

NINETEENTH-CENTURY NEW ORLEANS COMPOSERS

APPROVED:

*Dika Newlin*

Major Professor

*Cecilia Payne*

Minor Professor

*Frank A. Lattin*

Dean of the School of Music

*Robert B. Toulouze*

Dean of the Graduate School

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NINETEENTH-CENTURY NEW ORLEANS COMPOSERS

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Alvin Duain Wolfe, B. M.

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## PREFACE

Music is no longer regarded as a luxury; it has become a positive necessity in every household. As a means of self-amusement, it is unequaled; it is the life of social gatherings, and its influence on the mind and morals is most beneficial. It is a dreary abode where there is never any music.<sup>1</sup>

Thus speaks the attitude of nineteenth-century Louisianians towards music. It was an integral part of their society, both the society of the aristocrat and of the plebeian. New Orleans was one of the cultural centers of the world during the last century. Eminent composers and performing artists travelled untold miles to visit and work there, in a city that was sufficiently active in music to support several competing opera companies, a symphony orchestra, and scores of independent performers, composers, and teachers.

Composers of New Orleans actively contributed operas to the city's glamorous opera houses, masses to the local parish churches and the French Cathedral, and voluminous quantities of songs and piano music to meet the demands of a musically literate society.

To date, there has been but one scholarly publication that even begins to tell a part of New Orleans' rich musical history: Music in New Orleans: The Formative

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<sup>1</sup>Grunewald Musical Journal (February, 1883), p. 3.

Years, 1791-1841 by Henry A. Kmen of Tulane University.

Kmen, however, treats his subject as a social history and admittedly leaves the "structure and development of the music itself" to the musicologist.<sup>2</sup>

The development of composition and compositional techniques cannot be traced through the conventional processes by which musicologists have outlined such development in European locales. New Orleans had no "school" of composition. It was in the very American sense a melting pot of cultures, nationalities, and educational backgrounds. Composers emigrated from such various points as Germany, France, and Spain and settled in New Orleans, while some were natives who received French Conservatory training. Their merits are as diverse as their backgrounds.

The simplest reason for a study of these composers is the fact that they composed. Even though few of the compositions studied in this thesis deserve reviving, they nevertheless deserve sufficient investigation to provide a basis for such a judgement. The composers under consideration here are important for their distinctive contribution to the advancement of music in New Orleans and, thereby, the entire nation. Their

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<sup>2</sup>Henry A. Kmen, Music in New Orleans: The Formative Years, 1791-1841 (Baton Rouge, 1966), p. viii.

compositions were well received during their day and several have even survived in modern publications.

A comprehensive study of all nineteenth-century New Orleans composers is far beyond the scope of this paper. There are simply too many. An attempt has been made, however, to include as many as possible in the text. Others, about whom there is insufficient information to include in a narrative, have been relegated to the appendix, where they are treated in the style of a biographical dictionary. The two most important and influential composers of the century, Gregorio Curto and Theodore von La Hache, are covered individually in chapters two and three, respectively. Their music represents all three of the important aspects of composition of the era: opera, salon, and sacred music. Louis Moreau Gottschalk, probably the most famous composer and performer of the period, has been omitted from this study (other than incidental references) because he has already received considerable attention from numerous other researchers. Likewise, another composer of note, Ernest Guiraud, has been omitted because, even though a native of New Orleans, he left America at an early age and never returned. He should more appropriately be considered in annals of French music.

Research in this field, a vital part of the American musical heritage, is by no means complete. Any one of

the composers discussed here should be studied further with the purpose of advancing knowledge of New Orleans music and with the hope of uncovering a morsel of truly fine music.

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## CHAPTER I

### COMPOSERS OF THE PERIOD 1800-1840

The first forty years of the nineteenth century in New Orleans were perhaps the most politically active years of the city's history. It was a time of political, social, and economic transition as the government was shuffled from one ruling power to another by the Louisiana Purchase of 1803, the administration of Claiborne (Governor of Louisiana Territory), the struggle for statehood (April 3, 1812), the Battle of New Orleans (January 8, 1815), and the building of railroads and the trouble encountered thereby. At least five theatres were started; some were destroyed by fire, others by bankruptcy. The city was growing faster than almost any other city in the country. According to the United States Census of 1830, New Orleans' population was 46,310. By 1840, it had more than doubled to 102,193. This was an astounding rate of growth, especially when compared to Chicago's 4,000 (1835), Cincinnati's 46,338 (1840), and St. Louis' 16,469 (1840).<sup>1</sup>

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<sup>1</sup>United States Census figures cited in Lucile Gafford, "A History of the St. Charles Theatre in New Orleans, 1835-1843," Unpublished doctoral dissertation, University of Chicago, Chicago, Illinois, 1930, p. 1.

Albert A. Fossier aptly describes this era in his social history, New Orleans, the Glamour Period, 1800-1840.

Musically, it was probably the most active city in the country. The various theatres begun around the turn of the nineteenth century were adequately supplied with musicians due to the high rate of foreign immigrants who flocked to the city because they could be almost assured of a position, whereas in Europe the field was too competitive to keep them all employed. Composers whose works would have had little chance of being performed in Europe found eager receptiveness in this New World city that was anxious to make herself known in the arts.

Thus the popularity of local composers during the opening decades of the century was immense. The newspapers, both English and French, printed many concert programs that inevitably emphasized the local composers' works as public drawing cards. (Bilingual papers printed English items in one column and French translations in another.) Henry Kmen has observed that careful analysis of these programs shows that the first fifteen years of the century were highly fruitful for New Orleans composers.<sup>2</sup> Most of them were instrumentalists and/or orchestra conductors in the theatres where their operas were performed along with those of European composers.

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<sup>2</sup>Henry A. Kmen, Music in New Orleans; The Formative Years, 1791-1841 (Baton Rouge, 1966), p. 223.

Since none of their music has been located to date, its style and quality can only be conjectured. It is unlikely that any of the composers received native training. Almost all were foreign born and took their respective instrumental and theoretical tutorship under European instructors. Therefore their style undoubtedly reflects the style of late eighteenth century German and French composers. By the same token, their technique and inspiration was probably inferior or they would not have left for New Orleans in the first place since true talent invariably fared better in Europe.

Two of the earliest and most prolific composers of whom we have record are Louis Hus Desforges and Philip Laroque. The first concert program extant in New Orleans, December 17, 1805, featured "The President's March" by Desforges and a pastorage by Laroque. The other eight selections included Cherubini's Demaphon and Grétry's Panurge, a clarinet concerto, a piano concerto, and four vocal numbers whose composers are not credited.<sup>3</sup> A later concert was given for the benefit of Mons. Remondet, "professor of music," (a title bestowed on anyone who taught music in the city regardless of rank or proficiency) and was advertised as a miscellaneous program of vocal and instrumental music:

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<sup>3</sup>Le Moniteur de la Louisiane, December 7, 14, 1805, cited in Kmen, op. cit., p. 216.

PROGRAM<sup>4</sup>

## I

An overture for Grand Orchestra  
 An arietta sung by M. Remondet  
 An arietta sung by Mlle Fleury  
 An allemande for Grand Orchestra composed by  
 M. Desforges

## II

A chasse for Grand Orchestra  
 An arietta sung by an amateur  
 A duet sung by Mlle Fleury [?]  
 An overture for Grand Orchestra

The "Allemande for Grand Orchestra" by M. Desforges is the only composition on the program for which a composer is given credit. This fact not only emphasizes the relative importance of a composition by a New Orleans resident but is also indicative of the journalistic style that pervaded the nineteenth century. On the innumerable occasions that complete concert programs were cited in the newspapers, the performer, rather than the composer, was given credit except when the composer was a local musician. Apparently, local compositions, regardless of merit, were a strong drawing card for audience appeal. The practise of interpolating local songs and arias into operas proved so popular that it was highly advertised in playbills and managed to remain in use through a major part of the century in spite of its obvious discrepancy with artistic taste.

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<sup>4</sup>Moniteur, October 3, 1803, p. 1.

Little is known about Desforges, but it is probable that he was a native of France who immigrated to New Orleans towards the end of the eighteenth century. His works were performed at various intervals through at least 1825. None of his music is extant but a cursory glimpse of newspaper accounts indicates that he favored allemandes<sup>5</sup> and marches for orchestra. He took advantage (as did his successors) of political events in writing marches that aroused the patriotism of the citizenry. "Le Marche de Washington" and "La Marche du General Harrison" are recorded in the Courier and Moniteur respectively.<sup>6</sup> He gave benefit concerts of his own compositions and was chosen to compose a "Grand March" for the celebrations of the visiting Marquis de Lafayette in 1825:

This evening the American Theatre will be brilliantly illuminated and large transparencies emblematical of the arrival of Lafayette will be exhibited in front of the theatre. Previous to the rise of the curtain the full orchestra will play a Grand March, composed expressly for the occasion by Mons. Desforges, first violin of the Theatre, and dedicated by him to the Nation's Guest.<sup>7</sup>

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<sup>5</sup>Courier, March 17, 1809, records a performance of another "allemande nouvelle."

<sup>6</sup>Courier, March 17, 1809. Moniteur, December 16, 1813.

<sup>7</sup>Louisiana Gazette, April 11, 1825, cited in Kathryn Tierney Hanley, "The Amateur Theatre in New Orleans before 1835," unpublished master's thesis, Tulane University, New Orleans, Louisiana, 1940, p. 75.

Desforges took up arms for the Battle of New Orleans in 1814-1815 and as a result of an injury incurred therefrom lost most of his hearing sense and some of his violin playing ability. There is a story of his conducting an Independence Day performance of the overture to Boieldieu's La Dame Blanche (in James Caldwell's St. Charles Theatre) during which the audience, in a particularly chauvinistic mood, rebelled against the French work being performed and demanded a rendition of "Yankee Doodle." Because of his hearing problem, he attributed the uproar behind him to clamours of praise. When Caldwell managed to stop him and convey the spectators' message, he turned to them and said indignantly: "You want Yankee Dude? Well, you no have Yankee Dude! Because Why? Because not necessair." Then he finished the overture without interruption.<sup>8</sup> Such a story, though of questionable origin, nonetheless illustrates not only the crudeness and lack of taste of the audiences of the time, but also the powerful upper hand with which the city's musical leaders such as Desforges ruled -- a power not unlike that of the prima donnas of the early part of the twentieth century.

Philip Laroque was also probably a native of France. His popularity was not quite so great as that of Desforges but this may be attributed to his lack of prolific output.

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<sup>8</sup>Henry C. Castellanos, New Orleans as it Was (New Orleans, 1895), pp. 224-226.

However, he did manage to conduct three of his own operas at St. Peter Street Theatre: La Jeune Mère (August 20, 1807), Pauvre Jacques (December 9, 1810), and Nicodème dans la Lune (n.d.).<sup>9</sup> With the fall of the British to the Americans in the Battle of New Orleans, a musical victory celebration piece was naturally in order. So Laroque undertook the project and on January 31, 1816, presented "Battle of the Eighth of January, 1815," for full orchestra. It adhered closely to the historical details of the Battle from the quiet hours at dawn to the guns and rockets, and finally the death of General Pakenham complete with funeral march. This was followed by meditative music for the wounded, brasses sounding the victory signal and a march of triumph, concluded with the closing rondo.<sup>10</sup> Its frequent repetition attests to its popularity and the fact that it was reduced for piano solo<sup>11</sup> makes it one of the first of many such patriotic numbers to dominate the music parlors of New Orleans' citizens throughout the century.

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<sup>9</sup>Kmen, "Singing and Dancing in New Orleans: A Social History of the Growth of Balls and Opera, 1791-1841," unpublished doctoral dissertation, Tulane University, New Orleans, 1961, p. 295.

