



THE HISTORIC NEW ORLEANS COLLECTION
THE KEMPER AND LEILA WILLIAMS FOUNDATION

Manuscripts Division UPDATE

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NEW ORLEANS MUSIC ON DISPLAY

In Dixie Land I'll Take My Stand: Confederate Music of the Civil War, an exhibition of over forty pieces of sheet music printed in New Orleans during the Civil War and Reconstruction eras, is on display at the Historic New Orleans Collection from June 30 until September 11, 1982. The importance of the music of the Civil War was succinctly described by music historian Richard Crawford when he stated, "Of all events in American history, perhaps none was reflected in song with such innocent vigor as the Civil War, and none can claim to have given birth to more effective or enduring popular pieces." Many of the popular compositions of the era were first published and disseminated throughout the South by New Orleans music publishing firms, and these original pieces will be featured in the exhibition.

Visitors to the Williams Gallery of the Historic New Orleans Collection can hear recorded performances of the music on display, and experience for themselves the stirring patriotism and the unabashed sentimentality of the songs popular in the South during the wartime years.

The Historic New Orleans Collection is open Tuesday through Saturday from 10 a.m. until 4:30 p.m. The exhibition is free to the public.

RESEARCH LIBRARY FEATURES RARE BOOKS

Bound to Please: Selected Rare Books about Louisiana at the Historic New Orleans Collection, an exhibition of fifty publications from the Collection's Research Library, will open on Wednesday, November 17, 1982. The books on display will cover a wide range of subject areas, including religion, social life, literature and the arts, and general history. Accompanying the exhibition will be an illustrated catalog with descriptions of the books on display. The catalog will be for sale in the Shop at the Collection.

CANE RIVER COLLECTION ON FREE PEOPLE OF COLOR AVAILABLE

An important collection of documents concerning the people of the Cane River area, near Natchitoches, Louisiana, was acquired by the Manuscripts Division of the Historic New Orleans Collection during 1981. Totalling 1410 items, the Cane River Collection consists primarily of legal papers such as wills, inventories, land transfers, mortgages, receipts, and slave purchases. The collection ranges in date from 1817 to 1871, with the majority of the documents stemming from the early 1820s into the early 1850s. Through this collection, one can trace many events in the lives of the Metoyer family of Cane River, as well as the lives of the other free people of color who have lived in that region for generations.

The collection is primarily in French. Translations of the more important documents have been prepared, as have English summaries of the others. A guide to the Cane River Collection has been completed, and the papers are available to interested researchers.

NEW PUBLICATIONS

Scheduled for publication this fall is *Signor Faranta's Iron Theatre*, a pioneer work by Boyd Cruise, Director Emeritus of the Historic New Orleans Collection, and edited for publication by Merle Harton. The work recounts the history of the first iron theatre in New Orleans, provides a complete schedule of vaudeville entertainments offered by its proprietor from 1883 to 1889, and includes biographical information about Signor Faranta (the pseudonym of contortionist and showman Frederick William Stempel). The invaluable original research in the book documents yet another dimension of the rich history of theatre in the Crescent City.

IN DIXIE LAND I'LL TAKE MY STAND Confederate Music of the Civil War

The music described in the following checklist is from the exhibition **In Dixie Land I'll Take My Stand: Confederate Music of the Civil War** on display at the Historic New Orleans Collection June 30 through September 11, 1982. The term "Confederate music" is used here to describe music that reflects the politics and sentiments of Southerners during the years of the Civil War. The foremost bibliographer of Confederate music, Richard Harwell, defined it as that music published within the bounds of the Confederacy; that is, music published in the various Southern cities while they were under the political and military control of the Confederate government. For this exhibition of sheet music, some liberties have been taken with Mr. Harwell's strict definition of Confederate music. The purposes of the exhibition are to convey the overwhelming importance of music in the spiritual, political, and cultural lives of patriotic Southerners, and to emphasize the major role of the New Orleans music publishing industry in the dissemination of Confederate patriotic music. Because of these aims, the definition of Confederate music is expanded to include works of undeniable popularity in the South that were published in Federally occupied cities. Much of the music published in New Orleans after the fall of the city in 1862 is blatantly Confederate in its sentiments. "There's Life in the Old Land Yet," published during 1863, is an example of the pro-Confederate music published in New Orleans in defiance of the Federal occupation forces.

