A Study of A. E. Blackmar and Brother, Music Publishers, of New Orleans, Louisiana, and Augusta, Georgia: with a Check List of Imprints in Louisiana Collections

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A STUDY OF A. E. BLACKMAR AND BROTHER, MUSIC PUBLISHERS, OF NEW ORLEANS, LOUISIANA, AND AUGUSTA, GEORGIA: WITH A CHECK LIST OF IMPRINTS IN LOUISIANA COLLECTIONS

A Thesis

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Master of Library Science

in

The Graduate School of Library Science

by

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MANUSCRIPT THESES

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Many persons helped in the research for this project. Although each cannot be acknowledged by name, several persons deserve special recognition.

The original idea for a project in the area of Louisiana sheet music came from my former professor, Dr. Harry Eskew of the New Orleans Baptist Theological Seminary. After having learned of Peggy Boudreaux's thesis in this area and subsequent conversations with her, it was decided that an extension of her work might be in order. However, after conferring with Mr. Vaughn Glasgow of the Louisiana State Museum and Mrs. Al Rose of New Orleans, it seemed that a more valuable study might be that of one New Orleans music publisher. Hence, the eventual choice of A. E. Blackmar & Bro. I am deeply indebted to each of these persons for their suggestions and encouragement in the selection of the topic for research.

Fortunately, there are Blackmar descendants living in New Orleans from whom invaluable information and insight were obtained. Mrs. Alicia Blackmar Anderson, granddaughter of A. E. Blackmar, and her daughter, Mrs. Patricia Krupp, were most helpful in sharing family memorabilia as well as interesting bits of oral history concerning their ancestors.
Mrs. Anderson’s sister, Dorothy Blackmar, collected information about her grandfather over a period of many years prior to her death, and this study owes much to her efforts, without which a great deal of information about Blackmar and his publishing activities would have been forever lost.

Special appreciation is expressed to the chairman of my committee, Dr. Charles D. Patterson of the Graduate School of Library Science, for his guidance and encouragement throughout the project. Likewise, I acknowledge with appreciation the other members of my committee, Dr. Marie L. Cairns of the Graduate School of Library Science and Dr. Mary Hansard of the School of Music, for their reading of the manuscript and helpful suggestions.

Assistance rendered by staff members in each of the libraries used is hereby gratefully acknowledged. Special thanks is given to Miss Evangeline Lynch of the Louisiana Room, Louisiana State University Library; and to Mrs. Mary LeBlanc and Mrs. Helen Burkes of the Special Collections Division, Howard Tilton Memorial Library, Tulane University, for their invaluable assistance in the use of their collections. Without their assistance and that of other staff members, this project would not have been possible.

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ABSTRACT

For three decades, 1858-1888, A. E. Blackmar of New Orleans, Louisiana, was one of the leading music publishers in the South. During the Civil War he published more titles than any other Confederate music publisher, operating both from New Orleans and also from Augusta, Georgia. After the war, Blackmar engaged in a number of unsuccessful partnerships but continued to publish music until his death in 1888. He also established business in New York and San Francisco for brief periods.

It was primarily as a Confederate music publisher that A. E. Blackmar made his greatest contribution to American sheet music publishing. This study is a history of his music publishing activities and includes a check list of his imprints in three Louisiana collections: The Louisiana Room of Louisiana State University Library, The Special Collections Division of Howard Tilton Memorial Library, Tulane University, and The Historic New Orleans Collection.

Part One comprises an historical account of Blackmar's music publishing activities. Chapter 1 includes biographical sketches of A. E. Blackmar and his brother H. C. Blackmar. Chapter 2 is a brief description of music
and music publishing in New Orleans prior to 1860, the year Blackmar established his company in New Orleans. Chapter 3 covers Blackmar's publishing activities in New Orleans from 1860-1862. Chapter 4 covers his Augusta, Georgia, operation during 1862-1864. Chapter 5 covers the post-war period through A. E. Blackmar's death in 1888. A summary and conclusions along with suggestions for further study are included in Chapter 6.

Part Two is "A Check List of Blackmar Imprints in Louisiana Collections." Introductory notes describe the collections from which the check list was compiled and explain the arrangement of data within the entries. Appendices are included for imprints with Blackmar as a subsidiary publisher, for music independently published by H. C. Blackmar, and for music composed by the Blackmars but published by other firms.
INTRODUCTION

For nearly one hundred years, from near mid-nineteenth to mid-twentieth century, the city of New Orleans was the center of a thriving music publishing trade. Particularly during the Civil War period and the latter nineteenth century, New Orleans was unexcelled in the South and compared favorably with cities outside the South in its output of sheet music, with an estimated total of more than ten thousand pieces published during this one hundred year span.

To date, little has been done to document and record this portion of the musical heritage of a city renowned for its music. Fortunately, recent interest in American sheet music publishing has resulted in some efforts to collect music published in New Orleans and to record the history of the music publishing firms of this interesting city.

Peggy C. Boudreaux's thesis "Music Publishing in New Orleans in the Nineteenth Century" (M.A., Louisiana State University, 1977) is the first major attempt at an overall survey of the subject. Sketches of some publishers are also included in other works. However, no significant study of any one major music publisher of New Orleans has been made to date.
The purpose of this study has been to establish a history of the music publishing activities of one New Orleans firm, A. E. Blackmar & Bro., and to compile a check list of the firm's imprints located in Louisiana collections.

Having located in New Orleans just prior to the beginning of the Civil War, Blackmar & Bro. became the leading publisher of Confederate music. It is primarily as a Confederate music publisher that the firm's greatest contribution to American sheet music was made. In that light, this study finds its purpose and significance.

The scope of this work includes brief biographical sketches of Armand Edward Blackmar and his brother Henry Clay Blackmar, along with a chronological account of their music publishing activities (Part One). This account is broadly defined in four periods: (1) the period prior to 1860 when the firm operated in Jackson and Vicksburg, Mississippi; (2) the period from 1860-1862 in New Orleans; (3) the period from 1862-1864 when the firm operated both in New Orleans and in Augusta, Georgia; and (4) the post-war period through A. E. Blackmar's death in 1888.