<sup>10</sup>L'Ami des Lois, January 3, 4, 9, 1816, Courier, January 10, 29, February 14, 1816, cited in Kmen, Music in New Orleans, p. 224, and Hanley, op. cit., p. 76.

<sup>11</sup>L'Ami, April 19, 1816, cited in Hanley, op. cit. p. 76.

On December 13, 1819, the manager of Orleans Theatre announced the arrival of two new artists engaged for that theatre, M. and Mme. Cheret, who were to act the parts of Martini, and Degazons and Gavaudans respectively in an unnamed play.<sup>12</sup> As it turned out, this couple was not only proficient in acting but also in dancing, singing, and other musical activities. It did not take M. Cheret<sup>13</sup> long to establish himself as a composer, for just two months after his arrival, the Orleans Theatre performed his opera Le Prince d'Occasion which was reviewed in the Courier shortly thereafter:

A young officer whom the uncle of his mistress takes for a great character, thanks to some theatrical dresses which occasion the mistake, a traveling actor who agrees to perform the part of a foreign prince, expected at the house, and who jointly with the young officer's valet succeeds in uniting the two lovers, such is nearly the subject of the new opera which was performed on Tuesday last. -- An intrigue twenty times repeated, a poor and miserable style, some bad verses and three long acts, would make of the Prince d'Occasion, a most detestable piece, were it not for the music which is full of expression and grace. The adagio of the overture is rich in harmony, however the wind instruments dominate too much in the rest, but the first rondo, the quatour of the first act, the duet between the valet and the maid in the second act, finally two choruses, although badly executed, have proved to the amateurs of good music, that Mr. Cheret's trials do promise masterpieces.

Mr. Cheret who as compositor [common term used for composer] of the music of that opera, so well deserved the praises of the public, was not in need of such an advantage to please them. The parts of Picarros, Cesar, Georgino and above all that of Lully had secured his success as an actor and as a

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<sup>12</sup>Courier, December 13, 1819, p. 3.



a singer. His acting is easy, and his voice although deficient in the higher notes is pleasing and pure in the lower and medium.

It would be unjust to terminate these remarks without saying a word of Madame Cheret. That young and amiable actress who so well pleases to the public, sets with a peculiar grace. She always knows her parts well, she feels rightly what she expresses. She is a pretty good musician, but her voice is, in our opinion too weak to sing music like that of Lemoine and Méhul.<sup>14</sup>

Subsequent operas of his included L'Anneau de la Reine Berthe (April 3, 1821), L'Hermite de St. Avelle (August 1, 1822), Aladin (February 3, 8, 1824), and Pavillon des Fleurs (January 10, 1826).<sup>15</sup>

Then he left New Orleans and returned to France. But his seven-year residence in New Orleans proved to be a fruitful contribution to the history of the Crescent City's music. He is best remembered today for his help with a memorial service for a beloved hero of New Orleans' French populace, Napoleon Bonaparte.

Napoleon died in May of 1821, but due to slow communication channels, news of the death was not announced in New Orleans until December. The announcement aroused the patriotism of the populous French community and a movement was initiated to hold a memorial requiem mass for the departed hero. On December 19, the Reverend Father Antoine de la Sedella officiated at the service,

<sup>14</sup>Courier, February 11, 1820, p. 3.

<sup>15</sup>Kmen, "Singing and Dancing," pp. 350-359.

M. Canonge<sup>16</sup> delivered a eulogistic oration in St. Louis Cathedral, and members of Orleans Theatre sang a high mass composed for the occasion by Cheret. A contemporary critic rendered it due praise and acknowledged its "stamp of talent," though it admittedly did not equal a similar production of Cherubini or Mozart.<sup>17</sup> At the same service, a cantata was performed that had been set to music by A. L. Collegari on a text by Davesac. The music has been lost and it received little attention from the newspapers.

Collegari is somewhat of a mysterious figure. According to New Orleans ship lists, Lorenzo Calligari (sic) arrived on the Brig Emma from Gibraltar, February 5, 1821, and was listed in the ship's log as being twenty-four years of age and from Italy.<sup>18</sup> He lived at No. 4 Rue d'Orléans (behind the Cathedral) and taught piano, voice, Italian language and literature.<sup>19</sup> This is all that has been recorded about him. It may be

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<sup>16</sup>Probably J. F. Canonge, New Orleans Criminal Court Judge. Grace E. King, Creole Families of New Orleans (New York, 1921), pp. 393-395.

<sup>17</sup>Courier, December 24, 1821, Louisiana Gazette, December 20-24, 1821, Albert E. Fossier, "The Funeral Ceremony of Napoleon in New Orleans, December 19, 1821," Louisiana Historical Quarterly, XIII (April, 1930), 246-252.

<sup>18</sup>Milton P. Rieder, Jr. and Norma Gaudet Rieder, New Orleans Ship Lists, Vol. I, 1820-1821 (Metairie, Louisiana, 1966), n. p.

<sup>19</sup>Fossier, op. cit., pp. 247-248.

supposed that, since no further news notices are made of his work, he either led an incredibly quiet life for a New Orleans musician or he returned to Italy. At any rate, he is remembered now only for his contribution to Napoleon's funeral.

The name of Emile Johns recurs repeatedly from 1822 when a city directory listed him as "teacher on the piano forte, 56 (198) Canal, below Burgundy."<sup>20</sup> He was a self-exiled native of Austria who probably left his country to avoid military service. He was twenty-two at the time. He established a reputation as piano teacher, composer, and dealer in musical instruments and sheet music. By 1831, the city directory entered him as the head of a firm of booksellers, music publisher, and piano dealer on Chartres Street, one block from the Old French Cathedral. His business must have been lucrative, for he advertised frequently in the newspapers and journals: "E. Johns et Cie." He made periodical buying trips to New York, Vienna, and Paris to stock his store with music instruments, including Pleyel pianos from Paris.

During one of his trips to France, he became acquainted with Frederic Chopin. This relationship

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<sup>20</sup>Paxton, op. cit., p. 17.

developed into more than a casual acquaintance, for one of Chopin's groups of Mazurkas (Opus 7) was dedicated "To Mr. E. Johns, of New Orleans," the only American so honored.<sup>21</sup>

Besides his obvious contribution to the music dealership business in its infancy in New Orleans, Johns left the city a memorable collection of original piano compositions. Ignace Pleyel of Paris published his Album Louisiannais: Hommage aux Dames de la Nouvelle Orléans (1837) which consisted of eight pieces -- six romances, one waltz, and one polonaise. Each one was dedicated to one of the beautiful Creole women of New Orleans.<sup>22</sup> The polonaise was undoubtedly an influence of Chopin as it was something quite new to Louisiana. Unfortunately, its stately rhythm was not appreciated; even as late as 1912, James Beard wrote of the album:

The Romances are not, as one unused to old-time musical terms might imagine, romantic ballads, but simply rhythmical melodies suggestive of love stories, nor is the polonaise, as one might be forgiven for supposing, a portion of female apparel set to music [reference to the polonese, a late 18th century fashion consisting of a coatlike outer dress but a kind of old-fashioned dance] -- rather passe even when the "Album Louisiannais" was published, and of rather too formal and stately,

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<sup>21</sup>John Smith Kendall, "The Friend of Chopin, and Some Other New Orleans Musical Celebrities," Louisiana Historical Quarterly, XXXI, No. 4 (October, 1948), 856-876.

<sup>22</sup>Federal Writers Project of the Works Progress Administration for the City of New Orleans, New Orleans City Guide (Boston, 1952), p. 144.

dignified, decorous and deliberate a style to suit up-to-date dancers, accustomed to livelier measures.<sup>23</sup>

Beard also claims that Johns owns the distinction of being the first citizen of New Orleans to compose and publish original music.<sup>24</sup> This is plausible since there were no music presses before Johns' time, but there is no substantial evidence to support such a statement.

In 1846, Johns gave up music for the cotton business. He sold his store to W. T. Mayo, who was responsible for a great deal of the publishing of early New Orleans music. Mayo eventually sold the establishment to Philip P. Werlein, in whose name it has remained to this day.<sup>25</sup>

Johns was married twice, first to Jeanne Emma d'Aunoy, a beautiful Creole descendant of Charles Favre d'Aunoy. Her dowry probably helped get him started in business. She died May 15, 1833, at the age of thirty-two. Several years later, he married another member of the d'Aunoy family, Marie Céleste Rose, a widow.<sup>26</sup> Johns died suddenly on a business trip to Paris, August 10, 1860 and was buried in Père la Chaise, near Chopin. The last twenty years of his life were musically

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<sup>23</sup>James Carter Beard, "Composers of Music and Music Publishers in New Orleans," Daily Picayune, February 18, 1912, last section, p. 13.

<sup>24</sup>Ibid.

<sup>25</sup>Kendall, op. cit., p. 858.

<sup>26</sup>Ibid., p. 859.

unproductive, but he left behind him a valuable contribution to the music business world as well as a few piano works, none of which can now be located.

By the time Johns had published his Album Louisianais, another composer had entered the music field in New Orleans whose works were to have a much greater influence, Gregorio Curto.

## CHAPTER II

### GREGORIO CURTO

Few men contributed more to the advancement of music in New Orleans than Gregorio Curto, a Spanish immigrant who came to the Crescent City in 1830 with a traveling Italian opera troupe.<sup>1</sup> Here, he remained for the rest of his life and built a reputation as teacher, performer and composer that was paralleled only by that of his colleague Theodore von La Hache.

The exact date of Curto's birth is unknown. It was very probably in the year 1805, since, according to his obituary, he died in 1887 at the age of eighty-two.<sup>2</sup> The beginning of his career could hardly have been more romantic. He was born to a peasant couple in Tortosa, Spain, a village in the Pyrenees Mountains,<sup>3</sup> and, like most young boys of his station, he spent his daylight hours tending sheep. One day he was overheard by a passing "chef de Battalion" of the French army. Intrigued by the beauty of the boy's voice, the Major volunteered to

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<sup>1</sup>Daily States, Monday, November 21, 1887, p. 5.

<sup>2</sup>Ibid.

<sup>3</sup>Times Democrat, November 20, 1887, p. 3. Some sources give Madrid as his birthplace. Only this obituary names Tortosa.

sponsor Curto's musical education in Paris. The young musician was admitted at a rather early age to the celebrated Singing School of Choron, where he counted among his fellow students the music critic Pierre Scudo (1806-1864) and the singer Rosine Stoltz (1815-1903).<sup>4</sup> Scudo became quite well known as a music critic and essayist. In one of his journals, he relates an account of Choron and several of his protégés visiting the Minister of Household (the superintendent of all cultural matters). The Minister was so impressed that he awarded them a substantial appropriation of state funds. Curto and Scudo were among the students so honored.<sup>5</sup>

Shortly before his fifteenth birthday, Curto was appointed organist of the Cathedral of Soissons. However, he relinquished this position a year later to resume his studies with Choron and at the same time to serve as "Maître de Chapelle" at the church of the Sorbonne.<sup>6</sup>

John Davis, the manager of Orleans Theatre, was responsible for bringing the Italian opera troupe of which Curto was a member to America (1830). Curto made his debut with the troupe in New Orleans in Rossini's La Gazza Ladra. He remained with this opera company for two successful seasons, performing in Boieldieu's Le

<sup>4</sup>Edwin L. Jewell, comp. and ed., Crescent City Illustrated (New Orleans, 1873), [p. 184] .

<sup>5</sup>Ibid.

<sup>6</sup>Ibid.



