (dit Charentos), 1827-1901. *Afro-American Music Review*, 1, no. 2:69-83.
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 Southern, Eileen. 1982. *Biographical dictionary of Afro-American and African musicians*. Westport, Conn.: Greenwood Press.
 Southern, Eileen. 1983. *The music of black Americans*. 2nd ed. New York: W. W. Norton.
 Trotter, James M. [1878] 1968. *Music and some highly musical people*. The Basic Afro-American Reprint Lib-

rary. New York: Johnson Reprint Corporation.

Appendix

An Outline of Items That Differ in the Literature

Basile Barès

1. Spelling of last name
Barès (Desdunes 1973)
Barès (All published music scores)
2. Complete name
Sometimes listed as Bazile Perrier

Edmond Dédé

1. Spelling of first name
Edmond (Desdunes 1973; Rousseve 1937; La Brew 1984; *L'artiste*; published music; Southern 1982)
Edmund (Trotter 1968; Hare 1974)

2. Date of Birth
1827 (*L'artiste*; Rousseve 1937; La Brew 1984; Southern 1982)
1829 (Desdunes 1973; Trotter 1968; Hare 1974)
3. Date of Death
1901 (La Brew 1984)
1903 (Desdunes 1973; Hare 1974; Southern 1982)
4. Spelling of teacher's name
Constantin Deburque (Desdunes 1973; Trotter 1968; Hare 1974; Southern 1982)
Constantin Deberque (La Brew 1984)

Lucien Lambert

1. Sometimes listed as Charles Lucien Lambert (La Brew 1984)

Sidney Lambert

1. Spelling of first name
Sidney (Trotter 1968; Hare 1974; Desdunes 1973; Southern 1982; score of "Rescue Polka

Mazurka")

Sydney (Score of "Stella mon étoile")

Eugene Victor Macarty

1. Spelling of last name
Macarty (Trotter 1968; Hare 1974; Southern 1983; Desdunes 1973; La Brew 1984)
Macarthy (Blassingame 1973; score to *Fleurs de salon* and Bares's "La belle Créole")
McCarty (Southern 1982)
2. Full name
Victor Eugene Macarthy (Blassingame 1973)
3. Matriculation at the Paris Conservatory of Music questioned (La Brew 1984)

Samuel Snaër

1. Date of birth
ca. 1832 (Southern 1982)
1834 (Trotter 1968; Hare 1974)
1835 (Desdunes 1973)

Black Music Collections in New Orleans

by Deborra Richardson, Howard University

Since the Center's 1987 National Conference on Black Music Research will be held in historic and picturesque New Orleans, this column will focus on black-music-related research resources at four selected New Orleans academic institutions: Tulane University, the Amistad Research Center, the Louisiana State Museum, and the New Orleans Public Library.

The Tulane University Libraries

Howard-Tilton Memorial Library

The facilities of the Tulane University Libraries that are of most interest to black-music scholars are those located in the Howard-Tilton Memorial Library. This library's general collections are arranged according to subject area and housed in open stacks. Circulation privileges are granted to Tulane University faculty, staff, and students only, although some exceptions to this rule may be made. The humanities collection, located on the second floor, contains resources in art, architecture, dance, theater, communications, literature, philosophy, language, and religion. Hours are from 8:30 a.m. until 10:00

p.m., Monday through Thursday; 8:30 a.m. until 5:00 p.m., Friday and Saturday; and 1:00 p.m. until 10:00 p.m., Sunday. Address: 7001 Freret Street, New Orleans, LA 70118. Telephone: 504/865-5605.

William Ransom Hogan Jazz Archive

Located on the fourth floor of the Howard-Tilton Memorial Library is the William Ransom Hogan Jazz Archive. A remarkable collection of jazz materials noted for its strength in early New Orleans jazz, it contains over thirty thousand discs, eight hundred tapes, and several cylinders. There are also approximately fifteen hundred reels of taped oral history interviews, over seven thousand photographs, sheet music of the popular tradition, and vertical file materials that include memorabilia, ephemera, government documents, and more. In addition, the archive boasts special holdings donated by jazz personalities, collectors, and historians. Of these latter holdings, the Al Rose Collection might be considered special, containing as it does fifteen thousand pieces of unpublished print and manuscript music and two

thousand discs of original jazz recordings. The materials in the jazz archive are non-circulating. Hours are from 8:30 a.m. to 5:00 p.m., Monday through Friday, and 10:00 a.m. until 12:00 noon on Saturdays. Telephone: 504/865-5688.

The Latin American Library

The Latin American Library's collection consists of approximately 150,000 books and serials, more than 3,000 maps, and over 12,000 photographs. The library's holdings are concentrated on the subjects of Mexico, the Caribbean, and Central America. Pre-Columbian art, Guatemalan culture, and Peruvian architecture are among the areas represented in the graphic collection. This library features open stacks and is located on the fourth floor along with other special collections, such as the William Ransom Hogan Jazz Archive. Hours are from 8:00 a.m. until 10:00 p.m., Monday through Thursday; 8:00 a.m. until 5:00 p.m., Friday; 10:00 a.m. to 5:00 p.m., Saturday; and 1:00 p.m. through 10:00 p.m., Sunday. Telephone: 504/865-5681.

Continued on page 10

Black Music Collections, *continued*

The Louisiana Collection

The Louisiana Collection, housed on the second floor of the Howard-Tilton Memorial Library, is open from 8:30 *a.m.* until 10:00 *p.m.*, Monday through Thursday, 8:30 *a.m.* to 5:00 *p.m.*, Friday and Saturday, and 1:00 *p.m.* to 10:00 *p.m.* on Sunday. With resources relating to all eras and aspects of Louisiana history and culture, it contains approximately thirty thousand books, as well as maps, photographs, illustrations, newspapers, vertical file materials, and sheet music. The sheet music collection consists of vocal and instrumental compositions published in the state or written by Louisiana composers between 1830 and 1920. The materials are located in closed stacks. Photocopying services are available. Telephone: 504/865-5643.

Maxwell Music Library

Maxwell Music Library is named after the first chairperson of the Tulane University Music Department and is located on the first floor of the Howard-Tilton Memorial Library. Supporting the programs in music and interdisciplinary research in the humanities, the library contains over 30,000 volumes of music and scores, more than 10,000 disc recordings, approximately 160 scholarly journals, and large numbers of audio tapes, videotapes, and microfilm documents. The stacks are open and include resources for the study of music history, music theory, biography, bibliography, and performance, with emphasis on vocal and piano literature. Hours are from 8:00 *a.m.* to 10:00 *p.m.*, Monday through Thursday; 8:00 *a.m.* to 5:00 *p.m.*, Friday; 10:00 *a.m.* to 5:00 *p.m.*, Saturday; and 12:00 noon to 10:00 *p.m.* on Sunday. Telephone: 504/865-5642.

Library hours for all collections in the Howard-Tilton Memorial Library are subject to change during intersessions

and summer sessions.

The Amistad Research Center

The Amistad Research Center recently relocated to Tilton Hall at Tulane University. Formerly of Fisk University and Dillard University, it was located at the Old U.S. Mint in New Orleans. Considered to be the largest research center in the southern United States for the documentation of black history and culture, its collection of original materials includes over 2,500 square feet of manuscripts and historical documents. Letters, reports, diaries, photographs, journals, and minutes of meetings that date from the late eighteenth century to the present can be found in the Center's collections. Eighty-five percent of these holdings concern race relations in the United States. Music resources include a variety of materials in the popular, jazz, and classical idioms. Among the personal papers housed at the Amistad are those of Fletcher Henderson, Carol Brice, and the Dobbs Family. The Amistad's most recent music acquisition is the Howard Swanson collection. Measuring about 12.4 linear feet, the papers include correspondence, financial records, programs, press clippings, tape recordings, and music manuscripts. The Amistad Research Center at Tulane University is located at Tilton Hall, 6823 St. Charles Avenue, New Orleans, LA 70118. Please check with the Center for its operating schedule. Telephone: 504/865-5535.

The Louisiana State Museum New Orleans Jazz Club Collection

The New Orleans Jazz Club Collection of the Louisiana State Museum is another warehouse of information. It consists of a permanent exhibit, approximately 10,000 disc recordings in 78 rpm, 45 rpm, and 33 $\frac{1}{3}$ rpm formats; 7,000 7 $\frac{1}{2}$ reel-to-reel tape recordings;

300 35 mm films; 12,000 photographs; 1,000 posters; 2,500 pieces of sheet music; a vertical file that includes over one thousand musicians; and other ephemera. There are also special collections that have been donated to the Museum. These include collections related to personalities—such as Louis Armstrong—and geographical locations—such as Storyville and South Rampart and Perdido Streets. Finally, there is a small library that contains approximately 500 books and some 100 short-run periodicals. Presently, hours of operation are from 10:00 *a.m.* to 4:30 *p.m.* on Thursday and Friday. Please check with the Museum for its current operating schedule before visiting. Write: Don Marquis, Curator, New Orleans Jazz Collection, Old U.S. Mint, 400 Esplanade Avenue, New Orleans, LA 70116.

The New Orleans Public Library

The New Orleans Public Library's main branch is located at 219 Loyola Avenue. The system, which consists of ten branches, contains 900,000 volumes of books, periodicals and audio-visual materials. The music collections are located in the Periodicals, Art and Recreation Division. Most of the system's music sources are scores and recordings. There are materials on black history throughout the collection. Hours of operation are 10:00 *a.m.* to 6:00 *p.m.*, Monday through Thursday, subject to change. Telephone 504/596-2550.

This small sample of New Orleans libraries and archives makes it evident that the city has much to offer black-music scholars. Other collections that might be useful, but which were not described here because of space considerations, include the Historic New Orleans Collection at 533 Royal Street and the library collections at the other area universities.