Part Two contains a check list of Blackmar imprints in three Louisiana collections: (1) the Louisiana Room of Louisiana State University Library; (2) the Special Collections Division of Tulane University's Howard Tilton Memorial Library; and (3) The Historic New Orleans
Collection. Further notes on these collections are included in the introductory notes to Part Two. Originally, the writer had anticipated including imprints from private collections belonging to Blackmar descendents and to Mr. and Mrs. Al Rose of New Orleans. However, these collections were not readily accessible, part of the Rose's collection being currently on exhibit under the joint sponsorship of the Louisiana State Museum and the Smithsonian Institution. Additionally, these collections are not readily available to the public, whereas the others are. There are Blackmar imprints in other collections outside Louisiana, but their inclusion was prevented by limitations of the time and travel necessary for their examination.

Although the check list does not purport to be a complete one, it is felt that the list represents at least the major portion of works published by Blackmar. Separate check lists are included for music published by other firms with Blackmar as a subsidiary, music composed by A. E. Blackmar but published by other firms, and music published separately by H. C. Blackmar.

It is hoped the study will prove valuable to others researching New Orleans sheet music, particularly the check list, which to date is the most complete one of Blackmar publications.
PART ONE

A HISTORY OF THE MUSIC PUBLISHING ACTIVITIES
OF A. E. BLACKMAR & BRO.
CHAPTER 1

BIOGRAPHICAL SKETCHES OF THE BLACKMARS TO 1860

Harmon Edward Blackmar was born in Bennington, Vermont, on May 30, 1826, the son of Reuben Harmon Blackmar and Amanda Cushman Blackmar, both of Pilgrim lineage.\(^1\) His brother, Henry Clay Blackmar, was born in 1831.\(^2\) In 1836, the family moved west to Cleveland, Ohio, where the brothers grew to young manhood.

It was possibly during their youth that the brothers first learned music. It is known that Henry acquired his first musical instruction in singing schools and in church choirs. He also studied flute and violin.\(^3\) Although undocumented, it seems likely that Harmon obtained his first musical instruction in similar fashion.

Harmon enrolled in Western Reserve College in Cleveland and was graduated in 1845. Shortly afterward,

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\(^1\)Dorothy Blackmar, "Armand Edward Blackmar," unpublished manuscript located in Special Collections Division, Howard Tilton Memorial Library, Tulane University, New Orleans, Louisiana, p. 1.


\(^3\)Ibid.
he moved South to Huntsville, Alabama, where he taught music, primarily as a conductor of orchestras and brass bands.4

Sometime later, Harmon moved to Jackson, Mississippi. It is difficult to establish when this move took place. May Mount in her sketch of H. C. Blackmar (compiled from "Notes by Request") states that he moved to Jackson in 1850 through the instrumentality of his brother who was located there as a music teacher.5 Dorothy Blackmar in her sketch of Armand Edward Blackmar does not mention his being in Jackson prior to the establishment of a piano and music store there in 1856.6 It seems likely, however, since H. C. Blackmar provided the information for Mount's sketch, that both brothers were located in Jackson in 1850. H. C. taught guitar, flute and violin there. Harmon likely continued as an orchestral and band teacher.

In 1852, Harmon accepted a position as Professor of Music at Centenary College, a Methodist institution located at Jackson, Louisiana, in which position he served until 1855.7 Henry may have remained in Jackson, Mississippi, as a music teacher.

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4Our War Songs, North and South (Cleveland, Ohio: S. Brainards' Sons, 1887), p. 19.
5Mount, Some Notables of New Orleans, p. 121.
7Ibid.
It may have been during his teaching career at Centenary College that Harmon adopted the French spelling of his name, "Armand." His granddaughter, Alicia Blackmar Anderson, has stated that it was after moving South that his name of Harmon was so frequently mispronounced as Armand that he adopted the spelling and was known as Armand or A. E. from that time forward. Although Jackson, Louisiana, is in the "English" section of southeastern Louisiana, Blackmar undoubtedly came into contact with French residents of the state located further south and west. It is known that Blackmar published music as a subsidiary to P. P. Werlein of New Orleans in the 1850's under the name of "A. E. Blackmar, Jackson, Mississippi." By 1856, Armand had returned to Jackson, Mississippi, where he opened his first piano and music store. This firm conducted business under the name of A. E. Blackmar. It is unclear whether or not Henry had any role in the operating of the business. Although the firm published no music at this location, there were a number of titles published by other firms, notably P. P. Werlein of New Orleans, listing A. E. Blackmar as a subsidiary publisher. Such an

10 Ibid.
arrangement was apparently a common practice among music dealers of the time, as many pieces surveyed during this study listed both primary and secondary publishers. This study revealed no imprints with A. E. Blackmar, Jackson, Mississippi, as a primary publisher.

Two years later (1858), Blackmar established a second store in Vicksburg, Mississippi, in association with E. D. Patton. Apparently, it was at this time that Henry C. Blackmar came into the business. The firm was known as "Blackmar & Patton" and "Patton & Blackmar." One year later, the Blackmars bought out Patton's interest and the firm was established as "Blackmar & Bro."  

Although their establishment dealt primarily in musical instruments and other merchandise, the Blackmars issued music both as a subsidiary and as a primary publisher. This study has uncovered at least one piece published in Vicksburg with "Blackmar & Bro." as the primary publisher ("Eoline Schottisch" by E. O. Eaton). Apparently this store continued in operation even after the Blackmars established in New Orleans, for a number of pieces published by Blackmar in New Orleans after 1860 list "Blackmar & Bro., Vicksburg" in a subsidiary role. Dichter and Shapiro list the Vicksburg establishment into 1862.  