La Dame Blanche, Rossini's L'Italiana in Algeri, Meyerbeer's Les Huguenots, and Donizetti's first important opera, Anna Bolena. When the troupe returned to Europe, Curto remained at Davis' theatre as primo basso cantante.<sup>7</sup> Occasionally, he acted with the theatre's drama group and by so doing came in contact with Madame Delphine Closel, the "leading lady of Orleans Theatre."<sup>8</sup>

Madame Closel had already established her fame as an accomplished actress in Europe before coming to New Orleans and working under John Davis' management. Here, she first appeared with Junius Brutus Booth, February 21, 1828, and subsequently introduced such roles as Mary Stuart, Marie Tudor, and Marguerite de Bourgogne. She toured with the New Orleans troupe for ten seasons, giving notable performances in Boston and Philadelphia. She and Curto were married, probably in 1833, and they both retired from the stage. Though Curto remained active in the music world, Delphine apparently avoided public attention during the rest of her life. She died on December 19, 1870, and was ignobly buried in a wall vault in St. Louis Cemetery No. 2, New Orleans. She was eulogized

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<sup>7</sup>Ibid.

<sup>8</sup>New Orleans Commercial Bulletin, December 22, 1870, p. 1. This article consistently spells her name "Clozel."

only by a news reporter who gave an account of her activities in the New Orleans Commercial Bulletin.<sup>9</sup>

Curto may have remarried after his first wife's death, though the only evidence for such a hypothesis is a listing of "Mrs. Curto" at his address, 299 St. Philip Street, in the 1884 city directory.<sup>10</sup> However, if this is true, it is strange that she was not mentioned in his obituary; no other reference to her has been found.

When Curto left the operatic stage in 1833, he devoted himself to teaching and composition.<sup>11</sup> His opera Le Nouvel Hermite was performed the next year, May 6, 1834. He held positions in three of the most important churches of the city as organist-choirmaster and was accredited with several vocations in annual city directories, including parish organist, teacher of voice and composition, and "professor of music." His renown as a teacher was enhanced by the quality and professional status of his students, among whom were Fleury-Urban, Durand Hitchcock, and Minnie Hauk.

The story of Minnie Hauk and her rise to fame is as incredible as Curto's own. She was born in New York of

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<sup>9</sup>Ibid.

<sup>10</sup>Soard's New Orleans City Directory for 1884 (New Orleans, 1884), p. 248.

<sup>11</sup>Daily States, November 21, 1887, p. 5.

German parentage on November 16, 1851. (Her real name is Mignon Hauck after Goethe's character in Wilhelm Meister.) Her family moved to New Orleans in 1860 for business reasons and made its residence in the French Quarter.<sup>12</sup> Curto overheard her singing the "Hymn to the Virgin" as he passed her home one day, and, after learning that her parents were too poor to provide her with voice lessons, he offered to give her free tutelage.<sup>13</sup> This also afforded her the opportunity to serve as soprano soloist for St. Patrick's Church in the late sixties while Curto was organist there. Her career officially began at the age of fourteen when she made her operatic debut in La Sonnambula (Brooklyn, New York). From there her fame grew, and she soon distinguished herself as the first to sing Bizet's Carmen (October 23, 1878) and Massenet's Manon (1885) in America.<sup>14</sup> Unfortunately, Curto is no longer remembered as her teacher. Miss Hauck herself refused to acknowledge and help him in his old age and thereby did him the disservice of hastening his obscurity.

Curto was extremely active in promoting civic cultural programs. He and Theodore von La Hache gave

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<sup>12</sup>Nicolas Slonimsky, ed., Baker's Biographical Dictionary of Musicians (New York, 1965), p. 671.

<sup>13</sup>Kendall, op. cit., p. 865.

<sup>14</sup>Slonimsky, op. cit., p. 672.

benefit concerts which helped to inaugurate a permanent New Orleans Philharmonic Society. The Society was officially established at a public meeting held at Mr. H. D. Hewitt's music store for the purpose of electing officers. As might have been expected, La Hache and Curto were the leaders elected.<sup>15</sup>

Though Curto was undeniably one of New Orleans' most popular musicians, his attempt to present a concert for his own benefit was not particularly successful. This lack of success was attributed by the reviewers, however, to the inconvenient hour of 4:30 P.M. The program was given in the New Opera House on November 12, 1866 and consisted primarily of Curto's own compositions. He was assisted by Miss Emma Fairex, a New Orleans amateur and one of his students, Mr. Fernando, "a regular artist from Paris," Mr. Meyer, orchestra leader, and several amateur friends.<sup>16</sup>

Miss Fairex sang in costume with Curto in Le Lepreux and Le Mort d'Abel with Mr. Fernando.<sup>17</sup> The Daily Picayune reported that she sang "with the skill of an

<sup>15</sup>New Orleans Daily Picayune, January 9, 1852, p. 2. A "Benefit Concert" at this time was for one's own benefit.

<sup>16</sup>Daily Picayune, November 13, 1866, p. 1.

<sup>17</sup>Ibid. Jewell, in the Crescent City Illustrated (1873), lists Le Mort d'Abel as an oratorio. No evidence has been found to substantiate such a statement; apparently the music, so far as could be determined, is no longer extant. This, like Le Lepreux, was probably a duet with light orchestral accompaniment.

artist and the soul of an angel."<sup>18</sup> "Air du Domino Noir," sung by Miss J. R. with "tremulous voice but great skill,"<sup>19</sup> and "Theme et variations des diaments [sic] de la Courrone" were also performed, though no composer is given credit; they were probably by Curto or some reference would have been made to the composer. One critic hailed Le Mort d'Abel as the best work on the program though he failed to give any reasons for his judgement, either technical or musical. Like many critics of this period, he dealt more with the quality of the performers than with the music itself, even though much of it was heard for the first time in this performance.<sup>20</sup>

Curto's activity as a church musician was centered around the three churches he worked for: St. Theresea's, St. Ann's, and St. Patrick's. St. Patrick's was begun in 1833 by the Irish faction of the city. This was probably Curto's first church position since the other churches had not even been founded at the time he retired from the stage (1833). He apparently stayed at St. Theresea's (founded 1848) for a considerable length of time, for most of his published sacred works credit him as organist of that church. It was during this

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<sup>18</sup>Ibid.

<sup>19</sup>Ibid.

<sup>20</sup>See also New Orleans Times, November 14, 1866, p. 3.

period that he wrote his collection of fifteen masses that were published as a series by Louis Grunewald. St. Ann's was his last church, according to city directories that list him as organist there up to the year of his death.

Curto died Saturday, November 19, 1887, in his home on St. Ann Street. Reverend Father Turnvine, pastor of St. Ann Church, officiated at the funeral. The list of pall-bearers reads like a Who's Who of New Orleans and further emphasizes Curto's influence and popularity: L. Placide Canonge, Alfred Milleur, Louis Grunewald, S. Kurus, Dr. J. S. Hava, and Lamar C. Quintero.<sup>21</sup>

He was buried in the Milleur family tomb,<sup>22</sup> November 20 in St. Louis Cemetery No. 2, sometimes called Claiborne Street Cemetery. The fact that he was buried in this family's tomb indicates the extent to which he was held in respect by the upper classes. He was not sufficiently well off himself to afford such a tomb; his own wife had been buried in a simple wall vault seventeen years earlier.

Curto is not remembered today, even in New Orleans.. But his influence is still felt both in his civic contributions and in the fruits of his students' labor.

Other than a few incidental numbers, practically all of Curto's extant music is sacred. There is an over-all

<sup>21</sup>Daily States, November 21, 1887, p. 5.

<sup>22</sup>According to St. Louis Cemetery records.

solemnity about the music that is fitting for the introspective nature of music written expressly for the church. But his schooling in early nineteenth-century Italian opera style is easily reflected in the soaring melodic lines as well as the fundamental classical harmonies.

A work which is typical of his style and which also represents to a degree his significance as a composer is the Stabat Mater No. 2. The first two movements are outlined here in detail as a survey study of Curto's style. According to the title page, it was written for St. Eustache Parish, Paris, published there and first performed in New Orleans by "grand Orchestre," June 4, 1868. Curto apparently had considerable dealings with this parish since this is only one of several compositions written for St. Eustache.

The first chorus is primarily homophonic. The opening unison statement of the orchestra is repeated on the entrance of the chorus, but this is the last time it appears.

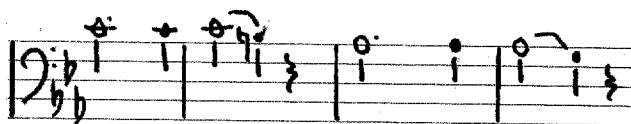


Fig. 1--Stabat Mater No. 2, Measures 1-4

The third phrase, Juxta crucem lacrymosa, builds gradually

in slow-moving chords from E flat to C major through a succession of altered chords and is followed immediately by a temporary area of F minor with the melodic addition of the seventh but is quickly changed to A flat major with the insertion of a diminished seventh and a dominant seventh chord:

Fig. 2--Stabat Mater No. 2, Measures 32-34

Notice the stepwise movement of the three upper voices above root movement in the bass with the outer voices contracting to the root and fifth of A flat major. This is typical of most of Curto's modulations.

The chorus continues homophonically until the appearance of Dum penebat which is a good example of imitative counterpoint. Each voice enters a fourth higher than its predecessor, but the harmonies still manage to remain comparatively simple while the entire section stays in the same key.



Dum pen - de - bat Dum pen - de - bat

Dum pen - de - bat

pen - de - bat Fi - li - us pen - de - bat

Dum pen - de - bat

Fig. 3--Stabat Mater No. 2, Measures 46-49

The movement builds in intensity with chain suspensions and syncopation in the soprano to the secondary climax at Juxta crucem lacrymosa. The final climax begins with the following Dum pendeat Filius. Here, instead of the outer voices contracting, they expand stepwise to the root and third of an F minor chord:

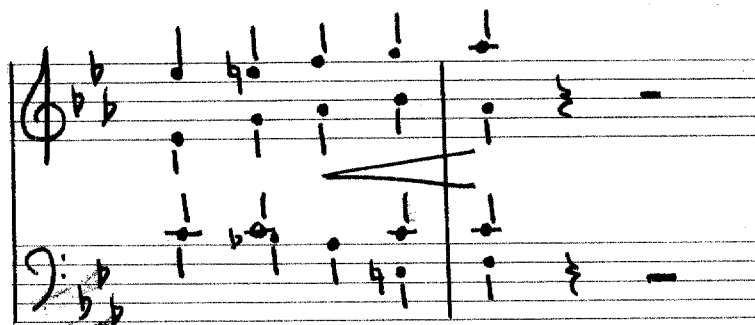


Fig. 4--Stabat Mater No. 2, Measures 72-73

The contracting technique serves as a means of withdrawing from a loud phrase to a soft one, whereas this expansion technique serves to intensify the climax. The movement ends with a simple C minor cadence that moves from forte to piano in one measure.

The second movement, Cujus animam, is for soprano, tenor, bass solos, and chorus. The eight-bar orchestral introduction is not significantly related to the following vocal lines other than in its melodic contour (a relatively stable line with a slight rise in the middle and a tapering off at the end) and its establishment of symmetrical four plus four phrases. The soprano introduces an eleven-bar setting of the entire first phrase, Cujus animam Gementem, Contristatam et dolentem. This melody is constructed on simple lines that include both stepwise movement and large leaps for special emphasis. The tenor solo follows with an exact repetition as the soprano continues with counterpoint. The chorus enters in broad chords with

a triplet background in the orchestra which becomes important as a motive for the bass solo set to O quam tristis. Every second measure has a triplet for the third beat. The entire solo borders on the operatic with its long dramatic lines, especially at the entrance of the chorus (Quae moerebat) and full orchestra. The basses of the chorus take up the triplet motive of the solo under the chordal movement of the upper voices until the solo trio enters with a return to triple simple meter. The full chorus returns and is followed again by the trio singing Et tremebat et dolebat in close position. A tutti section closes the movement with a loud and then soft, lyric statement of the last phrase, Nati poenas inclyti.