On Ragtime

by Edward A. Berlin, *Queensborough Community College*

"In Europe the United States is popularly known better by rag-time than by anything else it has produced in a generation. In Paris they call it American

music." So wrote James Weldon Johnson in 1912. What had shortly before been viewed as a musical joke from the minstrel and vaudeville stages, a

primitive effort at music-making by ignorant blacks, a temporary aberration of public tastes, had—in little more than a decade—become the most dis-

tinguished art from the United States. There was considerable opposition to this new idiom, much of it due to the recognition of ragtime's black origins. Despite this opposition, ragtime was embraced by the American public and absorbed into its popular music, setting that music on a new direction. Even in today's rock, after an evolution of some seventy years of changing popular styles, the basic rhythmic gestures of ragtime are still detectable.

Thanks to some totally unanticipated events in the early 1970s, ragtime is once again before us. It has been revived as a performer's art and enfranchised as a legitimate area of scholarly pursuit. It is therefore fitting and appropriate that the *BMR Newsletter* should review the current activities involving this dynamic and seminal music. This column will consider ragtime broadly, will report on the activities of researchers, performers, and composers, and will discuss issues as they relate to the mandate of this newsletter. We welcome responses, provocative thoughts, news, and other contributions.

* * *

The long-awaited *New Grove Dictionary of American Music* was issued in October 1986, and it deals generously with ragtime. There are about fifty articles on ragtime topics, at least twenty-two of which reflect upon the black ragtime world. These articles are: "Ragtime," "Scott Joplin," "Louis Chauvin," "James Scott," "Artie Matthews," "Tom Turpin," "Eubie Blake," "Willie 'The Lion' Smith," "James P. Johnson," "Luckey Roberts," "Jelly Roll' Morton," "William H. Tyers," "Joe Jordan," "Euday L. Bowman," "James Reese Europe," "Popular Music," and ragtime-jazz sections to several entries on cities (Chicago, Cincinnati, Indianapolis, New Orleans, New York, and St. Louis). Entries on major figures in black theater of the period, an area that frequently overlaps with ragtime, include those on Bob Cole, J. Rosamond Johnson, James Weldon Johnson, Will Marion Cook, Paul Laurence Dunbar, Bert Williams, and Ernest Hogan.

The Smithsonian Institution Press, as part of a series on American composers, has two ragtime projects in the

pipeline: a *Scott Joplin Handbook* and a critical edition of the music of James Scott. Several other projects are also under consideration.

Sedalia, Missouri was where Scott Joplin lived when he composed the most famous of all rags, the *Maple Leaf Rag* (1899), which gained for him the title "The King of Ragtime Writers." In more recent years the citizens of Sedalia have celebrated Joplin's memory with an annual ragtime festival. Last year's festival, in early June of 1986, was an extraordinary musical event. It featured such renowned jazz artists as Dick Hyman and Jay McShann and was supported by a host of musicians who, though lesser known, ranged in quality from good to dazzling. Another festival is planned for 1987. At this writing, in November 1986, planning is still in its early stages, but the schedule so far is for a four-day festival beginning on Thursday, June 4. The events will include a ragtime ball (with instructor), at least two formal concerts, a ragtime piano-playing contest, an ice cream social, and—as always—"after hours" sessions that continue until whenever. For information contact the Scott Joplin Commemorative Committee, P.O. Box 1117, Sedalia, MO 65301.

One block west of the Maple Leaf Club's location in Sedalia, there is a 20' x 100' strip of land that has just been donated to the Scott Joplin Commemorative Committee by Harold and Anna Walker of Pasadena, Texas. The Committee welcomes suggestions on how the land can be best used to honor Joplin.

Among the citizens of Sedalia, one finds several who have developed serious interest in Joplin and some who have done significant work. One resident intent upon preserving Sedalia's black heritage as it relates to Scott Joplin and his associates is Rose Nolen. A former president of the Scott Joplin Committee, Ms. Nolen is a tireless researcher, a friend and interviewer of Sedalia's oldest black residents, a frequent contributor of newspaper articles on Joplin, and author of two booklets: one on Scott Joplin (twenty pages), the other on the George R. Smith College (twenty-six pages), the Sedalia institution where Joplin studied music in the 1890s. Ms. Nolen has also started a

newsletter, *The Classic Ragtimer*, which, in its first two issues, is a double-sided legal-sized sheet. For information write to Rose M. Nolen, Editor, *The Classic Ragtimer*, P.O. Box 125, Sedalia, MO 65301.



A Joplin project of major proportions has been started in St. Louis under the auspices of the Missouri Department of Natural Resources. It is to encompass half of a city block and have as its centerpiece one of Joplin's residences at 2658 Delmar Boulevard (formerly Morgan Town Road). This site has been a National Historic Landmark since 1976, but bureaucracies dance a slow drag. Restoration is now finally, and fully, underway, and the site is expected to open to the public in 1988. The plan is to return the building, erected in the 1860s, to its appearance of 1901, when the composer lived there. Joplin's six-room apartment will be furnished with period pieces and illuminated with gas lights. In other parts of the building there will be performance areas, exhibit galleries (an exhibit already planned is on Joplin's St. Louis associates Tom Turpin, Louis Chauvin, and Arthur Marshall), and a visitors' center for information and book and record sales. Outside, several other buildings that have survived the demolition crews will be redeveloped to provide a period streetscape. Plans include eating areas and a saloon with a piano. For further information contact Annette Prott, Administrator, Scott Joplin Historic Site, 2754 Bacon Street, St. Louis, MO 63106. Telephone: 314/533-1003.

Researching Black Music in New Orleans A National Conference on Black Music Research

Sheraton New Orleans Hotel, New Orleans, Louisiana October 15-17, 1987

The 1987 National Conference on Black Music Research will provide a forum for discussion about research tools, methodologies, and resources for the study and investigation of the music indigenous and particular to New Orleans and its immediate area. Tools for and methods of investigating jazz, Creole, gospel, rhythm and blues, and zydeco musics, and compositions by late nineteenth century black composers will be explored, and matters pertaining to the research of musical connections between New Orleans and Chicago, Illinois, will be discussed.

Black musicians were active in concert music from the early nineteenth century; jazz, blues, and ragtime began to develop there as early as the 1890s with the rise of Buddy Bolden; Creoles of color have made their own music for decades; Afro-Americans who lived in the rural areas in the vicinity of New Orleans performed and still perform a hybrid music; at sometime before the 1920s a recognizable black religious music began to develop; and a style of rock and roll matured there in the 1950s. What relationships existed between the various black music genres? Does a single black music tradition exist in New Orleans with particular relationships between the genres and with common performance practices? What were the cultural and social differences among the musics and the musicians who performed them? How does one go about researching the various traditions with the purpose of answering questions such as those presented here? What are the tools for identifying, locating, and obtaining the printed and recorded music of all genres? What are the tools, methodologies, and resources for developing bibliographies and discographies of the music? The conference has been planned to address such questions as these.

Eight topics will be explored, each paper focusing on the particular tools, methods, and resources for researching its subject. The abstracts that follow indicate some of the matters that will be given consideration in each of the presentations.

Participants

Barry Jean Ancelet, presenter, Director, Folklore Program, University of Southwestern Louisiana; specialist in Cajun and Creole music and folklore; author of *The Making of Cajun Music* (University of Texas Press, 1984).

Calvert Bean, Jr., respondent, program director for classical music, WPLN-FM radio; associate editor of *Black Music Research Journal*; author of "Retrospective: The Black Composers Series," *Black Music Research Newsletter*, 4, no. 3 (1981).

Jason Berry, respondent, author of articles about jazz, popular music, and culture, including *Amazing Grace: With Charles Evers in Mississippi* (Three Continents, 1973) and *Up from the Cradle of Jazz: New Orleans Music Since World War II* (University of Georgia, 1986).

Florence Borders, presenter, Director, Chircory Society of Afro-Louisiana History and Culture; Reference Archivist, Amistad Research Center, New Orleans, Louisiana; specialist in Creole music and dance.

Horace Boyer, presenter, Curator, Division of Musical Instruments, The Smithsonian Institution; authority on Afro-American gospel music and author of significant articles on the subject in *The Black Perspective in Music*, *Black World*, and other scholarly journals.

Lawrence Gushee, presenter, Professor of Music at the University of Illinois; author of articles on Jelly Roll Morton and Lester Young, notes for recordings of King Oliver, Freddie Keppard, and Duke Ellington, and books and articles on various aspects of Medieval music.

Joyce Jackson, respondent, doctoral candidate in Folklore-Ethnomusicology at Indiana University; author of articles on black sacred music in *Discourse in Ethnomusicology II: A Tribute to Alan P. Merriam* (Indiana University Ethnomusicology Publications Group, 1981) and *Saturday Night and Sunday Morning* (National Council

for the Traditional Arts and the NEA Folk Arts Program, 1986).

Portia Maulsby, respondent, Chairperson, Department of Afro-American Studies, and Associate Professor of Ethnomusicology at Indiana University; author of the monograph "Black American Popular Song: Rhythm and Blues, 1945-55" (Program in Black American Culture-Museum of American History, Smithsonian Institution, 1986), articles on soul and contemporary popular music in the *Journal of Popular Culture* and *Billboard*, and a forthcoming book tentatively titled *Popular Music of Black America*.

Mark McKnight, presenter, Associate Professor, Loyola University Library; author of papers presented at Music Library Association and Sonneck Society meetings, including a presentation on a performer of urban zydeco music: "My Search for Rockin' Dopsee: Problems in Cataloging Local Popular Sound Recordings"; guest editor, "Music Collections in Louisiana Libraries," *Louisiana Library Bulletin* (forthcoming, summer 1988).