Perhaps because of the more lucrative market for music dealers in the thriving Crescent City, the Blackmars decided to move their principal business to New Orleans. Their first store in the Crescent City was opened at 74 Camp Street in September, 1860.13

Plate I. Armand Edward Blackmar

A. Edward Blackmar
Plate II. Henry Clay Blackmar
CHAPTER 2

MUSIC AND MUSIC PUBLISHING IN
NEW ORLEANS PRIOR TO 1860

Almost from its founding in 1718, New Orleans was a center of musical culture unparalleled in the South with the possible exception of Charleston, South Carolina. The early French settlers of New Orleans brought with them a love for music and there developed what was, for the times, an active musical community.

The first documented opera performance in the city was on May 22, 1796, and there were times when with under 40,000 population the city supported three resident opera companies. Not only was the classical tradition represented, but also the folk and popular culture as well. So diverse was the population of New Orleans with its strong foreign influences that virtually every type of music could be found.

Such strong musical interests promoted a very active music trade in New Orleans, especially during the nineteenth century. By 1840, there were more than one thousand

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pianos in the city, and over eighty businesses sold sheet music, musical instruments, or both.\textsuperscript{15}

From the 1830's, there developed in New Orleans what was to become a rather flourishing music publishing trade during the Civil War. Indeed, it was during the Civil War period that music publishing in the city experienced its greatest growth.

Paul Emile Johns was the first music publisher of record in New Orleans. As early as 1822, he was advertised as a piano teacher. He was also a composer, one of his earliest works being a symphony first performed in February 1824. Although he was establishing quite a reputation as both a performer and a composer, by 1826 he began selling "new music from Paris." By 1830, Johns was doing well enough in this venture to establish a business of his own. Prior to the opening of this business, he had taken an extensive European trip making contact with "music vendors and editors" of England, France and Germany.

The strongest such contact was in Paris with F. Pleyel and Co., printers and manufacturers of pianos. Sometime prior to 1834, Pleyel and Johns jointly published Johns' \textit{Album Louisianais: Hommage aux Dames de la Nouvelle Orleans} containing six songs and two piano solos. This album was apparently the first music to be published with

a New Orleans imprint. Thus launched, Johns’ music publishing expanded, although he limited himself primarily to local composers and the standard European literature of the day.

Johns’ music publishing endeavors were somewhat short lived. In 1846, he sold his music store and publishing business to W. T. Mayo of New Orleans, who operated the business for less than a decade, selling out to Philip Werlein in 1854.

Mayo continued publishing local composers as well as popular music of the day, either as a cooperative dealer or dual publisher with Northern firms. These cooperative endeavors helped New Orleans keep in touch with the musical life of other parts of the country.

Other firms began publishing music soon after Johns. Among these were Benjamin Casey, J. Vegas, Thomas Benoit, Elie and Chassaignac, Tyler and Hewitt, H. E. Lehmann, Henri Wehrmann, Louis Grunewald, and Philip Werlein. For some of these, music publishing was only a minor part of their business. For others, notably Grunewald and Werlein, music publishing was more significant. Mademoiselle and Henri Wehrmann both published and engraved music, preparing the plates for many of the firms publishing music. Many individuals also published music privately. Non-music firms frequently published music as a means of advertisement.
By the time the Blackmar brothers established their business in New Orleans in late 1860, music publishing there had become a thriving business, unparalleled in the South and apparently not much behind such Northern centers as New York and Philadelphia. It is not surprising then, that with the outbreak of the Civil War New Orleans quickly became a thriving center for the publication of Confederate patriotic music.16

16The material for this sketch has been drawn primarily from Peggy C. Boudreaux's thesis, "Music Publishing in New Orleans in the Nineteenth Century" (M.A., Louisiana State University, 1977), pp. 6-16.
CHAPTER 3

NEW ORLEANS 1860-1862

The Blackmar brothers could hardly have picked a more opportune time to establish their music business in New Orleans. Within a few months of their arrival, Civil War had erupted, and it was the war which catapulted the firm into one of the most prolific music publishers in the South. Indeed, during the period of the Confederacy, the Blackmars published more titles than any other Southern firm. In his study of Confederate music, Richard Harwell identifies some 648 imprints of which 233 are Blackmar publications.

The firm of A. E. Blackmar & Bro. was established in New Orleans in September 1860 at 74 Camp Street. Although this location was their principal establishment, the Blackmars continued to operate a store in Vicksburg, Mississippi, until sometime in 1862. It is not known who operated this store since both brothers apparently moved to New Orleans. Only three pieces of music bearing dual imprints from New Orleans and Vicksburg were issued by the Blackmars during this period of time.

18Dichter, Early American Sheet Music, p. 172.
It should be noted that although music publishing became a substantial part of the Blackmars' business, they were primarily dealers in music and musical merchandise. Advertisements appearing on the back covers of sheet music indicate that the firm sold pianos, melodeons, organs, guitars, violins, flutes, brass band instruments and drums. They also sold instruction books and sheet music for these instruments in addition to vocal music.

A major part of the Blackmars' business was in pianos and piano music. During these times, home entertainment most often was provided by family members who sang or played the piano. Ladies of "good family" were distinguished by their ability to paint, do handiwork, speak French, sing a sentimental love ballad, or play a light tune on the piano. Generally true throughout the South, this was even more the social milieu in New Orleans. Thus, the Blackmars entered a rather lucrative market for pianos, and for piano and vocal music of sentimental nature, even before the advent of the Civil War and its demands for patriotic music.

Advertisements appearing on several pieces of sheet music indicate that the Blackmars were dealers for pianos manufactured by such firms as Wm. Knabe & Co., Raven & Bacon, R. Nunns (or Nunns & Clark), and G. M. Guild & Co.

They even had their own line, the A. E. Blackmar Upright Piano. Additionally, they rented pianos, made financial arrangements for monthly installments, and served as the "Southern Wholesale Depot for Prince & Co.'s organs and melodeons."