Curto had a good sense of melody that pervades the entire body of his work. Most of his melodies are composed of rising fifths and sixths with a rather Chopinesque suggestion. One of his favorite devices is that of combining such a melody with counter-melodies in two- and three-voice works as in O Salutaris, a trio for mezzo-soprano, tenor or baritone, and bass. In most of his compositions, the introduction is only slightly related to the following melodic material, but in this trio, the two outer voices of the organ introduction are inverted when the mezzo-soprano enters on the fourth bar with what had been the bass line of the introduction; the melody line of the introduction becomes the bass line to accompany the vocal melody:

Andantino con moto

Mezzo-soprano

O sa-lu-ta-ris sa-lu-ta-ris hos-ti-a

Fig. 5--O Salutaris, Measures 1-6

Unfortunately, these six bars are all that are written with this device. When the other vocal lines enter, the counter-melodies degenerate into descending chromatics that effect a more interesting succession of harmonies but at the same time show a lack of imagination on the composer's part since the technique is a stereotyped feature of his music.

Curto's style can be summarized as being a pale reflection of his European counterparts, Bellini and Donizetti. His music is beautiful and shows a learned

handling of compositional techniques, but it is lacking in inspiration. It should certainly be considered seriously for performance possibilities, for there are several compositions of sufficient quality to be revived in concert, not only for historical interest, but aesthetic interest as well.

Following is as complete a list of Curto's works as present research allows. As much information as is known is given for each composition though in some cases this may be only the title, hence the inconsistencies in bibliographical form. Libraries where the compositions may be found are listed at the end of each entry in brackets and are coded as follows:

BPL	Boston Public Library, Boston, Massachusetts
LSU	Louisiana State University Library, Louisiana Room, Baton Rouge, Louisiana
Loy	Loyola University Music Library, New Orleans, Louisiana
NOP	New Orleans Public Library, New Orleans, Louisiana
Personal	Author's personal library
TUR	Tulane University Rare Book Library, New Orleans, Louisiana

Secular

Solos

Andimione  
Le Jasmin de Nuit

Le Reveil de la Louisiane, text by Louis Placide Canonge,  
L'Association Dramatique Orleanaise, lithography by  
Henri Wehrmann, New Orleans [LSU, TUR, Personal]

### Vocal Ensembles

Le Lepreux for soprano and baritone  
Le Mort d'Abel for soprano and baritone

### Operas

Amour et Folie (1834), three acts  
La Mort de Jeanne d'Arc, two acts  
Le Nouvel [sic] Hermite (1834), three acts  
Sardanapale (1838), two acts and three tableaux

### Sacred

#### Solos

Ave Verum, for organ and tenor or soprano  
Ingemisco, offertory for funeral service for organ and  
baritone [NOP, Personal]  
O Gloriosa

### Vocal Ensembles

Ave Maria, motet for soprano and tenor, dedicated to  
L. Helchelheim, 1870  
Bone Pastor, motet for two tenors or sopranos and bass  
[EPL, Personal]  
Da Pacem Domine, for two sopranos  
O Salutaris, trio for mezzo-soprano, tenor, and baritone  
[EPL, Personal]  
O Salutaris, duet, English words by Miss E. C. Wingrave,  
dedicated to A. Cassard and J. Meteye, copyrighted  
in the East District of Louisiana, 1869  
Salvum fac Populum, trio for soprano, tenor, and bass  
Regina Terrae, soprano, alto, tenor, bass motet with  
soprano solo

### Masses

Fifteen masses published by Louis Grunewald:

No. 1 St. Elizabeth, for one or two voices, ad lib. [Loy]

- No. 2 St. Louis, for two voices, bass and soprano or tenor [Loy]  
 No. 3 St. Anne, unison, divides into two choirs [Loy]  
 No. 4 St. Augustin, two choirs share unison melody in plain chant style [Loy]  
 No. 5 St. Vincent de Paul, for four voices [Loy]  
 No. 6 St. Thérèse, for three voices, soprano, alto, and bass, 1855 [Loy]  
 No. 7 Notre Dame du Golfe, Bay St. Louis, Mississippi, for three voices, soprano, alto, and baritone [LSU, Loy]  
 No. 8 St. Philomène, for two voices, soprano and alto  
 No. 9 St. Cécile, for four voices, soprano, alto, baritone, and baritone, 1856  
 No. 10 Immaculée Conception, for four voices, 1869  
 No. 11 St. Trinité  
 No. 12 Stabat Mater  
 No. 13 title unknown  
 No. 14 title unknown  
 No. 15 St. Eugénie, for three voices, soprano, tenor, and baritone, 1876 [LSU]

Grand Mass for the Immaculate Conception, for mixed chorus and full orchestra, St. Eustache Church, Paris, 1866 [LSU, Personal]

La Messe de Réquiem, for three voices, soprano or tenor, alto or baritone, and bass [LSU]

#### Other Liturgical Music

- Recueil de Plains Chants d'Eglise, 1855 [LSU]  
Répertoire de Musique Religieuse de l'Eglise de Ste. Thérèse [LSU]  
Stabat Mater, No. 1  
Stabat Mater, No. 2, Paris, 1868 [LSU, Personal]

## CHAPTER III

### THEODORE VON LA HACHE

The casual researcher does not have to investigate mid-nineteenth-century New Orleans deeply before coming on the name of Theodore von La Hache. From the time he arrived in New Orleans, about 1842, to the end of his life in 1869, La Hache played such a dynamic role in the city's musical life that his influence is still felt today.

He was born in Dresden, Germany, in 1822 or 1823 as Theodore von Hache. With his arrival in New Orleans, he added the "La" to "Hache" in accordance with the predominant French influence of the city.<sup>1</sup> His musical education was under the tutorship of Karl Gottlieb Reissiger (1798-1859) at the conservatory in Dresden. Reissiger<sup>2</sup> was Carl Maria von Weber's successor as court Kapellmeister; he wrote over two hundred works and is now remembered as the author of "Weber's Last Thought" (formerly attributed to Weber).

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<sup>1</sup>Richard B. Harwell, Confederate Music (Chapel Hill, 1950), p. 91. Harwell attributes this fact to a "private letter," but he fails to give any further information concerning documentation of the letter.

<sup>2</sup>Nicolas Slonimsky, ed., Baker's Biographical Dictionary of Musicians (New York, 1965), p. 1326.



At the age of twenty, La Hache left Dresden for New Orleans, where he established his permanent home. He set to work immediately advertising himself as a "professor of music" in the local newspapers and city directories.

Apparently it did not take him long to establish a reputation, for as early as 1852, he was asked to write the Grand Dedication Cantata for the opening of the new Odd Fellows Hall, November 22, 1852. When this cantata was published in May, 1854, by H. D. Hewitt, a contemporary news reporter introduced his review of the work with a brief biographical sketch that concludes with a declaration of La Hache's growing eminence:

He enjoys a widespread popularity, and it is gratifying indeed that a son of our "Sunny South" ranks among the first composers of this continent.<sup>3</sup>

The cantata itself consisted of three odes: "The Hymn to Charity," "The Dedication," and "The Orphan's Appeal and Relief." The texts for the first two were furnished by G. W. Christy, Esq., and that of the last by Miss Emma Shropshire. The "Orphan's Appeal" made the greatest impression; a complimentary critic reviewed it with such glowing phrases as: "melting pathos," "teeming with the noblest elevations, the beauties of which alone will add a brilliant chapter to the crown of his

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<sup>3</sup>Daily Picayune, May 23, 1854, p. 2. The cantata was dedicated to Miss Eliza Pinpare' who sang its premiere. It was copyrighted in 1852, East District of Louisiana, by J. (sic) La Hache.

[La Hache's] already well-earned fame."<sup>4</sup> The program was performed, under the direction of La Hache, by the Philharmonic Society, presumably the same society that La Hache, and Curto had been so instrumental in organizing in February of the same year.

La Hache became known first as a prolific composer of salon music -- polkas, variations, fantasies, waltzes, etc. The opus numbers for his compositions run into the eight hundreds. They are almost exclusively for piano or vocal solo and had a great deal of appeal to a polite society that was accustomed to the banal idiom of the music of such predecessors as Emile Johns and Louis Desforges. This music depended on flashy finger work, copious scales and arpeggios, and snappy dance rhythms for its popularity.

Any musical evaluation of this style should be made in light of the social environment of the times in which it was prominent. Citizens of mid-nineteenth century New Orleans were sentimental and highly responsive to anything that played on their emotions. Therefore, what the twentieth-century musician would look upon with disdain in the bathos of "The Orphan's Appeal," the Southern musician of a century ago would have considered an expression of heart-felt emotion.

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<sup>4</sup>Ibid. Notice that this review appeared when the work was published, a year and a half after the dedicatory concert of November 22, 1852.

Nevertheless, this culture did not lack taste. It realized, for instance, that there was and should be a distinction between the sacred and the profane. It knew that the style used for salon pieces, dance music, and operas was not suitable for the music used functionally in the church. Thus when La Hache produced his first mass in 1851, it was welcomed by critics for its divergence from the popular idiom used in his piano music and its adoption of an idiom more conducive to worship. Some other New Orleans composers had apparently written masses patterned after the operatic scores of Bellini, Donizetti, and Rossini. A contemporary account from the Daily Crescent best relates the reception of La Hache's mass:

We hail with pleasure and pride every new production of art creditable to our city, and therefore we feel happy to have to record a new musical work, of Mr. T. La Hache, which deserves the highest praise. This composer is already known to the public by various publications, such as Polkas, Variations, and Fantaisies; he is, besides, one of the most popular contributors to the leading musical periodicals of this country. Now he has just brought out a Grand Jubilee Mass for four voices, dedicated to the Boston Handel and Haydn Society. By placing his work under the patronage of a society bearing such a name, the author indicates on the very title page what are his musical predilections -- in what taste and upon what principle he composed his Mass. He has remained true to the German school -- he adheres strictly to it, and lays aside all the spurious embellishments which do not belong to that elevated style. It is perhaps for this that Mr. La Hache deserves most credit: he has produced an excellent composition without going beyond the limits of his subject; it is real sacred music from beginning to end, without any foreign admixture; and thus to compose requires genius, talent and study. A great deal of what is given now to the

public as sacred music is anything but sacred. Often you go to hear a new Mass or a new Oratorio performed, and, instead of the immortal style of Handel and Haydn, you hear miserable attempts at imitating the passionate strains of Bellini and Donizetti. The music is operatic and not sacred.<sup>5</sup>

The author of the article continues with a plea for making a distinction between sacred and secular music. He praises La Hache for adopting such "modern improvements" as dispensing with the use of fugues for the finales of choruses since their style is "rather too scientific." Fugal writing was considered somewhat impracticable for most New Orleans choirs at the time, and its use was looked upon as a pedantic formality.

Like his colleague, Gregorio Curto, La Hache served as organist for both St. Theresea's and St. Patrick's Churches. Besides composing and teaching, he also opened a music store at 17, Baronne Street.<sup>6</sup> The 1869 city directory lists: "La Hache, Theodore, Sr., Music and Pianos, 20 Baronne St.; residence: 627 Camp St."<sup>7</sup> It also lists his sons Emile and Theodore, Jr., as clerk and accountant respectively.