Kenyon Rosenberg, respondent, Associate Director for Bibliographic and Document Services, National Technical Information Service, United States Department of Commerce, Washington, D.C.; former Associate Director, Kent State University Libraries.

Austin Sonnier, Jr., respondent, professional artist, musician, poet, and lecturer on black musics in Louisiana; has published many works including *Willie Geary "Bunk" Johnson: The New Iberia Years* (Crescendo, 1977) and articles on zydeco, blues, jazz, and Creole music in Louisiana.

Lester Sullivan, presenter, Archivist of the Amistad Research Center, New Orleans, Louisiana; author of articles on church history, Afro-American genealogy, and painter Jacob Lawrence; and the host of the "Twentieth-Century Classical Show" on radio station WTUL-FM in New Orleans.

Richard Wang, presenter, Professor of Music at the University of Illinois-

Chicago; President of the Jazz Institute of Chicago; author of "Jazz Circa 1945: A Confluence of Styles," *Musical Quarterly*, 59, no. 4 (October 1973), 531-546.

Ron Welburn, respondent, former coordinator of the NEA's Jazz Oral History Project at the Institute of Jazz Studies, Rutgers University, and former editor of *The Grackle: Improvised Music in Transition*; author of "Toward Theory and Method with the Jazz Oral History Project," *Black Music Research Journal* (1986).

Abstracts

"Tracking the Tradition: New Orleans Sacred Music"

Horace Boyer

Until recently the missing link in the history of black music in New Orleans was its quiet but significant religious music tradition. Yet, Afro-American religious music has held a strong position in black New Orleans since the 1880s, influencing all black music in that city from the brass bands of the nineteenth century to zydeco music of the late twentieth century. The failure of the black religious music of New Orleans to establish a reputation and tradition, despite its influence, presents a paradox not easily untangled.

Black American religious music, or the Africanization of white religious music, made its appearance in New Orleans as early as the 1880s. It was during this time that the trend toward extemporaneous performances by brass bands was established. Some of the music played and improvised upon—principally through embellishment—were Negro spirituals and white Protestant hymns. At the same time a group of black Catholics were composing and performing religious music, and though their influence was small, they ultimately came to play a significant part in the city's music history. These included Samuel Snaer (c1832-c1880), Edmond Dédé (1827-1903), and Basile Barès (1845-1902). This group was augmented by William J. Nickerson (1865-1928) in the first quarter of the twentieth century.

During the first decade of the twentieth century, religious music gained substantial recognition through its

use both as mournful music, played by marching bands on the way to the grave, and as lively, swinging music on the return from the grave. The latter was taken up and developed in a different direction by the holiness churches that were introduced into New Orleans between 1900 and 1910. This was the music that first inspired gospel singer Mahalia Jackson. The music of the street meetings of holiness congregations and traveling evangelists had a strong impact on the musical preferences of the inhabitants, moving their interests away from the music of the Catholic church.

By the 1950s New Orleans was a major gospel music city, though it never became a gospel music center, producing such gospel singers as Besie Griffin (b. 1927), Linda Hopkins ("Baby Helen," b. 1925), and the queen of gospel, Mahalia Jackson (1911-1972). None of these gospel music figures gained fame in their home town, partially because New Orleans had not yet become a gospel music center. For the first time in its history, New Orleans is attempting to establish itself as a gospel music center through the diligent work of the New Orleans Humming Four and the Soprano Spiritual Singers, both of whom follow the quartet tradition established by male quartets of Alabama and Virginia in the early 1920s.

There is, however, information on the quiet and somewhat obscure Afro-American religious music tradition in New Orleans, though a circuitous route is the only path to its discovery. This presentation will be concerned with the few history books, novels, biographies, newspapers, religious denominational histories and minutes, and personal interviews, tools, and methodologies for researching gospel music in New Orleans.

"Typology of Sources for the History of New Orleans Jazz"

Lawrence Gushee

The two principal sources for writing the history of New Orleans jazz have been interviews and recordings. There are a great many other sources that have been neglected, often because researchers are unaware of their existence, or because they are difficult of access. This paper will pass in re-

view some sources that have proved useful in expanding or correcting the historical record, with instances of the kind of information to be gained from them and a few caveats regarding their use. Distinctions will be made between their use in confirming information gleaned from interviews and their power to open new windows on the past. The sources to be discussed include: photographic evidence (snapshots, studio portraits, publicity photos, and newsreels), newspapers and periodicals (local New Orleans papers, national theatrical press, general periodicals), ephemeral advertising (handbills, business cards, etc.), vital statistics, burial records, census information, military records, police and court records, licenses, published and unpublished music, copyright records, contracts, artifacts, letters, diaries, and address books.

"Tools and Methods for Researching the Chicago Migration"

Richard Wang

When researching the New Orleans-Chicago connection, the researcher of jazz music must confront two sacred legends that bar entry to the temple of responsible scholarship. First, there is the legend that it was the closing of fabled Storyville (New Orleans's "red-light district") by the Navy Department in 1917 that caused a major exodus of musicians from the city; second, that this great migration was solely directed north along the Mississippi River toward Chicago. In fact, the migration of well-known New Orleans jazzmen began as early as 1904-1905 and continued until after the closing of Storyville. Furthermore, the economic impact of Storyville's closing upon musicians has been greatly exaggerated; they continued to find steady employment in New Orleans after 1917. Although the exodus eventually included a significant number of New Orleans's most important musicians, many stayed behind and found work. Likewise, according to the legend, jazz came up the Mississippi River to Chicago from New Orleans. That may be an attractive odyssey, but it is bad geography and worse history. The Mississippi

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National Conference, *continued*

River does not flow through Chicago; about the closest one could get to it on a riverboat would be Moline, Illinois, across the state from Chicago. The best way to get to Chicago from New Orleans was to go north on the "green diamond"—the symbol appearing on the rolling stock of the Illinois Central Railroad.

Chicago's black-owned newspapers played a critical role in making southern blacks aware of the economic, educational, and social opportunities awaiting them in the North. This was especially the case during the "Great Black Migration" of 1916 to 1920 when approximately fifty thousand southern blacks immigrated to Chicago, creating the South-Side Black Belt so essential to black culture in Chicago.

What can we learn about the New Orleans-Chicago connection from oral histories, and how reliable are they? There are, of course, obvious problems in attempting to obtain accurate information from the testimony of a memorist. But careful planning and appropriate methodology can and do elicit reliable reports.

This paper will address the question of what happened to New Orleans musical traditions and styles when they reached Chicago during and after the migrations of the early decades of the century. Given the fact that the earliest known recordings of jazz were made in New York, Los Angeles, and, most importantly, Chicago (and not in New Orleans), can we extrapolate backwards from these documents to postulate an earlier or even contemporaneous New Orleans style? What can we learn about the New Orleans-Chicago connections from the music itself? Finally, this paper will discuss the tools, methodology, and resources required for the research of the modes, methods, and relationships of the migration of jazz musicians from New Orleans to Chicago.

"Researching Composers of Color in Nineteenth-Century New Orleans"

Lester Sullivan

New Orleans introduced opera to the United States, with the city's opera house prompting the creation of Euro-

pean forms and styles by New Orleans composers. The ballroom, the salon, the parade grounds, the church, and a thriving local sheet music industry all contributed to and supported the demand. What especially distinguished the Crescent City from similar early centers of American musical life, however, was the presence of an unusually large black population, the members of which were allowed to participate in the creation of this music. By mastering performance on European instruments and composition in European forms and styles, Protestant, English-speaking Anglo-American blacks and Roman Catholic, French-speaking Creoles of color in New Orleans ultimately transmitted European influences to the development of jazz. Likewise, the presence of classically-trained black musicians may have influenced other Creole composers, such as Louis Moreau Gottschalk, to incorporate African characteristics in their music. This paper will attempt to (1) explore the historical background of the unique black ethnicity of the city, (2) identify the city's major nineteenth-century black composers, (3) treat the phenomenon of expatriate black New Orleanians in Europe, (4) survey resources for the study of the composers and their work, and (5) pose some questions about the significance of this little-known history.

"Sources for the Study of Creole and Cajun Music and Their Influence on New Orleans Music"

Florence Borders

The search for sources of information about Creole and Cajun music begins at home and spreads abroad. Although both Creoles and Cajuns are French-language groups that settled in colonial Louisiana, they developed distinct types of music. The Creoles preceded the Cajuns by several decades and considered them more in the vein of country cousins. When the Acadians, or Cajuns, were exiled from what is now Nova Scotia by the British, they sought a new homeland. They began arriving in Louisiana between 1755 and 1765 and settled in the southwestern part of the state.

Black Creoles came to Louisiana as

early as other immigrant groups. Most of them, however, came as slaves, the first cargo having been shipped one year after the founding of New Orleans in 1718. Very soon after their arrival, they were permitted to engage in Sunday recreations in a large square where they could sing and dance. They performed familiar dances coupled with lyrics that they themselves composed in their French-based language, accompanying themselves on instruments that they fashioned from materials at hand. Survivals of these songs and dances became known as Creole slave songs. The contributions of these black Creoles to the musical heritage of Louisiana and the United States were witnessed by nineteenth century observers, documented by nineteenth and twentieth century scholars, and perpetuated by musicians.

The Cajuns produced rural French folk music. Their geographic isolation, combined with their desire to protect their way of life from outside forces, enabled them to cling to their cultural heritage for many decades. Eventually, the music became known to a wider audience, influencing and being influenced by that of other groups, notably white English-speaking people and southern blacks. Today black Cajun music enjoys international attention, and its instrumentation has broadened from the fiddle and accordion duo to include electric and steel guitars and drums. Lyrics are sung in Cajun French, but may also be sung in English, reflecting the impact of commercialization.