Most of the pieces in the exhibition were published in New Orleans by several of the music publishing firms which flourished in the city during the nineteenth century. It should be noted that the firm of A. E. Blackmar & Bro. continued to publish music in Augusta, Georgia, after its expulsion from New Orleans by General Benjamin F. Butler in 1862.

Many of the Blackmar works bear dual imprints, from Augusta and New Orleans, and several Blackmar imprints reappear in New Orleans as early as 1863. Also present in the exhibition are works that illustrate the strong musical tradition in antebellum New Orleans, as well as music published in the city during the Reconstruction era.

The checklist is an alphabetical listing by title. The descriptions of each piece of music are divided into two parts. The first portion of the description is composed of bibliographic information taken directly from the music sheet. This includes composer, place of publication, publisher, and date. Bracketed dates are supplied for undated pieces. The printer of the music sheet, if known, follows the date, while plate numbers are noted only when they provide a means of edition identification. The second part of the description consists of the number of pages in the music sheet, descriptions of cover art, identification of the cover artists if known, dedications on the music, and explanations of historical incidents related to the compositions.

Four pieces of music included in this checklist are present through the courtesy of the Lester S. Levy Sheet Music Collection, Special Collections, Milton S. Eisenhower Library, The Johns Hopkins University, and are noted as such. All other music is from the holdings of the Historic New Orleans Collection.

Susan Cole
Curator of Manuscripts

The holdings of the Manuscripts Division of the Historic New Orleans Collection include over 1000 pieces of sheet music printed in New Orleans during the nineteenth and early twentieth centuries. From this large collection, Susan Cole, Curator of Manuscripts, conceived and organized the exhibition **In Dixie Land I'll Take My Stand**. It was coordinated by Rosanne McCaffrey, Curator, with help from Kenneth Urquhart, Florence Jumonville, John Lawrence, Alfred Lemmon, Carolyn Dong, Jan White, Tom Staples, Mark Walker, and other members of the staff of the Historic New Orleans Collection. A debt of gratitude is owed to the Confederate Museum of New Orleans for their loan of an authentic wartime piano, as well as artifacts relating to the Civil War. The recorded music for the exhibition was performed by Elizabeth Schwarz, pianist, and Norma Burkhardt, vocalist, to whom acknowledgment and appreciation are extended. Lastly, special thanks go to the Vieux Carre Commission for use of the machine to play the recorded music.

CHECKLIST

- Album Louisianais**, Hommage aux Dames de la Nouvelle Orleans, Musique de E. Johns. Paris, F. Pleyel & Co.; New Orleans, E. Johns & Co., [ca. 1831-34].
33p.
Frontispiece - "Six Romances, une Walse & une Polonaise."
View of New Orleans, [ca. 1819]. C. Heu.
A lithograph precedes each of the six romances. Each romance is dedicated to a young lady of New Orleans.
- The Beauregard Manassas Quick-Step**, by A. Noir [pseud.]. New Orleans, A. E. Blackmar & Bro., 1861.
5p.
Cover - Portrait of General P.G.T. Beauregard by J. Lion. W. H. Leeson, N.O.
A. Noir is a pseudonym for Armand Edward Blackmar.
- The Blue and the Gray, or, A Mother's Gift To Her Country**, words and music by Paul Dresser. New York, Howley, Haviland & Co., 1900.
8p.
Cover - "Respectfully Dedicated to General and Mrs. Oliver Roberts."
"As Sung Nightly by R. J. Jose with Wm. H. West's Big Minstrel Jubilee."
Photograph of Paul Dresser.
p. 8 - Catalog of new songs by Paul Dresser, published by Howley, Haviland & Co.