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<sup>5</sup>Daily Crescent, June 21, 1851, p. 2. This may possibly be referring to Curto's masses which had a strong tendency to be operatic.

<sup>6</sup>Daily Picayune, March 3, 1868, p. 5.

<sup>7</sup>Charles Gardner, comp., Gardner's New Orleans Directory of 1869, Vol. 14 (New Orleans, 1868), p. 219. The discrepancy of La Hache's business address is probably due to New Orleans' lack of a uniform municipal address system.

Unlike Curto, La Hache raised a family. His wife was Mary Amelia (c. 1829-March 19, 1875), and their children included Alexander Staephens (August 6, 1863-July 6, 1864), Mendelsohn (sic) (1852-February 1, 1853), Anna Basilica (c. 1858-August 22, 1861), Adeline Therese (c. 1850-October 20, 1861), and Rosa (born after her father's death -- died, aged four months, December 12, 1870). These names and dates were taken from cemetery and city obituary files, but the names of the two sons previously mentioned, Emile and Theodore Jr., were omitted from these files as was that of a blind daughter who survived her father but whose name remains unknown. Proof of her existence is the fact that a benefit concert was given for "the widow and blind daughter of the late Theodore von La Hache" on July 28, 1872.<sup>8</sup> The concert was held at St. Therese's Hall (Erato Street) and was well attended, according to news accounts of the following day.

As previously noted, Curto and La Hache collaborated on the organization of the Philharmonic Society in February, 1852. La Hache himself wrote the bylaws for the organization and figured prominently as co-director with Curto of the first "grand sacred concert" which was held

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<sup>8</sup>New Orleans Times, June 29, 1872, p. 1. Those who took part included Misses Massey and Cohen, piano; Mrs. Pierson, vocal; Mr. Meteye, Mr. Wheeler, Auguste Davis.

at St. Patrick's Church (Camp Street). The proceeds were to be applied toward expenses required to finish the exterior of the church.<sup>9</sup>

News reports recount the major musical achievements in La Hache's life:

In November, 1859, he had his "Fest-Cantate" performed in Odd Fellows Hall at a concert for the city's German-speaking population. The program also included Rossini's William Tell Overture, literary readings about Schiller by Dr. Gutheim, and an additional selection by Mendelssohn.<sup>10</sup>

The following year, during his tenure as organist of St. Theresea's, his Grand Te Deum was sung by several choirs, Sunday, January 8, 1860, at 5:30 "in honor of the Eighth." (This was probably commemorative of the Battle of New Orleans' decisive battle, on January 8, 1815) Proceeds from the offering went to the Camp Street Female Orphan Asylum.<sup>11</sup>

A favorite benefit cause during Reconstruction years was that of "indigent widows and orphans whose protectors

<sup>9</sup>Daily Picayune, February, 15, 1852, p. 6. Copies of the bylaws were obtainable from the secretary [H. D. Hewitt?] at 39 Camp Street.

<sup>10</sup>Taglich Deutsche Zeitung, November 11, 1859, pp. 2-3.

<sup>11</sup>Daily Picayune, January 8, 1860, p. 4.

lost their lives in the war."<sup>12</sup> Since the sympathies of a defeated South were especially strong towards its patriotic dead, a benefit concert for war victims' families was sure to be successful. La Hache conducted one such concert, April 30, 1866, which was organized by Mademoiselle O. Romey. The program offered "choice productions of the greatest composers"<sup>13</sup> performed by local professional and amateur musicians. Highlighting the evening's entertainment was an ensemble executed on twelve pianos by twenty-four ladies -- typical of the nineteenth-century audience's predilection for massiveness.

La Hache made several trips to New York for the purpose of stocking his music store, as is evidenced by a memorandum in the "personals" column of The New Orleans Times, July 21, 1866,<sup>14</sup> which also described the trip as an endeavor to recover from his failing health. He took advantage of such trips by making himself known in musical circles and thereby succeeded in getting some of his compositions published by Oliver Ditson, Theodore Presser, J. Fischer, and Firth, Pond and Company. (See the list of his works page 48.)

La Hache was also instrumental in bringing foreign talent to New Orleans for guest performances. In 1868,

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<sup>12</sup>Daily Crescent, April 30, 1866, p. 6.      <sup>13</sup>Ibid.

<sup>14</sup>New Orleans Times, July 21, 1866, p. 8.

he, A. E. Blackmar, Robert Mayer, and T. Fernon arranged and sponsored a performance by Senorita Josefina Filomeno from Valparaiso [Mexico?]. This took place on the sixth of March at the National Theatre. Filomeno was advertised as having "almost absolute acquaintance with the full resources of these instruments violin and piano."<sup>15</sup> Her program was one that would appeal to popular demand:<sup>16</sup>

## PIANO

Grand Fantasia, Moise	Thalberg
Concerto in F	Weber
The Last Hope	Gottschalk
Sextuor Lucia	Liszt

## VIOLIN

Grand Caprice	Vieuxtemps
Theme and Variations on Lucretia	Misha Hauser
Fantasie on La Mulette	Allard

In his last years, La Hache undertook a project to arrange liturgical music from classical sources for every holy day of the Roman Catholic Church Year. Unfortunately, he did not live to complete it and it was never published. Stricken with paralysis the last few months of his life, he was assisted at the organ of St. Theresea's by his eldest son.<sup>17</sup>

He died Sunday morning, November 22, 1869, probably as a result of his illness, though no newspaper mentions

<sup>15</sup>Daily Picayune, March 1, 1868, p. 8.

<sup>16</sup>Daily Picayune, March 3, 1868, p. 5.

<sup>17</sup>Daily Picayune, November 24, 1869, p. 1.



the cause of death in the obituaries.<sup>18</sup> Some historians have attributed it to poisoning from drinking water from a brass spigot. However, if this theory had any credence, it would probably have been mentioned at his death, and thus far, no such mention has been found. Special attention and front-page coverage further attest to his eminence and popularity in New Orleans.

La Hache's music is typical of the nineteenth-century salon style that was equally popular in Europe and America. His writing shows a very thorough training in theory and counterpoint, for there are few errors in partwriting or harmonic progressions.

Most of his compositions were written in the ten years between 1854 and 1864. During this time he published five hundred of his approximately eight hundred and fifty works. There is a degree of improvement and growth in maturity from his early works to those of his later years, but it is so inconsequential that it hardly deserves mention. His earliest extant composition is the Jenny Lind Grand Valse de Caprice, Opus 16 (1847). Its harmonic rhythm is extremely slow -- the entire first page consists of arpeggiations of the dominant seventh of F major; the following four pages comprise alternations of tonic and dominant (with an occasional flat submediant),

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<sup>18</sup>Ibid. Taglich Deutsche Zeitung, November 23, 1869, p. 8.

averaging one change every four measures. The only key change is to B flat (subdominant) which is accomplished by a change of function of the tonic of F major to the dominant of B flat, hardly an ingenious modulatory device. The predominant rhythm is static eight-note repetitions above the basic waltz rhythm in the left hand. Melodies usually move scalewise or outline triads:

Fig. 6--Jenny Lind Waltz, Measures 81-85

Fortunately, his later works show considerably greater imagination in melodic and rhythmic interest as well as greater technical craftsmanship.

In general, his melodies for piano music are composed almost entirely of scales (diatonic and chromatic and arpeggios. There are a great many chromatic passing tones that never influence the harmony. His vocal melodies show a little more variety, including larger skips and an occasional appoggiatura. Simple triadic cadenzas on dominant sevenths are sometimes used to announce the return of the principal theme.

Harmonies rarely venture beyond the closely related progressions and therefore have a stereotyped pattern which reveals a total lack of imagination for harmonic variety. But then, those whose music influenced him most directly (Rossini, Bellini, Weber) demonstrated the same characteristic.

La Hache leaned heavily on contemporary subject matter for audience appeal. His Fireman's Funeral March, Opus 108, undoubtedly won him great popularity with the New Orleans Fire Department to which it was dedicated (1854). Its grave "Adagio con melancolico" introduction is followed by a "Tempo di marcia" that majestically portrays the march of a noble funeral procession.

He capitalized greatly on the patriotism of the Confederate citizenry during the Civil War by producing such sentimental and/or rousing gems as Confederate's Polka March, Farewell My Dearest Katie or the Volunteer's Farewell, Grand Fantaisie on "I've Fallen in Battle," My Southern Sunny Home, Oui! New Orleans, and We're Coming Again to the Dear Ones at Home! (Arranged by La Hache from a composition by G. M. Wickliffe, 1865). He made a contribution to religious sympathies with La Celebre Missa pro Pace (1865) and climaxed the Confederate songs with what in essence became the theme song of the Reconstruction, The Conquered Banner, Opus 643 (New Orleans, A. E. Blackmar, 1866). Its nostalgic text by Moina and

comparably dramatic, yet mawkish, musical setting make it easy to understand why it was so popular to a community that had lost its cause. It lent dignity, pride, and hope. Here is the text in its entirety with the last musical phrase which shows a rather melodramatic effort at depicting the climax line:

Furl that Banner! for 'tis weary  
 Round its staff 'tis drooping dreary,  
 Furl it, fold it, it is best,  
 For there's not a man to wave it,  
 And there's not a sword to save it  
 In the blood that heroes gave it,  
 And its foes now scorn and brave it:  
 Furl it, hide it, let it rest.

Take that Banner down, 'tis battered,  
 Broken in its staff and shattered,  
 And the valiant hosts are scattered  
 Over whom it floated high;  
 Oh! 'tis hard for us to fold it,  
 Hard to think there's none to hold it,  
 Hard that those who once unrolled it  
 Now must furl it with a sigh.

Furl that Banner! furl it sadly,  
 Once ten thousands hailed it gladly  
 And ten thousands wildly, madly  
 Swore it would for ever wave,  
 Swore the foeman's sword could never  
 Hearts like theirs entwined dis sever  
 'Till that flag should float forever  
 O'er their freedom or their grave.

Furl it, for the hands that grasped it,  
 And the hearts that fondly clasped it,  
 Cold and dead are lying low,  
 And that Banner, it is trailing,  
 While around it Sounds the wailing  
 Of its people in their woe;

For, though conquered, they adore it,  
 Love the cold, dead hands that bore it,  
 Weep for those who fell before it,  
 Pardon those who trailed and tore it,

And oh! wildly they deplore it  
Now to furl and fold it so.

Furl that Banner! true, 'tis gory,  
Yet 'tis wreathed around with glory,  
And 'twill live in song and story  
Though its folds are in the dust,  
For its fame on brightest pages  
Penned by poets and by sages,  
Shall go sounding down through ages,  
Furl its folds, though now we must.

Furl that Banner softly, slowly,  
Treat it gently, it is holy,  
For it droops above the dead.  
Touch it not, unfold it never,  
Let it droop there, furl'd forever!  
For the people's hopes are dead!

Adagio.

For the peo-ple's

hopes are dead!

*p* *pp* *pp* *ppp* *Ped.*

Fig. 7--The Conquered Banner, Measures 64-68

La Hache's most popular composition for piano was Pic Nic Polka, Opus 102 (1854). Though it is not one of his better works, it proved to be his most well known. As late as 1886 (thirty-two years after its original publication and seventeen years after La Hache's death), Junius Hart advertised it in his catalogue with such provocative phrases as: "An old favorite that is still in demand" and "will never wear out."<sup>19</sup> This must say something about the musical taste of nineteenth-century Southerners -- that they should equate this not only with La Hache's better works but also with works of more reputable composers such as Beethoven, Mozart, and Gounod advertised in the same catalogue. Pic Nic Polka's popularity might be attributed to the programmatic use of bird calls, a novelty at that time.