Far from being isolated ethnic groups with minuscule impact on mainstream culture, Creole and Cajun musicians have been major contributors to the musical heritage of the state and the nation. Bibliographies and discographies will increase our information about these influences. Autobiographies and biographies of musicians who came from both backgrounds will demonstrate the truth of the adage that music speaks a universal language. The geographic distribution of the collections of sources for researching Creole and Cajun music will indicate the importance of the music in the total spec-

trum of our cultural heritage.

"Zarico: [Zydeco] Beans, Blues, and Beyond"

Barry Jean Ancelet

Like the blues, rock, jazz, and reggae, zarico is the result of a blend of European (primarily French) and Afro-Caribbean music traditions. South Louisiana folk etymology explains that the word comes from the line "Les haricots sont pas sales" (The beans aren't salty), used in many of the tradition's songs; but a look at Creole traditions and the languages of Africa's west coast shows zarico involves more than beans. In the earliest Alan Lomax recordings (1934) as well as in contemporary music, "zarico" functions like "blues" in American English, referring to hard times and the music that eased the pain of hard times. Zarico also has a sexual connotation related to its likely origins in African fertility ritual music and dance. It has a broad social application, referring to dances and dancers, as well as music and musicians.

"Researching New Orleans Rhythm and Blues: Identifying the Sources"

Mark McKnight

Although New Orleans is most often defined as the birthplace of jazz, it is a city whose musical heritage is as rich and varied as its justly famous cuisine. It is the very complexity of New Orleans's musical life, both past and present, that has interested music researchers in exploring the city's cultural and musical roots. Whereas most serious musical scholarship concerning New Orleans music has in the past

focused on early jazz, a few studies in the last decade have concentrated on the area's non-jazz musical culture, principally, rhythm and blues.

While New Orleans's influence on post-World War II popular music is often overlooked by popular music scholars, even a cursory examination of the musicians who flourished in New Orleans in the twenty years between World War II and the British invasion of the mid-1960s confirms the importance of New Orleans rhythm and blues in the rock-and-roll revolution.

For the serious researcher, attempts at finding sources of information on post-war music in New Orleans, especially that of lesser known musicians, can be frustrating. Some of these problems stem from the fact that those interested in this field have not always possessed the necessary research skills. As a result, many of the tools currently available are less than ideal. This paper will focus on resources available to researchers, both traditional and non-traditional kinds of sources, and lacunae in existing materials. The paper will also shed light on potential new areas of investigation for popular music scholars.

"The CBMR Database and the CBMR Bulletin Board"

CBMR Staff

The **CBMR Database** consists of two complimentary parts. The *Union Catalog of Black Music Materials in Selected Chicago-Area Libraries* is designed for the purpose of providing local and visiting scholars with a resource for ascertaining what materials

pertinent to a particular black music topic are held in which of the selected Chicago-area libraries. The establishment of the Union Catalog will facilitate and stimulate research in black music, providing scholars with easy access to lists of materials pertinent to various topics of interest. The *Reference System* is designed to provide scholars with an unprecedented level of extensive and detailed access to sound recordings, sheet music, music manuscripts, and vertical file materials.

The **CBMR Bulletin Board** is a forum for individuals interested in black music research. It is useful to scholars and musicians who frequently or occasionally need: 1) information about out-of-print books, printed music, recordings, films, and videotapes; 2) information about current research activity; 3) bibliographical and discographical information; 4) name/subject authority information relating to black musicians and black music research; 5) computer programs useful to scholars; 6) and other information pertinent to research and writing.

The usefulness to scholars of the CBMR Database, with its Union Catalog and Reference System, and the CBMR Bulletin Board will be demonstrated through searches and retrievals on microcomputers.

For information about attending the Conference, write to: National Conference on Black Music Research, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605-1996.

Introducing . . .

Members of the National Advisory Board of The Center for Black Music Research

by Bruce Tucker, New Brunswick, New Jersey

National Advisory Board member **Dr. Clifton H. Johnson** sees a clear connection between the Amistad Research Center, of which he is executive director, and the work of the Center for Black Music Research.

"Just as the Amistad Center did, the Center for Black Music Research is en-

tering a field that has not been explored," he says. "I see the Center as making the whole area more visible and promoting research in the field."

Founded by Dr. Johnson in 1969 and supported, in part, by the American Missionary Association, the Amistad Research Center, located in New

Orleans, collects original source material for the study of America's ethnic minorities, with a primary emphasis on Afro-Americans. The center holds more than eight million items, the largest such repository in the world.

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Johnson, continued



Dr. Clifton H. Johnson

The core of its archives includes the approximately three thousand documents relating to the *Amistad* incident, the celebrated abolitionist issue out of which the American Missionary Association evolved. In 1839 two Spanish slaveowners, having purchased in Havana fifty-three Africans brought there illegally, booked passage on the merchant ship *Amistad*. While the ship was becalmed in Havana harbor, the Africans seized control of the ship and forced the Spaniards to sail toward the rising sun. But at night the Spaniards steered the ship northward, until they

arrived in Long Island Sound, where the ship was intercepted by the U.S. Navy. Abolitionists, coming to the aid of the Africans, carried the fight all the way to the U.S. Supreme Court, which eventually allowed the Africans to return to Africa.

In addition to the *Amistad* papers and materials relating to the American Missionary Association and the institutions it founded, the center has in its vast collection some notable musical material, including the papers of composer Howard Swanson. The center has also been designated as the repository for the papers of Hale Smith and Roger Dickerson. Two of the Center's oral history collections also focus on music—one of New Orleans jazz musicians and one of Chicago jazz musicians.

"The center was originally founded," says Dr. Johnson, "because of the neglect of Afro-American history."

In fact, he says, he was shamed into it.

"In 1950 I went to teach at LeMoyné, a black college in Memphis," he says. "Though I had a masters degree in American history from the University of Chicago and had completed my residency for my doctorate at the University of North Carolina, I knew nothing about black history. It just absolutely embarrassed me when my students would bring up names and incidents that I knew nothing about. So I began to educate myself in black history. From there, I

realized that it was important that something be done to make the resources available for the study of black history. And that's how the Amistad Research Center began."

Dr. Johnson has also taught at East Carolina College, the University of New Orleans, and Dillard University. From 1966 to 1969, while at Fisk University, he served as director of the American Missionary Association's Race Relations Department. He has been a consultant to the United States Department of Education and has served on boards and on committees for numerous organizations including the United Nations Association of Memphis, the Tennessee Council of Human Relations, the National Committee Against Discrimination in Housing, the Center for the Study of Southern Culture, the Louisiana Arts Council, and the Louisiana Folklore Commission.

His numerous scholarly publications focus primarily on Afro-American history, with an emphasis on the antebellum period and the abolitionist movement. He edited *God Struck Me Dead: Religious Conversion Experiences and the Autobiographies of Ex-Slaves* (Pilgrim Press, 1969), an oral history collection.

The study of black music, he says, is central to black history: "Afro-American music is certainly a major expression of Afro-American culture and one of the original contributions to American history and music."

"The question," says board member Dempsey J. Travis, president of his own realty and insurance companies since 1949 and recently the author of several pioneering studies of black culture, "is not how did I get involved in black history and black music, but how did I get involved in business."

His three books—*An Autobiography of Black Chicago* (Urban Research Institute, 1981), *An Autobiography of Black Jazz* (Urban Research Institute, 1983), and *An Autobiography of Black Politics* (Urban Research Institute, 1986)—all grew out of experiences and interests that long predated his successful business career.

"My father came to Chicago in 1900 and his brother a little earlier," says

Travis. "They used to tell me what Chicago was like. I was fascinated with all these stories about the city. Then, as a young man, I became disappointed because I couldn't read about any of this anywhere."

To remedy that, Travis interviewed more than two hundred people, most of them more than eighty years of age, and researched thousands of newspaper articles and books to produce his story of black Chicago, from the arrival of Jean Baptiste DuSable in 1779 up to 1981.

"I broadened it, obviously," he says, "but the book is a reaffirmation of the information I'd gotten from my father and uncle."

The elder Travis, in addition to tell-

ing stories, played blues piano at rent parties and in clubs around Chicago in the twenties. Unable to read music, he sent his son to music school at age five. By age thirteen, young Dempsey was performing professionally in clubs around the city, playing piano in a style influenced by Earl Hines. By age sixteen, he was fronting his own big band—Jack Travis and His Orchestra. The high point came at the Savoy Ballroom in 1938 in a mammoth battle of the bands, including those of Fletcher Henderson, Lil Armstrong, and more than twenty other prominent groups of the day.

In the Army during World War II, he formed jazz bands that played for USO dances. He was also shot in a

race riot at an army base in Shenango, Pennsylvania, in 1943. After the war he studied music at Roosevelt University and was graduated in 1949. Big bands had fallen on hard times, so he chose a career in business instead. "I wanted to eat regularly," he says.

Nevertheless, his friendships with hundreds of jazz musicians and the absence of books by blacks on black music led him to write *An Autobiography of Black Jazz*, modeled on the earlier book about Chicago. Both books, published by his own press, Urban Research Institute Publishing Company, quickly established themselves on the bestseller list in the Chicago area and stayed there for months.

His book on black politics grew out of his long-standing friendship with Chicago mayor Harold Washington. Originally, Travis intended to produce a biography of the mayor, but he soon expanded it, in the manner of his previous books, to encompass the entire

history of black politics in the area. The book, based on interviews with nearly four hundred people and on more than fifteen thousand newspaper articles and two hundred books, took three and a half years to complete.