- The Bonnie Blue Flag**, Composed, Arranged, And Sung at his Personation Concerts, by Harry Macarthy, the Arkansas Comedian. New Orleans, A. E. Blackmar & Bro., 1861. Wehrmann Engr. N.O.
4p.
Cover - "To Albert G. Pike, Esq., The Poet Lawyer of Arkansas."
Crossed flags printed in red and blue.
W. H. Leeson, N.O.
- Broadway Rouss Two Step**, by Stella Whitehurst. New Orleans, Miss Stella Whitehurst, 1896. Henri Wehrmann, Eng. Pr.
4p.
Cover - "Respectfully dedicated to the Heroes of the Southern Confederacy and sold for the benefit of the Battle Abby of the South."
- Carrie Bell Ballad**, Words by Capt. W. C. Capers, C.S.A., Music by Theo. von Lahache. Augusta, Ga., Blackmar & Bro., 1861.
3p.
Cover - B. Duncan & Co. Lith.: Columbia, S.C.
- Child of the Regiment**, English words by Charles Jefferys, Music by Donizetti, Arranged by W. C. Glover. Boston, Oliver Ditson & Co., [ca. 1858-76].
4p.
Cover - Portrait of Jenny Lind. J. H. Buffords, Lith.
p. 2 - "...exquisitely sung by the renowned Cantatrice, Jenny Lind..."
- The Conquered Banner**, music by Theod. von Lahache, poem by Moina. [New Orleans], A. E. Blackmar, 1866. A. B. Case.
9p.
Cover - Illustrated with a Confederate flag and cannon on a deserted battlefield.
- Contraband Schottische**, Composed for Piano, by Charles Young. New Orleans, La., and Augusta, Ga., Blackmar & Co., 1863. Wehrmann Eng.
5p.
Cover - "The only Genuine and 'Reliable'."
p. 4 - Catalog of music published by Blackmar & Co.
- Dixie Pride, A Song of the South**, words and music by S. F. Ehren. Published by the author, [n.d.].
4p.
Cover - "A Patriotic Reunion Inspiration."
"Printed in Dixie."
- Ever of Thee Quickstep**, As performed by the Brass Bands, arranged for the Piano Forte. New Orleans, P. P. Werlein & Halsey, 1861.
4p.
Cover - W. H. Leeson, N.O.
p. 2 - "Composed For And Dedicated To The Officers & Members of The First Battalion Confederate Guards by Theo [sic] Von La Hache."
- The Flag Of The Free Eleven**, words by M.F. Bigney, music J. C. Viereck. New Orleans, P. P. Werlein & Halsey, 1861.
7p.
Cover - Hand colored "Stars and Bars" flag of the Confederate States of America, with the words "Free Eleven" written across it.
W. H. Leeson, N.O.
- Genl. Joseph E. Johnston Manassas Quick March**, by Adolphus Brown. New Orleans, A. E. Blackmar & Bro., 1861.
5p.
Cover - Portrait of General Johnston by J. Lion.
- God And Our Rights**, words by Wm. M. Johnston, music by A. E. Blackmar. New Orleans, A. E. Blackmar & Bro., 1861. Wehrman Eng.
4p.
Cover - "to the Friends of Southern Independence."
Illustration of a pelican feeding her young, within a star surrounded by stalks of sugar cane.
- Gooper Peas**, words by A. Pindar, Esq., music by P. Nutt, Esq. New Orleans, A. E. Blackmar, 1866.
4p.
p. 4 - Catalog of music published by A. E. Blackmar. *Courtesy Lester S. Levy Sheet Music Collection, Special Collections, Milton S. Eisenhower Library, The Johns Hopkins University.*
- Grand March**, Presented to the First Company of the Washington Artillery, of New Orleans by Theod. La Hache. Boston, Oliver Ditson; New Orleans, H. D. Hewitt, [ca. 1844-57].
5p.
Cover - Color lithograph of three members of the Washington Artillery of New Orleans.
J. H. Buffords, Lith., Boston.
- Her Bright Smile Haunts Me Still**, poetry by J.E. Carpenter, music by W. T. Wrichton. New Orleans, A. E. Blackmar & Bro., [ca. 1860-62].
4p.
Cover - "Blackmar & Bro's Selection of Favorite Songs."
Catalog of music published by Blackmar & Bro.
- Here's Your Mule**, Comic Camp Song and Chorus, by C. D. Benson. Nashville, C. D. Benson, 1862.
4p.
Cover - Side view of a saddled mule.
Published at Nashville in 1862 by Benson, when the city was occupied by Federal troops. A last stanza to be circulated to Confederates only was printed for distribution, and pasted into those copies. The stanza reads:
"Come on, come on, come on, old man,
And don't be made a fool;
I'll tell you the truth as best I can:
'John Morgan's got you Mule!'"
Confederate raider John Morgan escaped from the Ohio State Penitentiary where he was held after his capture