From their establishment in September through the remainder of 1860, the Blackmars published only a few titles, eight of which were found in the collections surveyed for this study. Although it is not possible to determine definitely which was the first piece published in New Orleans, engravers' plate numbers are helpful. Henri Wehrmann engraved all the pieces, bearing plate numbers beginning with "B.4." Therefore, it can be reasonably assumed that the piece bearing this number, "Crescent City Waltzes" by E. O. Eaton, is possibly the earliest title published by Blackmar with a New Orleans imprint among those found in the Louisiana collections of this study. Of the two pieces containing no plate numbers, one was copyrighted in 1860 but published at 167 Canal Street, a later address of the Blackmar firm. The other was published at 74 Camp Street in 1860, but may or may not have been before "Crescent City Waltzes."

In 1861, A. E. Blackmar married Margaret Meara who was born in County Tipperary, Ireland, but emigrated with her parents to America when quite young. Four children were born to this marriage: Louisiana Rebel (known as
"Lulu"; Armand Edward, II (married Katherine Kelly); Estelle (married Ernest Wailes); and Charles Cushman (died in infancy).

Precipitated by the beginning of the Civil War in April 1861, Blackmar's music publishing flourished, with some thirty new dated titles, many of which were patriotic. Among these were "The Beauregard Manassas Quickstep," "The Confederate Flag," "Dixie War Song," "Genl. Beauregard's Grand March," "God and Our Rights," "God Will Defend the Right," "Our First President's Quickstep" (in honor of Jefferson Davis), "The Southrons' Chaunt of Defiance," "The Stars of Our Banner," and the most popular piece ever published by Blackmar, "The Bonnie Blue Flag" (see plate III).20

This latter piece, "The Bonnie Blue Flag," very nearly became the national anthem of the Confederacy. It was second in popularity only to "Dixie," which although composed in the North as a "walk around" for a minstrel show, became the most popular song of the Confederates. Blackmar published at least eight editions of "The Bonnie Blue Flag" and there were additional arrangements of the music, as well.

The origins of the song are somewhat clouded. Harwell quoting Rutherford states that the song was sung

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20 Many of the Blackmar titles are undated, but these can be generally dated by the publisher's address, if given.
at the New Orleans Academy of Music in September 1861 at one of the author's (Harry Macarthy) "personation concerts." The performance was filled with soldiers en route to Virginia, and the song soon caught on and spread rapidly to all parts of the South.  

Paul Glass in his commentary on the song in The Spirit of the Sixties states that it was first presented by Marion Macarthy, sister of the author at the Varieties Theatre in New Orleans for one of Harry's "Personation Acts." He also mentions the performance at the New Orleans Academy in September 1861. Inspiration for the text came from South Carolina's flag consisting of a single white star on a blue background, not as one might presume from the more familiar "stars and bars" flag. This flag was displayed at the Mississippi secession convention on January 9, 1861, and after the act was passed the delegates chanted the new air. The words tell the story of secession and invite other states to join.  

Though January 1861 seems unreasonably early as the date of origin for "The Bonnie Blue Flag," the song may have been performed sometime before its publication. Although Blackmar published the piece, it was originally copyrighted by the composer.  

21Harwell, Confederate Music, p. 56f.  
Dorothy Blackmar states that her aunt, Louisiana R. Blackmar (A. E.'s daughter), had said that Harry Macarthy sang the song to A. E. Blackmar who harmonized it and published the song in June 1861. It was set to the air "The Irish Jaunting Car." 23

So popular was "The Bonnie Blue Flag" that after Gen. Butler captured New Orleans in 1862 he threatened to fine every man, woman or child who sang, whistled, or played it on any instrument, $25.00. He arrested and jailed A. E. Blackmar, fined him $500.00, and had his troops destroy the plates and printed music. 24 Undaunted, Blackmar salvaged what he could along with a few sheets of music saved by friends, reopened his store, and remained in business in New Orleans throughout the war. 25

Only a dozen dated pieces from 1862 were uncovered in the present study. With the capture of New Orleans and A. E. Blackmar's imprisonment mentioned above, it became apparent that the firm's survival depended on relocation to "unoccupied territory." That move was to Augusta, Georgia, where a music store and publishing house was established in June 1862 at 255 Broad Street. This store

was managed by H. C. Blackmar, while A. E. Blackmar remained in New Orleans to operate the business in that city.26

Apparently, the New Orleans firm had changed its business name from "A. E. Blackmar & Bro." to "Blackmar & Co." before the Augusta branch was opened. At this time, the store continued to be located at 74 Camp Street. Dual imprints from New Orleans and Augusta dating from 1862 through 1864 give "Blackmar & Co." as the corporate name of the New Orleans store, the "and Co." at this time being R. T. Pettes.27

Although he had been jailed for his publication of rousing Confederate songs, especially "The Bonnie Blue Flag," Blackmar published arrangements of that song and also "Maryland, My Maryland," both by Theodore von LaHache, at New Orleans in 1862. He also published in New Orleans Harry Macarthy's "Our Flag and Its Origin," intended as a "Southern national song."

However, with New Orleans under Federal occupation Blackmar's publishing was limited. During 1862-1864 most of the music publishing of the firm was conducted from Augusta, Georgia.

26Ibid.
27Ibid.
THE
BONNIE BLUE FLAG
COMPOSED, ARRANGED, AND SANG AT HIS PERSONATION CONCERTS BY HARRY MACARTHY.
THE ARKANSAS COMEDIAN.
NEW ORLEANS.
Published by A.E. BLACKMAR & BRO., 74. Camp St.
CHAPTER 4

AUGUSTA, GEORGIA 1862-1864

Shortly after locating in Augusta, Georgia, in June 1862 at 255 Broad Street, Blackmar & Bro. moved down Broad Street to No. 199 (September 1862) from which address they operated until near the end of the war. Since New Orleans was under Union occupation and A. E. Blackmar had been "branded" for his publication of patriotic music, most of the music bearing the Blackmar imprint was published in Augusta between 1862-1864. A. E. remained in New Orleans while H. C. was sent to Augusta to manage that store.