In addition to his writing, publishing, and business activities, Travis has served as a trustee for Northwestern Memorial Hospital, Garrett Evangelical Theological Seminary, the National Housing Conference, and the Chicago Historical Society; as director of the Museum of Broadcast Communications; and as a member of the board of directors of UnibancTrust Company, Unibanc Inc., and the Chicago World's Fair 1992 Authority. He has participated in five Chicago television documentaries, all nominated for local Emmy awards.

Of the Center for Black Music Research, he says, "I think it's a godsend. Had there been such a center



Dempsey J. Travis

when I was pulling my material on jazz together, the book would have been more comprehensive, and I wouldn't have had to sweat quite so hard."

For thirty years board member **Martin Williams** has been among the foremost critics and researchers of American art and culture. He has devoted much of his professional life to an evaluation of that culture.



Martin Williams

"We have produced some of the best and most influential artists of the century," he says, "and have evolved our own highly influential genres of art: jazz and its associated dance, musical theater, the movies, the comic

strip, and our variants of traditional literary forms."

Probably best known for his work in jazz, he has produced journalism, reviews, and scholarly research in dozens of publications both here and abroad. He has published five books on jazz including the biographical-critical study *Jazz Masters of New Orleans* (Macmillan, 1967) and the well-received critical and theoretical work *The Jazz Tradition* (Oxford, 1983). In addition, he is the author of *Where's the Melody? A Listener's Introduction to Jazz* (Pantheon Books, 1966), *Jazz Masters in Transition, 1957-1969* (Macmillan, 1970), and *Jazz Heritage* (Oxford, 1985). He edited *The Art of Jazz* (Oxford, 1959) and *Jazz Panorama* (Crowell-Collier, 1962) and was general editor of the Macmillan "Jazz Masters" series.

Composer and conductor Gunther Schuller called *The Jazz Tradition* "a brilliant and concise summation of the major developments and figures in jazz." In 1973 the book was awarded an ASCAP-Deems Taylor award for excellence in music criticism. Of the introductory *Where's the Melody?*, *The New Yorker* wrote that it "makes a difficult subject seem difficult, and absolutely understandable." Dan Morgen-

stern, Director of the Rutgers University Institute of Jazz Studies, has said that Williams is "the most distinguished critic America has produced."

Williams has also contributed past and current entries on jazz to several standard reference volumes, including *Britannica*, the *International Encyclopedia of Music and Musicians*, *Americana*, *Book of Knowledge*, *The New Grove Dictionary of Music and Musicians*, *Jefferson*, and *Collier's Encyclopedia Yearbook*. He founded and edited, with Nat Hentoff, the *Jazz Review*.

From 1971 to 1981 he served as Director of the Jazz and American Culture Programs at the Smithsonian Institution. Since 1982 he has been Editor, Special Projects, at the Smithsonian Institution Press. He selected and annotated the record anthology *The Smithsonian Collection of Classic Jazz*, and he has taught courses in jazz history at numerous institutions.

Williams has also pursued other aspects of the culture of the United States. He has written on film, the musical stage, theater, children's literature, the comic strip, and television. And he has collated and produced ar-

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Williams, continued

chival American Musical Theater recordings for the Smithsonian.

Film historian William K. Everson called Williams's study *D.W. Griffith: First Artist of the Movies* (Oxford University Press, 1980) "an ideal introduction to all the other books on Griffith and the films themselves."

With Bill Blackbeard, he co-edited and co-annotated *The Smithsonian Collection of Newspaper Comics* (Smithsonian Institution Press, 1977), called by the *New York Times* "a book every social philosopher will want to ponder." With Mike Barrier, he edited *A Smithsonian Book of Comic Book Comics*. His latest book is *TV: The Casual Art*. (Oxford, 1982).

Williams's work on American children's literature has included contributions to the scholarly periodical *Children's Literature* and to *The Penguin Companion to Children's Literature*. He has lectured widely on jazz, film, and children's literature; he has conducted institutes in criticism for the Music Critics Association; and in 1978 he was awarded a Guggenheim Fellowship.

Rather than pursue his subjects only from the perspective of a scholar or critic, Williams has actively worked in several of the fields about which he has written. He has worked in radio and television on both sides of the microphone and camera, and he has been an actor on stage and in film. He helped write Mort Sahl's Broad-

way review, *The Next President*; he wrote a Smithsonian puppet play; and he has researched television documentaries for CBS.

Williams sees American art at its best as often definitive expressions of the twentieth century, and as all but irresistible forces in the modern world.

"After all," he says, "we live in a country which in recent memory has produced William Faulkner and Dashiell Hammett; Martha Graham and Fred Astaire; Eugene O'Neill and John Ford; Frank Lloyd Wright and Walt Kelly; Charles Ives and Duke Ellington; Leontyne Price and Sarah Vaughan. And it is possible, by the way, that de Tocqueville would not have understood any of them."

News and Notes From . . . The Center for Black Music Research

by Josephine Wright, *The College of Wooster*

Pianist **Adullah Ibrahim** appeared in concert in Boston, Massachusetts, for the first time during the summer of 1986. Of the handful of jazz artists from Africa known in the West, Ibrahim has built a solid reputation in the jazz community with a career that spans twenty years and almost thirty albums. A native of Cape Town, South Africa, he left his homeland in 1962, after he was denied access to medical school because of mixed racial parentage. He settled briefly in Zurich, Switzerland, where he was discovered by Duke Ellington, who offered him his first recording contract. Ibrahim made his debut in the United States in 1965 at the Newport Jazz Festival. He has since participated in numerous benefit concerts for the African National Congress and the Southwest African Peoples Organization, which support the liberation struggle of black South Africans.

The **American Society of University Composers** will hold its twenty-second annual conference at Northwestern University April 8-12, 1987. For complete details write: Stephen L. Syverud, Northwestern University, School of Music, 711 Elgin Road, Evanston, IL 60201.

The **Center for Black Music Research**, the **College Music Society**, and the **American Musicological Society** will hold their combined 1987 annual meetings in New Orleans October 15-18. For further details about the CBMR Conference, see the related article earlier in this issue.

Conductor **Charles Darden** directed a band concert for the final performance of the Washington Square Festival in Greenwich Village, New York City, in August, 1986. The program included music by Handel, Schubert, and Sousa.

Composer **Anthony Davis** has written a new three-act opera entitled *X* (*The Life and Times of Malcolm X*), which received its world premiere by the City Opera at Lincoln Center in New York on September 28, 1986 (Christopher Keene, conductor; Ben Holt, title role). The story was by the composer's younger brother, Christopher Davis, and the libretto was by poet Thulani Davis, a second cousin. The opera is a synthesis of contemporary avant-garde classical music styles and "Third Stream" music. Two extended reviews of the opera appeared in the *New York Times* on September 28 and

October 5, 1986, and an article by Andrew Porter was published in the October 27 issue of *The New Yorker*.

William Ferris, director of the Center for the Study of Southern Culture (University of Mississippi), announces a 1987 NEH Summer Seminar for College Teachers at his institution, focusing on the theme "Blues as History, Literature, and Culture." The seminar, which is scheduled for June 15 through August 7, 1987, will be interdisciplinary in scope. Applications are encouraged from teachers of music as well as instructors of American and Afro-American Studies. All inquiries should be addressed to William Ferris, Center for the Study of Southern Culture, University of Mississippi, University, MS 38677.

MCA Records has begun remastering and reissuing classic blues, R & B, and jazz LPs from the catalog of Chess records, which featured "race records" and "soul" during the 1940s, 1950s, and 1960s. Singer Howlin' Wolf is the focus of the first dozen reissues.

Portia Maultsby, of the University of Indiana-Bloomington, delivered a

paper at the 1986 annual meeting of the College Music Society. The November 12, 1986, issue of *The Chronicle of Higher Education* contained a review of her paper, which discussed the role of the black church as an important influence upon popular music traditions of Afro-Americans. Maultsby credited the performance style and oratory of black preachers with laying "the structural and aesthetic components for music making in black America."

The **Moorland-Spingarn Research Center** of Howard University has been recognized by its parent institution as the Outstanding Service Unit in Academic Affairs for 1985-1986. The selection was made by a special committee of Howard University faculty appointed by President James Cheek. The Moorland-Spingarn Research Center is comprised of several departments: a Library Division, Manuscript Division (of which the Music Department is a unit), a Support Division, the Howard University Archives, and the Howard University Museum. Its holdings, which date from the eighteenth century through the present day, comprise over 100,000 books, 6,000 linear feet of manuscript materials, 850 oral histories, 4,000 pieces of sheet music, 7,000 recordings, and 50,000 photographs. (For a more complete description of the Music Department and its holdings, see *BMR Newsletter* 8, no. 1:7+.)

Several topical notes pertaining to the city of **New Orleans** that might be of interest to readers have come across the desk of this columnist. Street performers in the French Quarter of the Crescent City have recently protested a proposed city ordinance that they be licensed. The proposal would require that all performers—musicians, clowns, mimes, jugglers, and dancers—buy a license for \$100 each year. The city already has a ban in effect against musicians playing music that can be heard more than twenty-five feet away.

Visitors to New Orleans who wish to hear live performances of blues, R & B, and jazz by local and out-of-town musicians will certainly want to explore some of the clubs listed here: Tipitina's located at 501 Napoleon Av-

enue; the Maple Leaf Bar, 8316 Oak; Dorothy's Medallion, 3232 Orleans Avenue; the New Storyville Jazz Hall, 1104 Decatur; and Tyler's Beer Gardens, 5234 Magazine. Additional listings of clubs and performances may be obtained by consulting *Wavelength*, a magazine devoted to musical activities in New Orleans (available by writing *Wavelength*, P.O. Box 15667, New Orleans, LA 70175), and the *Jolly Jazz Calendar*, compiled by Pat Jolly of the New Orleans Jazz & Heritage Foundation (1205 N. Rampart Street, New Orleans, LA 70116).