by Federal troops in July, 1863. THNOC copy has the extra "Confederate" stanza. [Harwell, p. 120.]

Home Sweet Home Ballad, by Henry R. Bishop. New Orleans, P. P. Werlein; Mobile, Werlein & Hartel, [ca. 1855-58]. Wehrmann Eng. & Pr. 3p.

I Wish I Was In Dixie's Land, Written and Composed expressly for Bryant's Minstrels by Dan. D. Emmett. Arranged for the Pianoforte by W. L. Hobbs. New Orleans, P. P. Werlein. 1860 by Firth, Pond & Co., New York.

4p.

Cover - Warren, Musical Stereotyper, N.Y.

Courtesy Lester S. Levy Sheet Music Collection, the fields. [Dichter and Shapiro, p. 106.]

Library, The Johns Hopkins University.

I Wish I Was In Dixies Land, words by Mr. J. Newcomb and Mr. W. H. Peters, music by Danl. D. Emmett Esq., Arranged by J. C. Viereck. New Orleans, P. P. Werlein; New York, Firth, Pond & Co., 1860. Wehrmann Eng. Pr. 5p.

Cover - Wakelam, New York.

"Sung by Mrs. John Wood."

p. 2 - "Corrected Edition!"; plate number 550.

"I Wish I Was In Dixie"

This edition is not one of the two pirated or unauthorized editions of "Dixie" published by Werlein earlier in 1860. Werlein probably made a deal with Firth, Pond & Co., which would explain the edition crediting Emmett, Viereck, Peters, and Newcomb with authorship. The first line of this edition reads: "Come along, boys, come out in the fields." [Dichter and Shapiro, p. 106.]

John Morgan's Escape!, A Descriptive Fantasia, composed for the piano by A. E. A. Muse [pseud.]. New Orleans, A. E. Blackmar, 1865.

3p.

A. E. A. Muse is a pseudonym for Armand Edward Blackmar.

Listen to the Mockingbird, with variations for the banjo, arr. and Performed by S. S. Stewart. S.S. Stewart, 1884. Melody used by permission of Oliver Ditson and Co.

4p.

p. 4 - Catalog of S. S. Stewart's banjo music.

Lorena, Poetry by Rev. H. D. L. Webster, Music by J. P. Webster. Augusta, Ga., Blackmar & Bro., [ca. 1862-65]. 3p.

Cover - Catalog of "The Exotics, Flowers of Song Transplanted to Southern Soil."

B. Duncan & Co., Lith.; Columbia, S. C.

Courtesy Lester S. Levy Sheet Music Collection, Special Collections, Milton S. Eisenhower Library, The Johns Hopkins University.

Maryland! My Maryland!, A Patriotic Song, words by Jas. R. Randall, Esq., Music by a Lady of Baltimore. New Orleans, A. E. Blackmar & Bro., 1862.

5p.

Cover - "To Henry J. Leovy, Esq."

p. 5 - Catalog of popular music published by A. E. Blackmar & Bro.

Missouri, by Harry Macarthy. New Orleans, A. E. Blackmar & Bro., 1861.

3p.

Cover - Lithograph of a Confederate soldier and a young woman by J. Lion. Catalog of "Harry Macarthy's Songs & Ballads" on the front cover.

Missouri! or A Voice From The South, Written, composed and sung at his Personation Concerts, by Harry Macarthy, the Arkansas Comedian. Augusta, Ga., Blackmar & Bro.; New Orleans, Blackmar & Co., 1861.