Of the few pieces dated 1862, four are New Orleans imprints, two are dual, and six are Augusta imprints (all bearing the 199 Broad Street address). Two of the Augusta imprints proved to be very popular. One, earlier published in New Orleans, was Harry Macarthy's "Origin of the Stars and Bars." The other, "The Southern Marseillaise" (see plate IV), was arranged by A. E. Blackmar and was printed in both French and English. This latter song became so closely associated with the South that a French troupe of actors was jailed as a band of Southern sympathizers for singing it in a New York theatre.28

28Paul M. Angle, A Ballad of the North and South (Kingsport, Tenn.: Kingsport Press, Inc., 1959), p. 44.
Catalogs appearing on the back covers of several pieces indicate that the Augusta store operated much in the same manner as the original New Orleans store. One catalog, along with several imprints, indicates that the firm operated as "Blackmar Brothers" for a time rather than "Blackmar & Bro." These catalogs, especially those of music published only by Blackmar, are the only records of some titles available. One catalog even advertised that the store had for sale such "old magazines" as Harper's, Graham's, Peterson's and Godey's.

Two items appearing on several catalogs bear special mention: The Bonnie Blue Flag Song Book and The Dixie Land Songster. Both volumes were pocket size editions of words only and were frequently carried by the soldiers. Both contained popular ballads of the war period. The Dixie Land Songster was published jointly by Blackmar & Bro. and Burke, Boykin & Co. of Macon, Georgia, in 1863. According to Harwell, such songsters are among the rarest of Confederate publications and, despite wide circulation, few have survived in library collections. Unfortunately, among those known to have existed but now unlocated is The Bonnie Blue Flag Song Book (1863, Augusta, Georgia). 29 According to one catalog available for this study, the second edition of this song book contained twenty-nine selections, among them, in addition to the title song.

29Harwell, Confederate Music, pp. 6-7.

"Maryland, My Maryland" (see plate V) proved to be one of Blackmar's most popular imprints. Originally published in Baltimore in 1861, the piece was later assigned by the author to Blackmar & Bro. with the following notice:

Having disposed of the copyright of my poem, MARYLAND! MY MARYLAND! to Messrs. Blackmar & Bro., I hereby certify that their edition is the only one that has my sanction and approval.

This notice appeared on an 1862 Blackmar edition with dual Augusta and New Orleans imprints.

The poem was written by James Ryder Randall, a native of Baltimore. The music was anonymously composed by "A Lady of Baltimore." Randall was only twenty years old and a professor of English literature at Poydras College, Pointe Coupee, Louisiana, when he penned the words on April 23, 1861. He had read in The New Orleans Delta the news of the attack on his native city. He later wrote to Brander Matthews:

The account excited me greatly. That night I could not sleep. About midnight I arose, lit a candle, and went to my desk. Some powerful spirit appeared to possess me, and almost immediately, I proceeded to write the song of My Maryland. 30

The Blackmars published at least four editions of "Maryland, My Maryland" as well as an arrangement for piano solo.

The Augusta firm used two engravers almost exclusively for their music. These were J. T. Paterson & Co. of Augusta, and B. Duncan & Co. of Columbia, South Carolina. They also used Gray & Valory of Columbia for a few pieces.

Among the music published by Blackmar in Augusta were several series. Some of these were "The Exotics, Flowers of Song Transplanted to Southern Soil" (originally begun as a series title in New Orleans), "Songs & Ballads of Celebrated English Authors" (also used previously in New Orleans), and "Blackmar & Bro.'s Collection of Standard Music, Vocal and Instrumental."

As had been true in New Orleans, Blackmar published a piece as advertisement titled "The 199 Broad Street Polka" by Edward O. Eaton who had written "The 74 Camp Street Polka" and "Temple of Music" after the war advertising Blackmar's store and music school at 201 Canal Street in New Orleans.

An interesting bit of information is that two pieces of music were issued by Blackmar & Bro. with Mobile, Alabama, as the place of publication. These two imprints, "Missouri, Bright Land of the West" by Harry Macarthy, and "Southern Dixie" by P. W. H. T. were both copyrighted in 1863 and list Schreiner & Son of Montgomery, Alabama, as joint publisher. Both Harwell and Crandall list these
pieces in their check lists,\textsuperscript{31} but Dichter and Shapiro only include a note: "It is believed Blackmar had a music store in Mobile, Alabama, ca. 1863."\textsuperscript{32}

The total number of dated imprints during 1864 uncovered in this study indicates a flourish of activity in the last full year before the war's end. Of some thirty-five dated titles, nineteen were published in Augusta. One of these, "Carrie Vaughn," was lithographed by George Dunn & Co. of Richmond, Virginia, and bears "Blackmar Brothers" as the corporate name rather than "Blackmar & Bro." Since the piece lists 199 Broad Street as the address and since it is one of only a few lithographed by Dunn, it probably represents a printer's error rather than a change of corporate name. Only three other dated titles from 1864 bear a dual Augusta-New Orleans imprint.

So successful was the Blackmars' Augusta operation that they surpassed the output of John C. Schreiner & Sons of Savannah and Macon, Georgia. However, by the Fall of 1864 when publishing in New Orleans had resumed a nearly normal pace, the Blackmars apparently decided to close the Augusta branch and re-establish the firm in New Orleans.

\textsuperscript{31}Marjorie Lyle Crandall, Confederate Imprints: a Checklist Based Principally on the Collection of the Boston Athenaeum (Boston: Boston Athenaeum, 1955).