The Louis Armstrong Park in New Orleans has presented performances of festive brass bands for the last two years during autumn. The Louisiana Jazz Federation has declared October as Jazz Awareness Month. This organization promotes a variety of public programs for media as well as live performances. A schedule of its events may be obtained by writing directly to the federation, P.O. Box 7124, New Orleans, LA 70186, or by calling 504/242-2323.

Karl Koenig ("Dr.K.") advises that he has a forthcoming book entitled *A Jazz Walking Tour of the French Quarter*.

Jason Berry, Jonathan Foose, and Thad Jones have written a new jazz history book called *Up from the Cradle of Jazz: New Orleans Music Since World War II*, published by the University of Georgia Press. The book chronicles black music in the Crescent City from Professor Longhair and Fats Domino through Wynton and Bradford Marsalis.

Roman Catholic Church officials have announced plans for a new hymnal, entitled *Lead Me, Guide Me*, which is aimed at making worship services and music more meaningful to black parishioners. The hymnal will be an anthology compiled from several sources, including Protestant publications used by predominantly black congregations, Negro spirituals, popular gospel and revival hymns, traditional Roman Catholic hymns and chants, original compositions by Afro-American writers, as well as songs of African and Caribbean origin. The project was initiated in 1983 by Auxiliary Bishop James P. Lyke (of

Cleveland), who asked black clergy, educators, and laity for suggestions of songs to be included in the compilation.

A new film, *Round Midnight*, dedicated to jazzmen Bud Powell and Lester Young, has been recently released by Warner Brothers. The film features Dexter Gordon, François Cluzet, Sandra-Reaves Phillips, Lonette McKee, and Herbie Hancock (music composed and directed by Hancock).

Jazz pianist **Teddy Wilson** died in August, 1986, at the age of 73. Wilson, who spent much of his career as a soloist and leader of his own small combos, first came to international attention as a performer with the Benny Goodman trio and orchestra during the 1930s. In his later years Wilson resided in Connecticut, where he performed regularly with his two sons, Theodore and Steve Wilson. Another notable passing was that of jazz trumpeter **Thad Jones**, who died in Copenhagen, Denmark, also in August of 1986. Jones will be remembered for his arrangements for the poll-winning band that was regularly featured on Monday nights at the Village Vanguard in New York City from 1965 to 1978. A prolific composer, a few of his notable compositions include "Mean What You Say," "Consummation," "Fingers," and "Little Pixie."

The **Underground Railroad Theatre** marked its tenth anniversary in June, 1986. Now based in Cambridge, Massachusetts, the company was originally founded in Oberlin, Ohio (an actual station along the historic Underground Railroad), and was brought to New England in 1979 by its cofounders, Wes Sanders and Debra Wise. The current production of the company is a work called *Sanctuary: The Spirit of Harriet Tubman*, which is now touring the northeastern and southeastern states. Musical selections from the production include Negro spirituals, Latin folk tunes, and a song composed by Walter Robinson, entitled "Lifeline," which memorializes Tubman. Information

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News and Notes, continued

about the group may be obtained by calling 617/497-6136.

Composer **Walter Robinson**, of Cambridge, was the subject of a half-hour PBS program called *Soundings*, produced by WGBH-TV (Boston) and aired in July of 1986. Robinson has recently completed a two-hour opera entitled *Look What a Wonder Jesus Has Done*, which is based on the subject of antislavery activist Denmark Vesey and the abortive slave rebellion in Charleston, South Carolina, in 1822. The opera fuses elements of gospel music, jazz, and classic symphonic styles. The world premiere of the work is planned for Boston in 1987.

Composer **Delores White**, of

Cuyahoga Community College-Cleveland, won second prize in the Ithaca College Choral Competition for her setting of the poem "Mollie and Maggie and Millie and Me" by e. e. cummings. She was selected as the recipient of the prize from among two hundred nation-wide competitors.

The **College Music Society** now has available the contents of the plenary session *Fact and Value in Contemporary Musical Scholarship* which was held in Vancouver, British Columbia, on November 8, 1985. Reflecting the different disciplinary agendas and points of view of the American Musicological Society, the College Music Society, the Society for Ethnomusicology, and the Society for Music Theory, the booklet contains the addresses given by the four pres-

idents and the respondents at the session. To obtain a copy, send a check or money order for \$5.00 to The College Music Society, 1444 Fifteenth Street, Boulder, CO 80302.

Lester Sullivan, archivist at the Amistad Research Center, New Orleans, Louisiana, hosts a weekly "Twentieth-Century Classical Show" on WTUL-FM in New Orleans. He welcomes the loan or donation of tape recordings from composers who would like to have their works aired. He would also appreciate any informative comments, either taped or written, concerning the compositions. Mr. Sullivan may be contacted at the Amistad Research Center, Tulane University, 6823 St. Charles Avenue, New Orleans, LA 70118. Telephone: 504/865-5535.

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Updated Music List

Six Composers of Nineteenth-Century New Orleans

BMR Newsletter, Vol. 9, No. 1

The following list consists of all of the works given in the music lists for "Composers Corner" in *BMR Newsletter*, Vol. 9, No. 1 with the addition of many more works by Edmond Dédé, Lucien Lambert, and Sidney Lambert which are held in the Bibliothèque Nationale in Paris. In some cases this additional information provides publication information for works listed in the "Composers Corner" article. As in the former list, the locations where the compositions are held are indicated as follows.

* Held by the Center for Black Music Research, in photocopy format.

† Held, most in photocopy format, by the Amistad Research Center, New Orleans, Louisiana

‡ Held by the Tulane University Library, New Orleans, Louisiana

§ Held by the Bibliothèque Nationale, Paris, France

The Music of Basile Barés

*† Basile's Galop, Op. 9, for piano. New Orleans: A. E. Blackmar, 1869.

*† La belle Créole: Quadrille des lanciers américains, for piano. New Orleans, A. Elie, 1866.

*‡ La capricieuse: Valse, Op. 7, for piano. New Orleans: A. E. Blackmar, 1869. Reprinted in *Music and Some Highly Musical People*, James M. Trotter, pp. [Appendix] 60-68. New York: Johnson Reprint Corp., 1968.

‡ Les cent gardes: Valse, Op. 22, for piano. New Orleans: [Louis Grunewald], 1874.

‡ La coquette: Grande polka de salon, for piano. New Orleans: A. Elie, 1866.

† La course: Galop brillante, for piano. New Orleans: A. E. Blackmar, 1866.

* La Créole: Polka mazurka, for piano. New Orleans: A. E. Blackmar, 1884.

*† La Créole: Souvenir de la Louisiane, Marche, Op. 10, for piano. New Orleans: A. E. Blackmar, 1869.

*‡ Delphine: Grande valse brillante, Op. 11, for piano. New Orleans: Louis Grunewald, 1870.

Élodie: Polka Mazurka, for piano. n.p., n.d.

‡ Exhibition Waltz, for piano. New Orleans: L. Grunewald, 1870.

*‡ Les folies du carnaval: Grande valse brillante, for piano. New Orleans: A. E. Blackmar, c1867.

Les fusées musicales (by 1865). n.p., n.d.

‡ Galop du carnaval, Op. 24, for piano. New Orleans: Louis Grunewald, 1875.

‡ Grande polka des chasseurs, à pied de la Louisiane, for piano. New Orleans: Basile/Tolti & Simon, 1860.

‡ La louisianaise: Valse brillante, for piano. New Orleans: A. E. Blackmar, 1884.

The Magic Belles (by 1865). n.p., n.d.

*‡ Mamie Waltz, Op. 27, for piano. New Orleans: Junius Hart, 1880.

Mardi Gras Reminiscences: Waltz, for piano. n.p., n.d.

‡ Merry Fifty Lancers, Op. 21, for piano. New Orleans: Philip Werlein, 1873.

Minuit: Polka de salon, for piano. n.p., n.d.

*‡ Minuit: Valse de salon, Op. 19, for piano. New Orleans: Henry Wehrmann, 1873.

*‡ Regina: Valse, Op. 29, for piano. New Orleans: Louis Grunewald, 1881.

*‡ La séduisante: Grande valse brillante, for piano. n.p., c1867.

*‡ Les variétés du carnaval, Op. 23, for piano. New Orleans: Louis Grunewald, 1875.

† Les violettes: Valse, Op. 25, for piano. New Orleans: Louis Grunewald, 1876.

*† The Wedding: Heel and Toe Polka, Op. 26, arrangement for piano. n.p.: J. Flanner, 1880.

The Music of Edmond Dédé

Ables, ballet. n.p., n.d.

L'Abile de la chouette: Féerie (dramatic piece). n.p., n.d.

§ Les Adieux du coursier: Chant dramatique oriental, for voice. Paris: E. Fromont, 1888.

§ L'Amour! c'est-y bon? Bordeaux, France: E. Philibert, 1877.

L'Anneau du diable: Féerie (dramatic piece) in three acts. n.p., 1880.

L'Antropophage, operetta in one act. n.p., 1880.

Après le miel, opéra comique. n.p., 1880.

Arcadia ouverture, for orchestra. n.p., n.d.

§ Battez aux Champs: Cantate dédiée à L. M. l'Empereur Napoleon III. Manuscript, 1865.

§ Bikina: Conseil hygiénique. Bordeaux: Émile Marchand, 1881.

Bordeaux: Grand valse. n.p., n.d.

Les Canotiers de Lorment, ballet-divertissement. n.p., 1880.