5p.

p. 5 - "Catalog of Popular Music Lately Published by Blackmar & Bro., Augusta, Ga. and Blackmar & Co., New Orleans."

Oh! Susanna!, Sung by G. N. Christy of the Christy Minstrels. New York, C. Holt, Jr., 1848.

4p.

Cover - "Music of the Original Christy Minstrels, the oldest established band in the United States, as arranged and sung by them with distinguished success at all their concerts."

Catalog of music performed by the Christy Minstrels and published by C. Holt, Jr.

Orleans Cadets Quick Step, by E. O. Eaton. New Orleans, A. E. Blackmar & Bro., 1861.

4p.

Cover - Lithograph by J. Lion of [Lt. Col. Charles Dreux, Sgt. Alexander, and E. O. Eaton - Crandall, Vol. II, p. 627].

Parade March and Quick Step, by Th. Von La Hache. New Orleans, P. P. Werlein & Halsey, 1861.

5p.

Cover - Lithograph by J. Lion of three members of the Washington Artillery.

"Composed for and dedicated to The 5th. Company Washington Artillery, Captain W. Irving Hodgson."

p. 5 - Advertisement for "The Exile's Dream" published by P. P. Werlein. Isaac T. Hinton, Printer.

Peace!, Song and Chorus. Dedicated to the American People, words by Mrs. C. Edmonston, music by E. K. Cole, M.D. New Orleans, C. Edmonston, 1865. Wehrmann Eng. Pr.

4p.

Prayer for Peace, by Eugene Bischoff. New Orleans, Louis Grunewald, 1863.

6p.

p. 2 - title, "A Hymn to Peace; Words by a lady of New Orleans."

p. 6 - Catalog of music published by Louis Grunewald.

Remembrance of Camp Lewis Polka March, by J. Kirschenheiter. New Orleans, P. P. Werlein & Halsey, 1861. Wehrmann Eng.

4p.

Cover - "Composed and Dedicated to Col. Aug. Reichard, and the Officers and Members of Lobell's Rifle Regiment, L.V."

p. 4 - Catalog of music published by P. P. Werlein & Halsey.

Short Rations, words concocted by Ye Tragic [pseud.], music gotten up by Ye Comic. Augusta, Ga., Blackmar & Bro., 1864.

3p.

Cover - "To the Corn-Fed Army of Tennessee."

Lithograph of a mule by J. T. Paterson & Co. with the words, "Not Satisfied."

Ye Tragic is a pseudonym for John Alcee Augustin, author of a book of poetry entitled *War Flowers, Reminiscences of Four Years' Campaigning*.

Courtesy Lester S. Levy Sheet Music Collection, Special Collections, Milton S. Eisenhower Library, The Johns Hopkins University.

The South our Country, words by E. M. Thompson, music by J. A. Butterfield. New Orleans, P. P. Werlein & Halsey, 1861. Wehrmann Eng.

4p.

Cover - "Inscribed to the Citizens Of The South."

W. H. Leeson, N.O.

The Southern Marseillaise, New Orleans, A. E. Blackmar & Bro., 1861.

5p.

Plate number Bl.30.

The Southron's Watch-Word!, "The Grave Of A Hero Or Victory," Words by M. F. Bigney, Esq., music by Stephen Glover. Augusta, Ga., Blackmar & Bro.; New Orleans, Blackmar & Co., 1861.

5p.

p. 2 - "In imitation of an English Song of the Crimean War."

p. 5 - Catalog of music published by Blackmar & Bro., Augusta, Ga., and Blackmar & Co., New Orleans.

Stonewall Jackson's Grand March, composed for the piano, by Charles Young. New Orleans, Blackmar & Co., 1863. Wehrmann Eng.

7p.

p. 2 - "Grand March Illustrative of 'Stonewall Jackson's Way.'"

p. 7 - Catalog of popular music published by Blackmar & Co.

The Sword of Robert! Lee, words by Rev. A. J. Ryan, music arranged by Armand [pseud.]. New Orleans, A. E. Blackmar, 1867. Wehrmann Eng.