M.M. ♩ = 192.  
*Poco meno moso quasi listesso Tempo.*

*legg. molto.*

*p* *Ped.* *p* *Ped.* *S<sup>mo</sup>*

Fig. 8--Pic Nic Polka, Bird Calls

<sup>19</sup>Junius Hart, Descriptive Catalogue of Select Music Published by Junius Hart (New Orleans, 1888), n. p.

The composer gives credit for the bird calls to Wm. Gardiner's Music of Nature on Birds, p. 221.<sup>20</sup>

Generally, the texture of La Hache's compositions is thin, having simple "um-pah-pah" accompaniments and virtually no counterpoint other than an occasional imitation. There is invariably more than one climax in each piece; this, of course, weakens the formal structure. Rhythmic interest is non-existent; there is never anything more complex than a single subdivision of the beat. No instances of hemiola, three against two, or even alternating time signatures have been found. Nonetheless, most of La Hache's music has a superficial appeal that is based on its light flair, flashy technical work, and reflections of an aristocratic society that put great emphasis on frivolities.

Following is as complete a list of La Hache's works as present research allows. As much information as is known is given for each composition though in some cases this may be only the title; hence the inconsistencies in bibliographical form. Libraries where the compositions may be found are listed at the end of each entry in brackets and are coded as follows:

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<sup>20</sup>It has not been possible to locate this work. Gardiner is very probably the cause of La Hache's using a descending major third for the imitation of the cuckoo instead of the minor third employed by most composers for that purpose.

LSU	Louisiana State University Library, Louisiana Room, Baton Rouge, Louisiana
Loy	Loyola University Music Library, New Orleans, Louisiana
NOP	New Orleans Public Library, New Orleans, Louisiana
Personal	Author's Personal Library
TUR	Tulane University Rare Book Library, New Orleans, Louisiana

Secular

Piano Solos

- The Alabama, New Orleans, Blackmar, 1863 [NOP]  
Armide, Polka de concert, New Orleans, Werleins, 1854 [NOP]  
Bohemian Glass Blowers' Polka [NOP]  
By the Banks of Red River (ballad), written and dedicated to Miss Orlean Johnson by Edwin E. Kidd, music by La Hache, New Orleans, A. E. Blackmar (167 Canal Street), 1866 [LSU]  
Le Carnival de Venice, Variations d'Salon, Opus 114, New Orleans, Werlein, 1865 [NOP] also published in New York, 1854, [TUR]  
Come to Me, Love, New Orleans, Blackmar, 1864 [NOP]  
Confederates' Polka March, New Orleans, Blackmar, 1862 [NOP]  
Continental Guards Quick Step [NOP]  
Coquette d'Amour [NOP]  
Elegie, to the memory of Madame G. T. Beauregard, New Orleans, La Hache, 1864 [NOP]  
The Emperor of China's Grand March, Opus 582, New Orleans Bremer, 1863 [NOP]  
Ever of Thee  
Fantasia and Variations on the Ethiopian air "The Rose of Alabama", Boston, Oliver Ditson [NOP]  
Farewell My Dearest Katie, or The Volunteer's Farewell, New Orleans, Werlein and Halsey, 1862 [NOP]  
Farewell to St. Alphonsus [NOP]  
The Fireman's Funeral March, Opus 108, to the memory of D. S. Woodruff and William McLoed, composed and respectfully dedicated to the Fire Department of New Orleans, New York and New Orleans, Werlein, 1854 [NOP, TUR, Personal]  
The Florida [NOP]  
Free Market Song [NOP]



- Freedom's Tear [NOP]
- Genevieve's Doves, New Orleans, 1862 [NOP]
- Grand Fantaisie on "I've Fallen in the Battle," New Orleans, Grunewald, 1865 [NOP]
- Grand March, Opus 115, composed and dedicated to the National Guards of New Orleans by Theodore von La Hache, New Orleans, Werlein (No. 5 Camp St.), 1855 [NOP]
- Grand March, presented to the First Company of the Washington Artillery of New Orleans, Boston, Oliver Ditson (sold by H. D. Hewitt in New Orleans), [NOP]
- Grand Polka Militaire, Opus 119, dedicated to his friend H. J. Hunting, Esq., Captain of the First Company Washington Artillery, New Orleans, Werlein, 1859
- Grand Waltz in the Opera "Faust," by Gounod, arranged for piano solo by Theodore von La Hache, New Orleans, Grunewald, 1866
- Her Bright Smile Haunts Me Still [NOP, LSU]
- Hoeffner's Favorite Sleigh Ride Polka, as danced at the St. Charles Hotel Soirées, arranged for piano solo by Theodore von La Hache, New Orleans, Werlein and Co. (No. 5 Camp St.), 1875 [NOP]
- I am Dying, Egypt, Dying, New Orleans, Blackmar, 1865 [NOP]
- Improvisation for the Piano on Foley Hall's Beautiful Melody, "Ever of Thee," Opus 306, New Orleans, 1886 [NOP]
- Improvisation on the Bonnie Blue Flag, Opus 537, dedicated to Auguste Davis, New Orleans, A. E. Blackmar and Bro. (74 Camp St.) [NOP]
- Improvisation for Piano on My Southern Sunny Home, Opus 613, dedicated to his pupil Miss Lizzie Henderson, New Orleans, Blackmar and Co. (167 Canal St.), 1865 [NOP]
- Improvisation on the Favorite Melody: Her Bright Smile Haunts Me Still, dedicated to his pupil Miss Belle Otman, Augusta, Georgia, Blackmar and Pro., 1866 [NOP], also published by A. E. Blackmar and Bro., (167 Canal St.), New Orleans, 1862, 1864 [LSU]
- Katy Darling, ballad arranged for piano, New Orleans, Werlein [NOP]
- Keep Step to the Music, Boston, Oliver Ditson, 1856 [NOP]
- March Elegiaque, for the death of Maximilian, 1867
- Margrave Galop, by Eugene Baylor, transcribed and arranged by La Hache, New Orleans, Grunewald, 1866 [NOP]
- La Melancolie de F. Prume, Opus 110 (tremolo nocturne), dedicated to Mlle Leontine Casey, New York, 1854 [TUR, NOP]
- My Gentle Spirit Bride [NOP]
- My Maryland Improvisation [NOP]
- My Soul to God, my Heart to Thee, improvisation for concert, Boston, Oliver Ditson, 1894 [NOP]

- The New Orleans and Great Northern Railroad Polka, New York, Firth Pond and Co., New Orleans, Werlein, 1854 [NOP]
- New Pic Nic Polka, Opus 211, "The imitation of Bird singing is true to nature upon authority of Wm Gardner's Music of Nature," dedicated to Miss Rebecca Giles, New Orleans, Werlein, 1858 [NOP]
- New Red, White and Blue [NOP]
- O Whisper What Thou Feelest (improvisation) [NOP]
- Oui! New Orleans, New Orleans, Blackmar, 1864 [NOP]
- Parade Polka March, New Orleans, Grunewald, 1861
- Parade March and Quick Step
- Passe Partout, New German polka, dedicated to Miss Maggie Thomas of Cazenovia, New York, lithography by Stevens, New Orleans, Werlein (No. 5 Camp Street), Mobile, Alabama, Werlein and Hartel, 1854
- Pic Nic Polka, Opus 102, dedicated to Miss Ella Bell of New Orleans, lithography by Savonony and Co., published in Boston, Oliver Ditson, and New Orleans, Werlein, 1854, [TUR, NOP, LSU, Personal]
- La Plage de la Mer, variations of "The Shells of the Ocean", Opus 497, dedicated to Mlle Fanny Miltenberger, New Orleans, Werlein, 1861 [NOP, Personal]
- Polka de Concert, dedicated to Madame Armide Marmillion of New Orleans, New York, 1854 [TUR]
- Poesie de la valse, Philadelphia, Fist, 1846 [NOP]
- Poetry of Motion, two favorite mazurkas, New Orleans, Werlein, 1854 [NOP]
- Premieres Violettes [NOP]
- Review March of the Continental Guards [NOP]
- Rockaway Mazurka, New Orleans, copyrighted by Henry Wehrmann [NOP]
- La Rosalia (nouvelle musique pour les Quadrilles Lanciers), by Sr. Don Pedro de Herrera, arranged by La Hache, New Orleans, Blackmar and Co., 1864, Georgia, Blackmar and Co., 1863 [NOP]
- Rosy Thorn [NOP]
- Silverspoons Schottisch, lithography by H. Wehrmann, New Orleans, A. E. Blackmar [NOP]
- The Sleigh Ride Polka [NOP]
- Step to the Music of the Union [NOP]
- Still, in My Dreams Thou'rt Near [NOP]
- Tarry No Longer, New Orleans, Grunewald, [NOP]
- Time to Go, New Orleans, Grunewald, 1857 [NOP]
- The Tin Wedding, New Orleans, Blackmar, 1865 [NOP]
- True to the Call (polka march), Opus 599, composed for the New Orleans Crescent Fire Company, No. 24, dedicated to Mlle. Isabella M. Sarrasqueta, New Orleans, Blackmar and Co. (167 Canal Street), 1864 [NOP]
- Twelve O'clock Waltz, New Orleans, Blackmar, 1864 [NOP]
- Victory Polka, New York, J. L. Peters, 1870 [NOP]

- Wallace Polka, New Orleans, Blackmar, 1869 [NOP]  
We're Coming Again to the Dear Ones at Home!, by G. M. Wickliffe, arranged for piano solo by La Hache, New Orleans, Grunewald, 1865 [NOP]  
The White Man's Banner, New Orleans, Wehrmann, 1868 [NOP]  
Woodman Spare that Tree (polka), Opus 25, dedicated to Miss Virginia Micou, New Orleans, W. T. Mayo (5 Camp St.), 1848 [NOP]. The subject of the middle section trio was taken from Henry Russell's song by the same title.  
Yes Gallop, New Orleans, Blackmar, 1865 [NOP]

Piano Solo Collections

Encouragement for Young Pianists, a collection of the most popular melodies, arranged in an easy style. [NOP]

Contents:

Nathalie Waltz  
 Il Bacio Waltz  
 Peri Waltzes  
 Sultan's Polka  
 When the Swallows  
 Les Clochettes  
 Do They Think of Me at Home?  
 Her Bright Smile  
 Sans Souci Galop  
 La Fille du Regiment  
 Lucia di Lammermoor  
 Lucretia Borgia  
 Martha  
 Il Trovatore  
 Faust  
 La Favorita  
 Norma  
 Sonnambula  
 May Breeze  
 Hunters' Joy  
 Farewell to the Alps  
 Swiss Boy  
 Thine is my Heart  
 Crispino e la Comare  
 Ernani  
 Traviata  
 Foley Hall Waltz  
 Orphee aux Enfers  
 My Angel Waltz  
 Gaetana  
 L'Argentine  
 Venzano Waltz  
 Wallace Polka

Flick et Flock  
 Grand Duchesse de Gerolstein  
 Romeo and Juliet

E Pluribus Unum or The Confederates Waltzes, Opus 106,

New York, Firth, Pond and Co., 1854 [TUR]

No. 1 -- The Eastern and Middle States

Maine  
 New Hampshire  
 Vermont  
 Massachusetts  
 Rhode Island  
 Connecticut  
 Pennsylvania  
 New Jersey  
 Delaware  
 New York

No. 2 -- The Southern States

Maryland  
 Virginia  
 North Carolina  
 South Carolina  
 Georgia  
 Florida  
 Alabama  
 Mississippi  
 Louisiana  
 Texas