\textsuperscript{32}Dichter, Early American Sheet Music, p. 172.
The closing of the Augusta branch may have been further precipitated by H. C. Blackmar's personal difficulties. On April 10, 1865, the entire stock of the Blackmars' Augusta house was sold to John H. Hewitt. The inventory prepared for this transaction is almost the only item of Confederate music business records known to be extant. This inventory and a few other data reveal the high price of music by the end of the war. Generally, Confederate music was not marked with a price. For their own purposes, publishers sometimes keyed the price with a symbol on the title page. Many Blackmar pieces contained five- or six-pointed stars with a number inside as a way of keying the price. Careful comparison of these symbols with prices printed on a few catalogs reveals that the price could be interpreted by multiplying the number by ten. Thus, a $3\frac{1}{2}$ meant 35¢. The practice seems to have been used less toward the end of the war. Harwell states that prices rose from a normal thirty-five cents in 1861 to two or three dollars per item in 1865.33

In the less than three years of the Augusta operation, the Blackmars published roughly one-sixth of all Confederate imprints. This study revealed some ninety-eight pieces with the Augusta imprint and an additional nineteen pieces with dual Augusta and New Orleans imprints.

33Harwell, Confederate Music, pp. 20-22.
This represents nearly half of all Blackmar imprints issued during the Confederacy period. At the close of the war, remaining stock was re-copyrighted under United States law and the notice overprinted on the Confederate-printed title pages.

Although reunited in New Orleans at the war's end, the Blackmar company faced trying times during Reconstruction. By the end of the decade fewer and fewer Blackmar imprints appeared.
Plate IV
MARYLAND!

MY MARYLAND!

A PATRIOTIC SONG.

WRITTEN BY

JAMES R. RANDALL, ESQ.

MUSIC BY A LADY OF BALTIMORE.

AUGUSTA, GA.

PUBLISHED BY BLACKMAR & BRO., 199 BROAD-ST.

BLACKMAR & CO., NEW-ORLEANS.

Plate V
South! God save the South!


Published by Miller & Beacham, Baltimore.
Republished by Blackmar & Bro., Augusta, Ga.

Richmond, Va.
J.W. Randolph
P.H. Taylor.

Macon, Ga.
Mobile, Ala.

J. W. Burke, Jr.
H. C. Clarke.

Savannah, Ga.

E. Krapp & Co.

Montgomery, Ala.

W. S. Barton.

Charleston, S.C.
John Sieglin.

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

Plate VI
CHAPTER 5

THE POST-WAR YEARS

By 1864, life in New Orleans was returning to normal and Blackmar's publishing efforts increased. However, it was sometime in 1864 that Blackmar moved his New Orleans store from the original 74 Camp Street location to 167 Canal Street. Of fourteen dated titles from New Orleans in 1864, six give "Blackmar & Co., 74 Camp Street" as the corporate address. Three additional titles appearing in the shelf list for collections at Tulane University but which the writer was unable to locate, give "Blackmar & Co." as the corporate name. These may or may not have been imprints from 74 Camp Street since three titles give "Blackmar & Co., 167 Canal Street" as the corporate address. One 1862 imprint reprinted in 1864 gives the address as "A. E. Blackmar & Bro., 167 Canal Street" as the imprint.

Concerning the closing of the Augusta branch,

Dorothy Blackmar states:

With the cessation of hostilities the Blackmar firm left Augusta, Georgia, the firm in New Orleans dissolved and the business was conducted from 167 Canal Street under the name of A. E. Blackmar. The store was moved to this address in the Fall of 1864 and some publishing resumed then. 34

34 Dorothy Blackmar, "Armand Edward Blackmar," p. 3.
Although the Blackmar's Augusta business was not sold until April 1865, they likely had ceased operation there by late 1864. This supposition is further supported by the fact that no 1865 imprints give Augusta as the place of publication.

The 1865 Duncan City Directory lists "Blackmar & Co." at 167 Canal Street. All twenty-four dated pieces from 1865, whether the corporate name is listed as "Blackmar & Co.," "A. E. Blackmar & Bro.," or "A. E. Blackmar" give 167 Canal Street as the address.

Perhaps because of personal difficulties prior to the closure of the Augusta branch, H. C. Blackmar seems to have played a less important role in the firm after returning to New Orleans. By 1866 H. C. is again listed in New Orleans with both brothers maintaining the 167 Canal Street address until 1869 when H. C. is listed at 164 Canal Street and A. E. at 167 Canal Street. By the following year, both are listed at 164 Canal Street. However, in the 1870 Directory A. E. is listed as "seller of music and musical merchandise" while H. C. is listed as A. E.'s bookkeeper. By 1871 H. C. is listed as a clerk in the business with the address given as 200 Canal Street.

The year 1866 marks a banner year for Blackmar publishing with some thirty-eight dated titles found in the collections surveyed. Of the dated pieces, the largest number for any single year is 1866. In some cases Blackmar
re-entered pieces under U. S. copyright that had been previously published with Confederate copyrights. These pieces were frequently overprinted with the new notice including the year 1866. However, those pieces previously copyrighted with the date included are not included in the total of thirty-eight pieces published in 1866. Some undated pieces previously published but with 1866 overprints have been included. In the "Check List" section of this paper, such overprints are noted in the data given.

Although the Civil War was over, Blackmar continued to publish songs popularized during the war. One of these, a comic song, was written and composed by Blackmar himself. Titled "Goober Peas," the piece is a rollicking song about Confederate soldiers and one of their favorite foods, the peanut. Blackmar wrote the words and composed the music under the pseudonyms "A. Pindar, Esq." and "P. Nutt, Esq." thus using synonyms of peanut for the title, author and composer.

Blackmar even acknowledged the South's defeat by publishing "The Conquered Banner" written by Moïna and set to music by Theodore von LaHache. Most of the post-war music, however, could be classed as "sentimental" and was primarily composed for the voice or piano.

A. E. Blackmar also published a pedagogical work in 1866 called Blackmar's Collection of Southern Melodies. The collection is described on the title page as one
containing the Rudiments of Music, and Plain Instructions for the Accordeon -- together with a complete collection of the most admired Southern airs, Marches, Quicksteps, Galops, Polkas, Schottisches, Mazurkas, Waltzes, Dances, Quadrilles, etc., many of which are arranged with a second part so that they can be played as duetts by the addition of another Accordeon, Flute, or Violin. 35

The first of the ninety-seven selections is "The Bonnie Blue Flag."