- Caryatis, ballet-divertissement. n.p., n.d.
- § C'est la faute à Colas, for voice. Paris: L. Couderc, 1881.
- Chant dramatique, for orchestra. n.p., n.d.
- *§ Chicago: Grand valse à l'américaine, for piano. Paris: E. Fromont, 1892.
- § Chicago: Grande Valse à l'américaine, for orchestra. Paris: E. Fromont, 1891.
- Chik-King-Fo, operetta in one act. n.p., 1878.
- § Comme une soeur, for voice. Paris: F. Guillemain, 1887.
- § La Conspiration des amoureux: D'après le Pronunciamento Marche espagnole, for voice. Paris: Bathlot et Héraud, 1887.
- § Cora la Bordelaise, for voice. Bordeaux: E. Philibert, 1881.
- § Cora la Bordelaise, for voice. 2nd edition. Paris: Vve Ghèluve, 1881.
- § En Chasse: Mazurka élégante, for orchestra, by Eugene Dédé. Edited by Edmond Dédé. Paris: n.p., 1891.
- Diana et Actéon, ballet-divertissement. n.p., n.d.
- Ellis, ballet. n.p., n.d.
- Émilie. n.p., n.d.
- § L'Ermitage ou l'hospice de St. Vincent de Paul à Pouy près Dax (Landes): Romance religieuse, for voice. Bordeaux: E. Philibert, 1855.
- Les étudiants bordelais, operetta in one act. n.p., 1883.
- Les faux mandarins, ballet. n.p., n.d.
- § Françoise et Cortillard, for voice. Bordeaux: E. Philibert, 1877.
- § Le Garçon troquet: Chanson-type, for voice. Paris: Raymond Viel et Masson, 1887.
- Le grillon du foyer, operetta. n.p., n.d.
- § J'la connais!, for voice. Paris: chez Duhem, 1884.
- § La Journée Champêtre, for chorus. Paris: E. Fromont, 1890.
- § Kikipatchouli et Kakaoli: Duo chinois, for vocal duet. Paris: G. Ondet, 1891.
- § La Klephte: Chant dramatique oriental. Paris: E. Fromont, 1888.
- § La Malagaise: Seguedille, for voice. Paris: E. Fromont, 1888.
- § Le Marinde la France: Chansonnette de bord. Bordeaux: E. Philibert, 1855.
- § Mèphisto masqué: Polka fantastique, for piano. Paris: L. Bathlot et Héraud, 1889.
- § Mèphisto masqué: Polka fantastique, for orchestra. Paris: L. Bathlot et Héraud, 1889.
- § Mirliton fin de siècle: Polka originale, for orchestra. Paris: E. Fromont, 1891.
- § Mirliton fin de siècle: Polka originale, for piano and mirliton. Paris: E. Fromont, 1898.
- § Mon beau Tyrolien: Tyrolienne comique. Bordeaux: E. Philibert, 1876.
- † Mon pauvre coeur, for voice. n.p., 1852.
- § Mon sous off, for voice. Bordeaux: E. Philibert, 1876.
- § Mon sous off'cier: Quadrille brillant, for orchestra. Bordeaux: E. Philibert, 1877.
- Néhana, reine des fées, ballet in one act. n.p., 1862.
- Le Noye, opera comique. n.p., n.d.
- Les nymphes et chasseurs, ballet in one act. n.p., 1880.
- § Ous'qu'est mon torèador?, for voice. Paris: Bathlot et Héraud, 1889.
- Le Palmier ouverture, for orchestra. n.p., n.d.
- Papillon bleu: Grand valse. n.p., n.d.
- Paris: Grand valse. n.p., n.d.
- Patriotisme, ballad. n.p., n.d.
- La phocéenne: Grand valse. n.p., n.d.
- § El Pronunciamento (la conspiration): Marche espagnole, for piano. Paris: Bathlot et Héraud, 1886.
- Quadrille. n.p., n.d.
- § Quasimodo, for voice. Bordeaux: E. Philibert, 1865.
- § Quasimodo, for voice. Bordeaux: E. Philibert, 1869.
- § Rêverie champêtre: Fantaisie, duet for violin and violoncello or flute and bassoon with piano accompaniment. Paris: Author, 1891.
- § Rosita: Cancion Sevillanne, for voice. Paris: J. Poulalion, 1890.
- La sensitive, ballet in two acts. n.p., 1877.
- Si j'étais lui, for voice. n.p., n.d.
- § Le Serment de l'Arabe: Chant dramatique, for voice. Bordeaux: E. Philibert, 1865.
- *† "Le serment de l'Arabe," a dramatic aria from Sultan d'Ispahan. Reprinted in *Music and Some Highly Musical People*, James M. Trotter, pp. [Appendix] 53-59. New York: Johnson Reprint Corp., 1968.
- § Si tu m'aimais. Arrangement of the melody by R. Van Erbs. n.p., 1893.
- Spahis et Grisettes, ballet-divertissement in one act. n.p., 1880.
- Sultan d'Ispahan, opera in four acts. n.p., n.d.
- Sylvia, overture. n.p., n.d.
- Symphony ("Quasimodo," by 1865). n.p., n.d.
- § Titis: débardeurs et grisettes, for voice. Paris: Smite, 1876.
- § Tond les chiens, coup'les chats: Duo burlesque, for voice. Paris: Puigellier & Bassereau, 1893.
- Le triomphe de Bacchus, ballet-divertissement. n.p., 1880.
- Une aventure de Télèmaque, opera. n.p., n.d.

§ Une Noce en musique: Chansonnette comique. Paris: Bathlot et Héraud, 1889.

Vaillant belle rose quadrille. n.p., n.d.

The Music of Lucien Lambert

Ah, vous disais-je maman, piano transcription. n.p., n.d.

§ Ah! vous dirai-je maman: Caprice, for piano, Op. 33. Paris: Colombier, 1861.

§ L'Amarone: Caprice mazurka, for piano, Op. 67. Paris: Colombier, 1890.

§ L'Américaine: Grande valse brillante, for piano. Paris: Colombier, 1866.

§ Adagio du trio, Op. 11, by Beethoven. Arrangement for piano. Manuscript, 1862.

§ Andante et fantaisie [illegible], for piano and orchestra. Paris: Heugel, 1892.

§ L'Angélu au monastère: Prière, for piano. Paris: Impr. de Dinquel, 1854.

§ L'Angélu au monastère, et le Départ: 2 Romances sans paroles, for piano. Paris: J. Heinz, 1862.

§ Au bord du ruisseau. Paris: Heugel, 1895.

§ Au clair de la lune: Variations et final, for piano, Op. 30. Paris: Colombier, 1859.

*†‡ Au clair de la lune, Op. 30. Paris: Emile Gallet, n.d. Reprinted in *Music and Some Highly Musical People*, James M. Trotter, pp. [Appendix] 69-80. New York: Johnson Reprint Corp., 1968.

§ Aubade, for voice and piano. Paris: Conrard, 1886.

§ Berceuse. Arrangement of the song by L. M. Gottschalk. Paris: A. Noël, 1898.

§ La Belle au bois dormant: Poème symphonique pour orchestre, by Alf.

Bruneau. Transcribed for piano, four hands. Manuscript, 1902.

§ Les Bords du Rhin: Polka brillante, for piano. Paris: J. Heinz, 1861.

§ La Brésilienne: Polka brillante, for piano, Op. 58. Paris: Colombier, 1864.

§ Brésiliana: Fantaisie caprice brillant, for piano. Paris: J. Heinz, 1869.

§ Brésiliana: Grande valse brillante, for piano. Paris: au Ménestrel, 1875.

§ Brocéliande: Opéra féérique in four acts, piano-vocal score. Paris: au Ménestrel, 1892.

§ Le Calabrais: Galop brillant, for piano, Op. 39. Paris: Colombier, 1861.

§ La Canadienne: Polka brillante, for piano, Op. 34. Paris: Colombier, 1861.

§ Caprice mazurka, for piano. Paris: Mackar et Noël, 1891.

§ Le Carnaval de Paris: Variations brillantes sur une chanson populaire de L. Abadie, for piano, Op. 36. Paris: Heugel, 1861.

§ Le Carnaval venitien: Quadrille brillant, for piano. Paris: Colombier, 1860.

§ Le Carnaval venitien: Quadrille brillant, for piano, four hands. Paris: Colombier, 1861.

§ Le Castillan: Boléro, for piano. Paris: J. Heinz, 1861.

§ Chanson cosaque, for voice and piano, with choir ad lib. Paris: Heugel, 1893.

§ Chanson de nourrice, for voice. Paris: Heugel, 1896.

§ Chants d'oiseuse: Mélodie, for chorus and piano. Paris: H. Tellier, 1890.

§ Les Cloches de Porto: Tableau musical. Orchestral reduction. Manuscript, 1912.

‡§ Cloches et clochettes: Étude mazurka

brillante, Op. 31, for piano. Paris: Colombier, 1859.

§ Les Cygnes: Mélodie, for voice and piano. Paris: Bruneau, 1890.

§ Daniella: Polka brillante, for piano. Paris: J. Heinz, 1857.

§ Daniella: Polka de salon, for piano, four hands. Paris: J. Heinz, 1869.

§ Delhi: Polka-mazurka, for piano. Paris: J. Heinz, 1858.

§ Le départ du conscrit: Fantaisie-marche, Op. 32, for piano. Paris: Colombier, 1859.

§ En Avant: Galop brillant, for piano, Op. 45. Paris: Colombier, 1864.

§ Entr'acte to act II, from *Le Spahi*: Poème lyrique, for piano. Paris: l'Illustration, 1897.

§ Esquisses créoles, for orchestra. Transcribed for piano, four hands. Paris: n.p., 1898.

Étude-mazurka. n.p., n.d.