No. 3 -- The Western States

Ohio  
 Kentucky  
 Tennessee  
 Michigan  
 Indiana  
 Illinois  
 Missouri  
 Arkansas  
 Wisconsin  
 Iowa  
 California

Happy Contraband, New Orleans, Grunewald, 1865 [NOP]

Contents:

Polka  
 Waltz  
 Reel  
 Song  
 "Sassy Sam"  
 Schottisch

The Musical Album for 1855, containing a collection of choice songs, waltzes, polkas, etc., New Orleans, Werlein, 1854, [NOP, TUR]

The Musical Album for 1857, containing a collection of choice songs, waltzes, polkas, etc., New Orleans, Werlein, 1856, [NOP, TUR]

Rosebuds, a collection of choice melodies arranged in the easiest manner by La Hache, New York, J. L. Peters (No. 198 Broadway), New Orleans, A. E. Blackmar, 1865 [NOP] Contents:  
 I would like to change my name (galop)  
 Santa Lucia (Waltz)  
 How can I leave Thee? (galop)  
 Beloved Star (waltz)  
 First Love (redowa)  
 Near the Banks of that Lone River (tremolo)  
 Lillie Belle (varied)  
 Take me home (march)  
 Washington Artillery (polka march)  
 Blossom (waltz)  
 Carrie Vaughn (quick step)  
 Popping the question (waltz)  
 Yes! (galop)  
 My Southern Sunny Home (varied)  
 Dearest spot on earth (rondo)  
 The brightest eyes (rondo)

Oeuvres Choiesies [NOP] Contents:  
 La Premiere Fleche de Cupidon  
 Le Conquete d'Amour  
 Ma Folie Mazourka (Nos. 1-3)  
 Vivian Schottische  
 The Irresistibles Waltzes

#### Vocal Solos

Beautiful Iredell (solo and chorus), text by Woodford Sanders, written for and affectionately inscribed to Miss Pauline Chamberlain of Rosswood, Mississippi, New Orleans, La Hache (No. 20 Baronne St.), 1869 [NOP]

Carrie Bell, ballad by Captain W. C. Capers, C. S. A., set to music by La Hache, New Orleans, A. E. Blackmar and Bro.

Come to the Woods!, text by Frederick Enoch, New York, J. L. Peters, [NOP]

- The Conquered Banner, grand solo for mezzo-soprano or baritone, poem by Moina, New Orleans, A. E. Blackmar (167 Canal St.), 1866 [NOP, LSU, Personal]
- Friendship, text by R. J. C., New Orleans, Louis Grunewald (129 Canal St.), 1869 [NOP]
- The Girls and the Flowers, dedicated to Miss Marie Louise Edgerton, text by Mrs. M. D. Morton, lithograph by Saronony and Co. (New York), New York, Firth, Pond and Co., 1854 [NOP, LSU, TUR]
- Love and Prayer Song, Opus 103, text by F. W. N. Bayley, New York, Firth, Pond and Co., New Orleans, Werlein, 1854 [NOP]
- Near the Banks of that Lone River (ballad), text by Georgia P. Morris, Esq., New Orleans, Werlein, 1854 [NOP]
- Oh! Weep not for Me, from the Mss. poems of George W. Pierce, New York, J. L. Peters, 1868 [NOP]

#### Vocal Solos Collection

- Eight Prize Songs [NOP, TUR] Contents:
- Sweet and Low
  - One Heart for Me
  - Where, where are all the birds that sang?
  - My Gentle Mother's Song
  - The Baby
  - The Flowers
  - The Parting
  - The Serenade

#### Cantata

- Grand Dedication Cantata, as performed at the dedication of the New Orleans Odd Fellows Hall on the 22nd of November, 1852, text by Miss Emma Shropshire, dedicated to Miss Eliza Pinpare', New Orleans, Hewitt, 1854 [NOP] (This contains the "Orphan's Appeal.")

#### Band

- Parade Polka March, as played by the New Orleans Washington Artillery Band, 1861
- Grand March of the Sixth Company Washington Artillery

## Sacred

Vocal Solo

Veni Creator ("How pleasant how divinely fair," Psalm No. 84), title page reads: "Composed by Theodore von La Hache, this talented composer's last work." Lithography by H. Wehrmann (St. Peter Street, No. 127), dedicated to Dr. H. Gumpert, New Orleans, Louis Grunewald, 1871 (posthumous) [NOP, Personal]

Vocal Ensemble

Lucis Creator, trio

Masses

La Celebre Missa pro Pace, Opus 644, by "Maitre de Chapelle de l'Eglise Ste. Thérèse," New York, Hamilton St. Gordon, 1867, copyrighted in 1895 by La Hache's heirs [NOP]

Corpus Christi Mass, New York, Fischer, 1897 [NOP]

Mass in F Major, for one or two voices with tenor and baritone ad lib., Philadelphia, Oliver Ditson, 1915 [NOP]

Mass in G Major, for one or two voices with tenor and bass ad lib., Philadelphia, Oliver Ditson, 1915 [NOP]

Mass in Honor of the Blessed Sacrament, for soprano and alto with tenor and baritone ad lib., New York, J. Fischer and Bros. [NOP]

Mass in Honor of St. Louis, originally written for three voices with organ accompaniment, revised and arranged for four voices by B. Homma, New York, J. Fischer and Bros., 1892 [NOP]

Mass in Honor of St. Theresa, edited and arranged for mixed voices by James A. Reilly, Boston, McLaughlin, Reilly Co., 1925 [NOP]

Trois Messes, for soprano, tenor or alto and bass, 1855  
No. 1 Messe de St. Patrick, Opus 141, to Mr. Alfred Trust [Loy]

No. 2 Messe de St. Antoine, to Monsignor Antoine Blanc

No. 3 Messe de St. Thérèse, to Mr. Gregorio Curto  
Unison Mass in F Major, New York, J. Fischer and Bros., 1903 [NOP]

Unison Mass in G Major, with alto, tenor, and bass added by B. Homma, New York, J. Fischer and Bros., 1896 [NOP]

Other Liturgical Music

La Hache's Morning Service Complete, with easy Anthems and Introids, as authoritatively set forth by the Ritual of the Church Catholic, Protestant, and Episcopal in America, published under the sanction of and dedicated by permission to the Right Reverend J. P. B. Wilmer, Bishop of the Diocese of Louisiana, 1867 [NOP]



## APPENDIX

This appendix is an alphabetical listing of as many New Orleans composers about whom there is any information available who have not been previously covered in the text. The amount of information about the various names varies considerably. In a few instances, little more than the name is known; in other cases much more is given. Only those composers are included for whom definite proof was established of their having resided in New Orleans. Abbreviations have been used as much as possible. Lists of known works are given for each composer with as much information as possible for each composition. Any data not given is to be considered unknown. Therefore, there is no indication of the absence of publisher, publishing date, etc. Wherever possible, the location of the composition is given in brackets with the same code as that for chapters two and three. This code is repeated here for the reader's convenience.

LSU	Louisiana State University Library, Louisiana Room, Baton Rouge, Louisiana
Loy	Loyola University Music Library, New Orleans, Louisiana
NOP	New Orleans Public Library, New Orleans, Louisiana
Personal	Author's personal library
TUR	Tulane University Rare Book Library, New Orleans, Louisiana

BARÉS, BASILE, b. New Orleans, January 2, 1846,<sup>1</sup> d. September 5, 1902. Negro; leading composer of dance music. Popular pianist for society affairs. Initial training with Eugene Prevost in New Orleans.<sup>2</sup> Later training in Paris under Master Pedigram. Style characterized by lively dance rhythms and virtually no reflection of his ethnic heritage. Works:

Les Cents Gardes (valse)  
La Capricieuse Valse de Salon (piano), Opus 7, 1869  
 [LSU]  
Delphine Valse Brillante  
Les Varietes du Carnaval, New Orleans, Grunewald, 1875  
Les Violettes Valse  
La Creole (march)  
Elodia (polka mazurka)  
Merry Fifty Lancers  
Basile's Galop  
Minuet Polka de Salon  
Folies du Carnival, New Orleans, Blackmar, 1856  
La Louisianaise -- Valse Brillante, A. E. Blackmar and Co., 1884 [LSU]  
La Creole Polka Mazurka, Blackmar and Co. [LSU]  
Mardi Gras Reminiscences Waltz, A. E. Blackmar and Co., 1884 [LSU]  
Merry Fifty Lanciers

BAYERSDORFER, CHARLES, fl. 1870-1890.<sup>3</sup>

BEYER, FERDINAND,<sup>4</sup> Works:

Martha de Flotow -- Bouquet de Melodies, piano paraphrase, New Orleans, A. E. Blackmar (164 Canal St.) [LSU]  
Evening Star Waltz, New Orleans, La Hache (No. 20 Baronne St.) [NOP]  
Morning Star Waltz (Lanner), New Orleans, A. E. Blackmar [Personal]  
Lunatic Waltz  
La Favorite de Donizetti (piano paraphrase) [Personal]

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<sup>1</sup>James M. Trotter, Music and Some Highly Musical People (Boston, 1879), p. 341.

<sup>2</sup>Kendall, "New Orleans' Musicians of Long Ago," Louisiana Historical Quarterly, XXXI (January, 1948), p. 135.

<sup>3</sup>Ibid., p. 139.

<sup>4</sup>Ibid., 132.

BLACKMAR, A. E., b. c. 1826, d. October 28, 1888.<sup>5</sup> Violinist, composer, music publisher. According to May Mount,<sup>6</sup> he was in Jackson, Mississippi teaching music in 1850. He later moved to New Orleans.  
Works:

Blackmar's Collection of Southern Melodies containing the Rudiments of Music and Plain Instructions for the Accordéon, New Orleans, A. E. Blackmar (No. 167 Canal St.), 1866 [LSU]

BLACKMAR, HENRY C., b. Vermont, 1831. Reared in Cleveland from 1836. First music instruction in "old-time singing school." Moved south in 1850 by his brother's bidding (A. E. Blackmar). Taught guitar, flute, violin. Organized brass band and strings in 1851. Published 250 arrangements, compositions, and methods for guitar, banjo, and mandolin. Renowned through South as leading authority on guitar music.<sup>7</sup>

BLAKE, LOUIS, wrote piano music and several comic operas, including The Khedive, produced in New Orleans.<sup>8</sup>

CAMPIGLIO, PAOLO, b. New Orleans, fl. 1878. Italian descent; popular teacher.<sup>9</sup>

CHASSAIGNAC, EUGENE, b. c. 1848, d. December 16, 1886.<sup>10</sup> Teacher, composer. Set a poem of L. P. Canonge: Brise du Sud.<sup>11</sup>

<sup>5</sup>Daily Picayune, October 29, 1888, p. 4.

<sup>6</sup>May W. Mount, Some Notables of New Orleans: Biographical and Descriptive Sketches of the Artists of New Orleans and Their Work (New Orleans, 1896), p. 121.

<sup>7</sup>Ibid.

<sup>8</sup>Kendall, "New Orleans' Musicians of Long Ago," p. 138.

<sup>9</sup>Ibid., pp. 132-133.

<sup>10</sup>Daily Picayune, December 17, 1886, p. 4. New Orleans Bee, December 17, 1886, p. 1.

<sup>11</sup>Kendall, "New Orleans' Musicians of Long Ago," p. 132. See also Louisiana Biography Scrapbooks in New Orleans Public Library, p. 83.

CHOL, EMILE, lived outside city limits. Works:

Sauve Qui Peut!, New Orleans, Blackmar, 1867  
Grace Galop, New York, J. L. Peters, copyrighted by  
 A. E. Blackmar, 1868 [Personal]

COLE, E. K., d. October 15, 1865<sup>12</sup> Works:

Carrie Vaughn, ballad with guitar accompaniment [TUR]  
La Fontaine aux Perles (polka) [TUR]  
Do They Think of Me At Home? [TUR]

COLIGNON, fl. 1850-1875. Organist of Jesuit Church.<sup>13</sup>  
 Composed unpublished works for church choirs; all are  
 lost.