5p.

Cover - copy of General Lee's Farewell Address, General Orders No. 9.

Armand is a pseudonym for Armand Edward Blackmar.

There's Life in the Old Land Yet, poetry by Jas. R. Randall, Esq., music by Edward O. Eaton. New Orleans, A. E. Blackmar & Bro., 1863.

4p.

Cover - "To the Maryland Society, Richmond, Va." Engraving of the title contained within an anchor, the symbol of hope.

Tremolo on Harry Macarthy's popular air The Volunteer, by E. O. Eaton. New Orleans, A. E. Blackmar & Bro., 1861.

7p.

Cover - "To Lt. Col. N. H. Rightor, Dreux Battalion, La. Volunteers."

Leeson.

Variations on the Bonnie Blue Flag, For the Piano, Composed by A. Cardona. New Orleans, published by the Young Ladies of the Orleans Academy. 1862 by Melle. C. Dimitry. Wehrmann Eng.

8p.

Cover - "For the Benefit of Our Volunteers."

p. 2 - "à mon Élève Melle. Céleste Dimitry."

Virginian Marseillaise, with French and English Versions, Arranged for the Piano-forte by F. W. Rosier. Richmond, Geo. Dunn & Compy., [ca. 1861-62].

4p.

Cover - Lithograph of a Confederate soldier holding a flag on the battlefield by Geo. Dunn & Compy.

The Volunteer! or It Is My Country's Call! Written, composed and sung at his Personation Concerts, by Harry Macarthy. Augusta, Ga., Blackmar & Bro., and New Orleans, Blackmar & Co., 1861.

5p.

Cover - "To The Orleans Cadets."

p. 5 - Catalog of music published by Blackmar & Bro., Augusta, Ga., and Blackmar & Co., New Orleans.

Wearing of the Grey! Song, Arranged for the Piano by Armand [pseud.]. New Orleans, A. E. Blackmar, 1865. Wehrmann, Eng. Pr.

6p.

p. 2 - lyrics to "Wearing of the Green."

p. 3 - "Words by Georgius; Music arranged by Armand."

p. 6 - poem, "Wearing of the Grey" by O. K. P.

Armand is a pseudonym for Armand Edward Blackmar.

Yes, We think of thee at Home, answer to "Do they think of me at home," words by J. H. Hewitt, music by E. Clarke Ilsley. New Orleans, Blackmar & Co., 1865. Engd. at Clayton's.

4p.

Cover - "To Miss Letty Yonge."

WORKS CITED

Augustin, John Alcee [F. B.]. *War Flowers, Reminiscences of Four Years' Campaigning*. [New Orleans?]: Hinton, printer, [ca. 1865].

Crandall, Marjorie Lyle. *Confederate Imprints: A Checklist Based Principally on the Collection of the Boston Athenaeum*. Vol. II, Unofficial Publications. Boston: The Boston Athenaeum, 1955.

Dichter, Harry, and Shapiro, Elliot. *Early American Sheet Music, Its Lure and Its Lore. 1768 - 1889*. New York: R. R. Bowker Co., 1941.

Harwell, Richard B. *Confederate Music*. Chapel Hill: The University of North Carolina Press, 1950.

The Historic New Orleans Collection announces the availability of **The Vieux Carre Survey**, by Florence M. Jumonville, a description of the preparation and a guide to the use of the major architectural study known as The Vieux Carre Survey. This recently published pamphlet sum-

marizes the type of research material to be found in the Survey, and suggests how it may be used to learn more about buildings and pieces of property in the historic Vieux Carre of New Orleans. Complimentary copies of **The Vieux Carre Survey** may be obtained from The Historic New Orleans Collection Library, 533 Royal Street, New Orleans, La. 70130.

MANUSCRIPTS UPDATE will be published on an occasional basis to inform interested persons about manuscript collections available for research at The Historic New Orleans Collection. This publication is in keeping with our desire to nurture interest in our area and our heritage. We invite you to visit the facilities, and to make inquiries by telephone or mail.

Stanton M. Frazar
Director, The Historic
New Orleans Collection