§ Fantaisie hongroise, for piano. Paris: Colombier, 1884.

§ La Flamenca, musical drama in four acts, piano-vocal score. Paris: Choudens, 1903.

§ God Save the Queen: English National Anthem. Arrangement for piano, Op. 43. Paris: M. Colombier, 1862.

§ God Save the Queen (English National Anthem). Arrangement for piano. Paris: Colombier, 1881.

§ Hymnis: Drame antique in one act, for voice and piano with flute or violin accompaniment. Score and parts. Paris: Bruneau, 1889.

La juive. n.p., n.d.

§ Jupiter: Grande polka brillante, for piano. Paris: J. Heinz, 1859.

§ Légende roumaine d'après des motifs populaires. Orchestral reduction for piano, four hands. Paris: Heugel, 1893.

§ La Lyonnaise: Polka-mazurka, for piano. Paris: Choret, 1856.

- § La Lyonnaise: Polka-mazurka, for piano. 2nd edition. Paris: au Ménestrel, 1857.
- § Marche funèbre, for piano, Op. 66. Paris: Colombier, 1890.
- § Marlborough: Fantaisie militaire, for piano. Paris: F. Janet, 1861.
- § Marlborough: Fantaisie militaire, for piano. Paris: Colombier, 1881.
- § La Marseillaise: Oeuvre lyrique, in one act, piano-vocal score. Paris: Choudens, 1900.
- § Le Niagara: Grande valse brillante, for piano, Op. 29. Paris: Colombier, 1860.
- § Nouveaux Exercices journaliers extraits des Sonates de Beethoven: Classés et doigtés. 2 vols. Paris: Colombier, 1882.
- § Olga: Polka-mazurka, for piano. Paris: H. Lemoine, 1861.
- ‡§ Ombres aimées: Rêve, for piano, Op. 35. Paris: Colombier, 1861.
- § L'Onde et les roseaux: Grande valse, for piano. Paris: J. Heinz, 1859.
- § Ouverture de Brocéliande. Paris: Heugel, 1891.
Paris, Vienne. n.p., n.d.
- § La Parisienne: Polka brillante, for piano. Paris: Choret, 1856.
- § La Parisienne: Polka brillante, for piano. 2nd edition. Paris: au Ménestrel, 1857.
- § La Penticosa: Drame lyrique in two acts. Paris: Société musicale G. Astruc & Co, 1908.
- § La Péruvienne: 2me grande polka, for piano. Paris: au Ménestrel, 1859.
- § La Péruvienne: 2me grande polka, for piano. 2nd edition. Paris: au Ménestrel, 1860.
- § Plaisir des champs: Morceau de genre, for piano, Op. 60. Paris: Colombier, 1861.
- Pluie de Corails. n.p., n.d.
- § Polka havanaise, for piano. Paris: au Ménestrel, 1862.
- § Prélude, fugue et postlude, for piano. Manuscript, 1924.
- § Rêve de bonheur: Polka-mazurka, for piano. Paris: O. Legouise, 1860.
- § Rêve de bonheur: Polka-mazurka. Arranged for piano, four hands by A. Bouleau-Neldy. Paris: de Moucelot, 1866.
- § Le Rêve du solitaire: Contemplation, for piano, Op. 28. Paris: J. Heinz, 1859.
- § Le Roi Dorgobert: Caprice, for piano, Op. 44. Paris: Colombier, 1862.
- § Rose de Noël: Polka mazurka, for piano. Paris: J. Heinz, 1864.
- § La rose et le Bengali: Inspiration, Op. 4, for piano. Paris: L. Escudier, 1854.
- § La Roussalka: Ballet-Pantomime in two acts, full score. Paris: Choudens, 1911.
- § Ruisseau d'automne! Paris: Choudens, 1905.
- § Sire Olaf: Légende dramatique in three acts. Paris: J. Hameffe, 1888.
- § Le Spahi: Poème lyrique in four acts. Paris: Choudens, 1897.
- § 3 Mélodies, for voice and piano. I. Aubade, II. A l'innommée. III. L'âme en deuil. Paris: Bruneau, 1889.
- § Voix célestes: Rêverie, for piano, Op. 40. Paris: Colombier, 1872.
- § Venise: Improvisation sur le Carnaval de Venise, for piano. Paris: Colombier, 1890.
- § L'Allegresse: Grande valse brillante, for piano, Op. 6. Paris: A. et H. Luinzard Frères, 1868.
- § Anna Solena, de Donizetti: Petite fantaisie, for piano. Paris: M. Colombier, 1872.
- § Le Camélia: Mazurke de salon, for piano, Op. 21. Paris: L. Gregh, 1882.
- § Cassilda: Valse de salon, for piano. Paris: Loret & Sons and H. Freytag, 1899.
- § Célèbre Tarentelle, by Louis Moreau Gottschalk. Arranged for two pianos, four hands. Paris: n.p., 1890.
- § Les Clochettes: Fantaisie Mazurka, Op. 9. Paris: Alphonse Leduc, 1872. (Reprinted in *Music and Some Highly Musical People*, James M. Trotter, pp. [Appendix] 86-95. New York: Johnson Reprint Corp., 1968.)
- § La Coquette: Schottisch, for piano. n.p.: Author, 1866.
- § L'Élisire d'amore, opéra de Donizetti: Petite fantaisie, for piano. Paris: M. Colombier, 1870.
- § L'Élisire d'amore, opéra de Donizetti: Fantaisie, Op. 8, for piano. Paris: A. Leduc, 1872.
- § Fleurs aimées: Mazurka, for piano. Paris: Loret & Sons, 1889.
- § Fleurs aimées: Polka-mazurka, for piano. Paris: M. Colombier, 1880.
- § Gavotte, from *L'Album du jeune pianiste*, for piano. Paris: Loret & Sons, 1887.
- § Marche des demoiselles, for piano. Paris: Loret & Sons and H. Freytag, 1895.
- § Mazurka Tyrolienne, for piano, Op. 11. Paris: A. Leduc, 1873.
- § Mazurka Tyrolienne, for piano. 2nd edition. Paris: A. Leduc, 1874.
- § Menuet, for piano. Paris: M. Colombier, 1883.

The Music of Sidney Lambert

- § L'Africaine, Op. 14., transcription for piano. Paris: Brondus, 1872.

- § Mon Étoile: Célèbre valse, by F. A. Rente. Arrangement for piano. Paris: n.p., 1872.
- § Murmures du Soir: Caprice, for piano, Op. 18. Paris: J. Hiéland, 1876.
- § Ninette: Valse, for piano. Paris: Loret & Sons and H. Freytag, 1896.
- § Ninon: Valse, for piano. Paris: Loret & Sons and H. Freytag, 1897.
- § Ninon-Ninette: Menuet, for piano. Paris: Loret & Sons and H. Freytag, 1896.
- § O Sanctissima, for piano, Op. 17. Paris: M. Colombier, 1876.
- § Perle haïtienne: Polka-mazurka, for piano, Op. 3. Paris: M. Colombier, 1867.
- § Petite Fantaisie sur "La Sonnambule," by V. Bellini. Arrangement for piano. Paris: n.p., 1872.
- § Premières leçons de piano à la portée des enfants du 1. âge, Op. 28. Paris: Loret & Sons, 1886.
- * Rescue Polka Mazurka, for piano. Providence, R.I.: Cory Brothers, 1869.
- § Romance de "La Cruche cassée": opéra-comique, by Émile Pessard. Transcription for piano, Op. 12. Paris: A. Leduc, 1873.
- § Si j'étais roi, d'A. S. Adam: Reverie, for piano. Paris: A. Leduc, 1868.
- § La Sonnambule (Petite fantaisie sur là), Op. 10, for piano. Paris: A. Leduc, 1872.
- † Stella mon étoile: Célèbre valse. Arrangement of the melody of the same name composed by F. A. Rente. New Orleans: Philip Werlein, 1879.
- § Les Sylphes: Impromptu, for piano, Op. 13. Paris: A. Leduc, 1873.
- § Transport joyeux: Valse de salon, for piano. Op. 16. Paris: J. Hiéland, 1874.
- § Transport joyeux: Valse de salon, for piano. 2nd edition. Paris: J. Hiéland, 1875.
- § Valse caprice, for piano, Op. 23. Paris: L. Gregh, 1883.
- § Valse caprice, for piano, Op. 23. 2nd edition. Paris: L. Gregh, 1884.
- § Vive la Polka, for piano. Paris: M. Ravelet, 1882.

The Music of Eugene V. Macarty

- *†‡ *Fleurs de salon: 2 Favorite Polkas* ("L'Alzea: Polka mazurka" and "La Caprifolia: Polka de salon"), arrangement for piano. New Orleans: n.p., 1854.

The Music of Samuel Snaër

- Allegro. n.p., n.d.
- Le bohémien (by 1877). n.p., n.d.
- † Chant bachique, for male choir. Manuscript. n.d.
- Le chant des canotiers. n.p., n.d.
- *† Le chant du déporte, for voice. New Orleans: Louis Grunewald, 1865.
- Dormez, mes chères amours. n.p., n.d.
- Grand scène lyrique. n.p., n.d.
- Graziella Overture, for orchestra. n.p., n.d.
- † Magdalena: Valse, for piano. Manuscript. n.d.
- * Mass for Three Voices. "Gloria" and "Agnus Dei" reprinted in *Music and Some Highly Musical People*, James M. Trotter, pp. [Appendix] 127-152. New York: Johnson Reprint Corp., 1968.
- †‡ Rappelle-toi, for voice. New Orleans: Louis Grunewald, 1865.
- *†‡ Sous sa fenêtre, for voice. New Orleans: Louis Grunewald, 1866.
- Le vampire. n.p., n.d.