During the compiling of the check list for this study, three pieces bearing a dual imprint from New Orleans and New York were uncovered. Neither Harwell nor Dichter and Shapiro mention Blackmar's having operated a business in New York. However, Alicia Blackmar Anderson states that Blackmar sent his brother H. C. and business associate Ralph Worthington to New York to operate the store. A. E., however, did not move to New York but remained in New Orleans. 36

Very little data are available on the New York store. One of the pieces, "Waltz from La Traviata" published as part of a series "Encouragement for Young Pianists" was issued in 1866. Its dual imprint gives 164 Canal Street, New Orleans, and 651 Broadway, New York, as the addresses. The 1866 date was likely an earlier copyright, for Blackmar's 164 Canal Street address does not appear on


other titles until 1869. New Orleans city directories list H. C. at 164 Canal Street in 1868, but do not list A. E. at this address until 1869.

The other two pieces, "Haunting Eyes Galop" by Eugene Baylor and "La Inspirations" by Mrs. L. Nella Sweet were both copyrighted in 1868, thus making it apparent that the New York operation was in existence probably only in 1868. Since other New Orleans titles of 1868 give 164 Canal Street as the location for "A. E. Blackmar," he undoubtedly had moved to this location from 167 Canal Street sometime during the year. H. C. may possibly have operated a store under his own name at 164 Canal Street for a brief period in 1869 after returning from New York, since he is listed there in the *City Directory* that year while A. E. is listed at 167 Canal Street. However, the music itself establishes that A. E. was already publishing at 164 Canal Street in 1868.

Dated pieces from 1867 number seventeen with the same number appearing in 1868. Twenty-four appeared in 1869. The 1867 and 1868 imprints, almost without exception, were issued from the 167 Canal Street location. Only one of the 1869 pieces bears that address, while most of these give 164 Canal Street as the address. Three 1869 titles give the corporate address as 201 Canal Street, and one gives 153 Canal Street. One can reasonably assume from the New Orleans imprints and the dual New Orleans-
New York ones that Blackmar had moved to 164 Canal Street in late 1868 and remained there until sometime in 1869. Apparently the firm was experiencing great difficulties and hence the three locations in 1869.

Judging from both dated and undated pieces bearing the 167 Canal Street address, Blackmar published more pieces from this location than from any other. Though there were slight differences in the corporate name, 108 pieces from this study give 167 Canal Street as the place of publication, representing nearly one-fourth of the total. Some thirty imprints were issued from 164 Canal Street.

Establishing an exact chronology of Blackmar's publishing activities in the post-war period is difficult since he formed business partnerships with a number of other persons and changed his address quite frequently. Furthermore, according to Alicia Blackmar Anderson, some kind of serious problems resulted in the deterioration of cordial relations between the two brothers. This may have been over management concerns of the Augusta branch and of the New York operation that came later. Mrs. Anderson states that she never heard her father or aunts mention their uncle, Henry Clay Blackmar.37

May Mount in her sketch of H. C. Blackmar compiled in 1896 makes no mention of marriage. She does report that H. C. had "published some 250 arrangements and compositions

37Ibid.
for guitar, banjo and mandolin, besides methods for the same instruments." She also reported that his work at the time consisted of orchestra or club teaching, a popular style of handling these instruments. H. C. was reputedly known all over the South as the leading authority on guitar music.\textsuperscript{38}

This writer discovered only a few pieces of music either by H. C. Blackmar or published by him as a publisher independent of his brother. Only one of these, "Pazzeta Waltz" by Harry Weber, is an H. C. Blackmar imprint (1892) in which he played the role of publisher rather than composer/arranger and publisher. H. C.'s "Practical Banjo Method" was published by S. S. Stewart of Philadelphia in 1884. This was apparently intended as a series since the two copies available to this writer had identical covers but contained different arrangements. Although these were published by Stewart, H. C. held the copyrights. Also in 1884 H. C. published a collection of his own arrangements of popular banjo solos and his "Practical Guitar Method by the Duet System of Instruction."

In 1866 H. C. Blackmar published his arrangement of F. J. Navarro's "Maria Mazurka," the imprint of which gives his business address as 199 Canal Street. In 1887 the Standard Music and Photo Litho Co. of New Orleans published

\textsuperscript{38}Mount, \textit{Some Notables of New Orleans}, p. 121.
his "Gems of Streabbeg," a series of duet arrangements for guitar and mandolin. Another item of this series was published in 1891 by Junius Hart of New Orleans. All of these items either composed or published by H. C. Blackmar are included in Appendix B, Part Two, of this study.

Although it is extremely difficult to pinpoint when the Blackmar brothers severed relations with one another, City Directory listings and published music indicate this may have occurred in the very early 1870's. After 1871 H. C. is listed as a clerk or bookkeeper with no indication that he worked for his brother. Again, since the New York store which he managed for A. E. lasted only about a year (1868), this supports the supposition that the break in relations came about around 1870 or 1871. By 1877 H. C. is listed only as a bookkeeper and then in 1878 as a piano tuner. From 1882-1885 he is listed as a music teacher. By 1886 H. C. had opened his own music store at 199 Canal Street. He continued in the music business as either a teacher or dealer until 1897. After 1898 H. C. no longer appears in directories.

During the 1870's and 1880's, A. E. Blackmar continued in the music business though not on the same scale as previously. He also formed business partnerships with a number of persons during these years, none of which lasted more than a few months. It must be noted, however, that this post-war period was one of severe economic,
political, and social upheaval in the South, and maintaining a music business under such conditions was exceedingly difficult.