DAVIS, AUGUSTE, b. c. 1834, d. November 10, 1879.<sup>14</sup>  
 Pianist, composer. Son of Pierre Davis, manager of  
 Orleans Theatre. Works:

Mathilde Mazurka [LSU]  
State Line Waltz, New Orleans, Grunewald, 1874  
 [Personal]

DEJAN, EDOUARD, advertised in Werlein's Journal of Music  
 as teacher of piano at 135 Canal Street.<sup>15</sup> Works:

Par les Sentiers (Thro' the Woods), New Orleans,  
 Werlein, 1879 [Personal]  
Valses de Salon: La Savoyarde, New Orleans, Werlein,  
 1878  
La Bohemienne  
Dans Les Nauages [Personal]  
The Chickering -- Valse Brillante, dedicated to  
 Messrs. Chickering and Sons, New Orleans,  
 Werlein, 1878 [Personal]

<sup>12</sup>New Orleans Times, October 7, 1865, p. 6.

<sup>13</sup>Kendall, "New Orleans' Musicians of Long Ago,"  
 p. 138.

<sup>14</sup>Bee, November 11, 1879, p. 1.

<sup>15</sup>Werlein's Journal of Music, I (August 1, 1884),  
 p. 32.

EATON, EDWARD OSGOOD, b. c. 1833, d. December 11, 1866.<sup>16</sup>  
Compositions in Blackmar's Collection of Southern  
 Melodies Containing the Rudiments of Music and Plain  
 Instructions for the Accordeon: [LSU]

There is Life in the Old Land Yet, p. 10

Daisy Darling, p. 17

Flag of the Regiment, p. 18

Come to me, Darling, p. 25

Crescent City Waltz, p. 31

167 Polka, p. 35. The "167" probably refers to the  
 street address of the Blackmar publishing house:  
 167 Canal Street.

Jovial Polka, p. 36

Fanchon Polka, p. 38

Other works:

Rippling Waves, Opus 34, Boston, Oliver Ditson, 1865

Sea Dreams, Opus 35, Boston, Oliver Ditson, 1865

Rain Drops, Opus 36, Boston, Oliver Ditson, 1865

[Personal]

FRANCIS, W. T.,<sup>17</sup> organist of Trinity Church. Prolific  
 composer of church, dance, and ballad music, but  
 little was published. Arranged for piano the music  
 that was played by the Mexican band at the Expo-  
 sition. Numerous works in Louisiana Room of LSU  
 library.

GERKEN, CHARLES H., Works:

I'd be a Star, text by R. J. N. Keeling, New Orleans,  
 A. E. Blackmar (167 Canal St., previously 74  
 Camp St.) [LSU]

GUTH, F., d. 1900. German descent. Piano teacher,  
 organist, composer.<sup>18</sup>

KELLOGG, GRACE ABBY (Miss), b. Boston. Began studying at  
 the age of six; continued at New England Conservatory  
 with A. D. Turner, Carl Fealten. Pianist. Wrote one

<sup>16</sup>Daily Crescent, December 16, 1866, p. 8.

<sup>17</sup>Kendall, "New Orleans' Musicians of Long Ago,"  
 p. 141.

<sup>18</sup>Ibid., p. 143.

opera and possibly other compositions as well. Popular teacher in New Orleans where she resided. because of her mother's health.<sup>19</sup> Nothing extant.

KITZINGER, FRED, composer and piano teacher. Organist at St. Louis Cathedral and Touro Synagogue.<sup>20</sup>

LEHMANN, H. E., virtuoso horn player in Orleans Theatre orchestra. Edited monthly musical magazine for which music was engraved by Henri Wehrmann family. His daughter married Gustave d'Aquin. His son was Dr. Victor Lehmann, coroner of St. Charles Parish in 1909.<sup>21</sup> Works:

The Pelican Polka, written for the Pelican Club, an elegant social organization before the Civil War  
The Etoile du Nord Polka, published by Lehmann at 194 St. Ann St., based on Meyerbeer's opera L'Etoile du Nord (partly based on "Ein Feldlager"). It was dedicated to his friend Louis Moreau Gottschalk.

Les Amours du Diable, polka-mazurka on the opera by Albert Grisar, T. E. Benoit, pub., dedicated to Mme Pauline Colson [LSU]

Si J'Etats Roi -- Grand Polka, dedicated to Mlle Magda von Lotten. Composer credited on title page as "Chef d'Orchestre des Sourées et Artiste du Theatre d'Orleans;" based on opera comique by Adolphe Adam, New Orleans, T. D. Benoit (No. 78 Chartres St.), 1856 [LSU]

MACARTHY, VICTOR EUGENE, fl. 1850-1860. Free Negro before the Civil War. Gifted pianist, popular at socials.<sup>22</sup> Works:

The Bonnie Blue Flag [LSU]

Missouri or A Voice from the South [LSU]

Origin of the Stars and Bars [LSU]

Our Flag [LSU]

The Volunteer or It is My Country's Call [LSU]

<sup>19</sup>Mount, op. cit., p. 127.

<sup>20</sup>Kendall, "New Orleans' Musicians of Long Ago,"

<sup>21</sup>Ibid., p. 133.

<sup>22</sup>Ibid., p. 130.

MADUEL, CARLOS, b. c. 1836, d. April 7, 1900.<sup>23</sup> Cuban origin. Lived entire life in New Orleans.<sup>24</sup> Work:

Maria Mazurka, composed by F. J. Navarro, arranged for four hands by Maduel, played by the Mexican National Band at the World Exposition, New Orleans, John Schwab (623 Magazine St.), 1885  
[LSU]

MANOUVRIER, G. P., fl. 1830-1840. Successful businessman. Had a partnership with Sneel in a music store at 33 Camp Street (1833); later with Emile Johns and Co.<sup>25</sup> Works:

Les Magnolias, "Valses Louisianaises à la Strauss," dedicated to E. Johns' wife, 1838  
Haste, Boatman, Haste, text by Miss Costello, dedicated to Henry Russell

MORPHY, REGINA, Mrs. Regina Morphy Voitier, composer, teacher. Editor of the Creole Monthly. Mezzo-soprano. First composition: "Paul Morphy Waltz," named in honor of her uncle, the famous player, dedicated to the Chess Club.<sup>26</sup>

PILCHER, WILLIAM, fl. 1880-1900. Organist, from a family of organ builders. Built organs for the Jesuit Church. Wrote several masses and pictorial organ pieces which require virtuosic technique. Left New Orleans about 1900.<sup>27</sup>

PREVOST, EUGENE PROSPER, b. 1809, d. 1872. Native of France. Orchestra leader at the French Opera House from 1862-1867. For the opening of that house

<sup>23</sup>Daily Picayune, April 8, 1900, p. 4.

<sup>24</sup>Kendall, "New Orleans' Musicians of Long Ago," p. 131.

<sup>25</sup>Ibid.

<sup>26</sup>Mount, op. cit., p. 211.

<sup>27</sup>Kendall, "New Orleans' Musicians of Long Ago," p. 141.

December 1, 1859, he conducted a "brilliant pot-pourri, composed by himself" that contained excerpts and paraphrases on Yankee Doodle and Washington's March.<sup>28</sup> Wrote at least four operas:

Le Bon Garçon, premiered April 30, 1840, Orleans Theatre

Cosimo, premiered January 4, 1839, Orleans Theatre<sup>29</sup>

L'illustre Gaspard  
Esmeralda

RICHARD, EMILE, teacher of voice and piano, 196 Prytania.<sup>30</sup> Instrumental in early productions in the French Opera House.<sup>31</sup> Works:

New Orleans' Favorite, Opus 73, waltz, New Orleans, Grunewald [Personal]

ROLLING, HUBERT, b. c. 1827, d. May 14, 1898. Pianist, composer, popular teacher (residence: corner of Bourbon and Hospital).<sup>32</sup> Shrewd business investor; made a fortune which he left to his son. Wrote under several pseudonyms and his works are therefore difficult to trace. Specialty was masses and oratorios.<sup>33</sup> Works:

Pié Pelicane, four-voice hymn, performed at St. Louis Cathedral, dedicated to Archbishop Perche

SCHAFFTER, FLORIAN, b. Switzerland, d. after 1909. Educated in the Geneva Conservatory in violin, piano, and singing. Studied organ in England. Arrived in New Orleans at an early age. Served as organist-choirmaster for forty years at Christ Church Cathedral; and 1897 marked his twenty-fifth year there.

<sup>28</sup>Daily Picayune, October 24, 1909.

<sup>29</sup>Kmen, "Singing and Dancing," pp. 350-359.

<sup>30</sup>Werlein's, op. cit.

<sup>31</sup>Harry Brunswick Loeb, "New Orleans," Musical U. S. A., edited by Quaintance Eaton (New York, 1949), p. 155.

<sup>32</sup>Werlein's, op. cit.

<sup>33</sup>Kendall, "New Orleans' Musicians of Long Ago," pp. 133-134.



Was instructor of theory, piano, organ, and voice. Was apparently quite progressive and active in sacred music, especially in the developing of Christ Church's choir.<sup>34</sup> Works:

Two Songs of Love, 1909

STRAKOSCH, MAURICE, not a native of New Orleans but lived there most of his life. Brother of Max Strakosch, husband of Amelia Patti (sister of Adelina Patti, renowned opera singer). Taught piano and composed.<sup>35</sup> Works:

The Sea Serpent Polka, dedicated to Miss Rose Kennedy, lithography by Louis Audibert (title page is particularly famous for its depiction of a long, spiralling serpent with the face of a man), (No. 5 Camp St.), 1850 [LSU]

Concert Variations on "Yankee Doodle"  
Prayer from Othello, solo for left hand alone<sup>36</sup>

STUCKENHOLZ, W. d. c. 1880, piano teacher and composer.

VUILLET, d. c., 1915. Organist at St. Alphonsus' Church and Jesuit Church. Numerous compositions, none extant.<sup>37</sup>

WALLACE, W. V., Works:

Grande Fantasie et Variations sur la Cracovienne, dedicated to the women of New Orleans, engraving by Miss Eohne who later married Henry Wehrmann (St. Peters St.), Philadelphia, 1847<sup>38</sup>  
Le Reve: Romance pour le Piano, 1843

WERLEIN, PHILIP P., music dealer and publisher from the 1840's. One work in manuscript: Friendship's Waltz [LSU]

<sup>34</sup>Mount, op. cit., p. 187.

<sup>35</sup>Eliza Ripley, Social Life in Old New Orleans (New York, 1912), p. 148.

<sup>36</sup>Kendall, "New Orleans' Musicians of Long Ago," p. 134.

<sup>37</sup>Ibid., p. 139.

<sup>38</sup>Daily Picayune, February 18, 1912, p. 13.

## YOUNG, CHARLES, Works:

Amelia Schottisch, New Orleans, A. E. Blackmar [LSU]  
Aurene Schottisch, New Orleans, A. E. Blackmar  
Contraband Schottisch, New Orleans, A. E. Blackmar  
Cora Schottisch, New Orleans, A. E. Blackmar  
General Robert E. Lee's Quick March, New Orleans,  
A. E. Blackmar [LSU]  
Stonewall Jackson's Grand March, illustrative of  
"Stonewall Jackson's Way," New Orleans  
A. E. Blackmar (167 Canal St.), 1863 [LSU, TUR]

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