One dated piece from 1870 gives the 164 Canal Street address while another gives 201 Canal Street. The latter address appears on all pieces from 1871-1873. The 1873 City Directory also gives the 201 Canal Street address for "Blackmar & Co." Ralph Worthington is listed as a partner in the business for 1873, but in the 1874 City Directory neither Blackmar nor Worthington is listed. Some of the 201 Canal Street imprints give the corporate name as "Blackmar's Temple of Music." This may have been both a music store and music school. Dorothy Blackmar reported that after the war when money was so scarce, A. E. Blackmar and other New Orleans musicians "taught many of their young pupils without recompense, thus keeping alive the love of music in New Orleans." 39

The three dated pieces from 1875 do not give an address in the imprint data. It is known from Dichter and Shapiro that Blackmar and Mrs. Marie Elie, another New Orleans music publisher, formed a partnership in 1875. 40 Another 1875 piece, however, gives "A. E. Blackmar, 153 Canal Street" as the imprint. There are no directory

40 Dichter, Early American Sheet Music, p. 172.
listings for A. E. Blackmar from 1877-1881. Likewise, there are no dated New Orleans imprints from this period.

The absence of listings for A. E. Blackmar during the span mentioned above is explained by his move to San Francisco where he operated a music store and publishing firm from 1877-1880. According to Dichter and Shapiro, Blackmar and Louis Davis were partners in this venture, at least for two of the three years. Under the corporate name of "Blackmar & Davis," the business operated at 950-952 Market Street in 1877-1878 and at 213 Kearney Street in 1879. In 1880 the corporate name changed to "Blackmar & Co." and was relocated to 647 Market Street.41

In addition to the above documentation, Dorothy Blackmar mentions in one of her articles that Blackmar remained in New Orleans after the war composing and publishing music until his death there in 1888, "with the exception of a few years spent in San Francisco, where he also published music."42 Included in a scrapbook which Blackmar kept, now in possession of family members, is a letterhead from the 647 Market Street location. Unfortunately, no Blackmar imprints from San Francisco appear in the collections surveyed. Blackmar reputedly formed the San Francisco Orchestral Union while living there.43

41Ibid.
Blackmar returned to New Orleans in 1881 and resumed publishing music on an occasional basis. It is not known whether he operated a music store at this time. From 1881-1884 he is listed in directories as a clerk for Philip Werlein. Dichter and Shapiro merely indicate that he published from various New Orleans addresses from 1881-1888. All of the dated pieces from this period bear "A. E. Blackmar & Co." as the corporate name. In 1885 Blackmar again established his own company at 103 Canal Street with his son Armand Blackmar, Jr., as a clerk in the business.

There are three Blackmar imprints dated 1882, none of which give the address as part of the imprint data. Of the two pieces dated 1883, one bears the address 202 Canal Street and the other 220 Camp Street. The 220 Camp Street address also appears on one of three pieces dated 1884. The one piece dated 1885 carries no address.

A catalog from the 202 Canal Street address lists "Sheet Music Published by A. E. Blackmar & Co., Removed to 202 Canal Street, Corner of Rampart, New Orleans." Only a very few of the titles listed appeared in the collections surveyed. Two notices appearing on this catalog are of interest. One is that Blackmar & Co. were "Dealers in Evans' Ten Cent Music, which embraces thousands of the best standard Songs and Pieces, well printed, on full-sized paper." The other is that they also were "Librarians of Harper Brothers' Franklin Square Circulating Library" and that "Subscription to June 15th, 1887, was one dollar."
No dated pieces from 1886 appear in the collections surveyed, and only one from 1887. Blackmar's Directory listing in 1886, however, gives his address as 202 Canal Street. The 1887 piece, "The Sound of the Surf on the Outer Bar" by Mrs. A. E. Belden bears the address 103 Canal Street. Mrs. A. E. Belden may have been a Blackmar pseudonym since the initials match his. This piece is the last dated one from the collections surveyed and is among the last published by Blackmar, and may well be the last one. It is the only piece with the 103 Canal Street address.

A. E. Blackmar died in New Orleans on October 28, 1888, and was interred in the family vaults in Greenwood Cemetery, New Orleans. With his death came the end of Blackmar music publications, with the exception of his Harmony Simplified and Made Clear, a pedagogical work, copyrighted in the year of his death by his daughters, Misses L. R. and M. E. Blackmar. It is not clear whether the book was compiled by Blackmar himself or if the daughters compiled the materials and published them in his honor. The work contains 327 musical examples in five chapters: (1) Common Chords, (2) Dominant 7th Chords, (3) Modification of Sub-Dominant Chords, (4) Modification of Dominant 7th Chords, and (5) Tones Foreign to Regular Harmony.

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Blackmar's son did not continue his father's music business. As previously mentioned, H. C. Blackmar continued publishing music on his own until 1897.

Although the scope of this work does not include a study of A. E. Blackmar as a composer, some mention of his composition is in order. Among his Confederate compositions are:

"The Gallant Girl That Smote the Dastard Tory, Oh!"
"Gen. Beauregard's Manassas Quickstep"
"God and Our Rights"
"Goober Peas"
"John Morgan's Escape"
"Short Rations"
"The Southrons' Chaunt of Defiance"
"The Sword of Robert E. Lee"
"The Wearing of the Grey"
"Washington Artillery Parade Polka March."

Among his other compositions are:

"Brightest Eyes Galop"
"Celebrated Clay Polka"
"How Can I Leave Thee"
"I Am Dying, Egypt, Dying"
"She Waits by the River for Me"
"Those Dark Eyes"
"Star of the South Waltz"
"The Unlucky Velocipedist."

Blackmar also arranged music for other songs, including:

"The Cross of the South"
"Dixie War Song"
"For Bales"
"The Southern Girl" (or, "The Homespun Dress")
"The Southern Marseillaise."

Blackmar used pseudonyms frequently. Among those definitely attributable to him are: Armand, A. Pindar, Ye Comic, Ducie Diamonds, A. E. A. Muse, A. Noir, A. Schwartz, and S. Low Coach. There were undoubtedly many more.
Further study about the music both composed and/or written by A. E. Blackmar, as well as that of H. C., could well form the topic for another thesis. This and other recommendations for further study are made in the summary and conclusions.
SUMMARY AND CONCLUSIONS

The stated purpose of this study has been to establish a history of the music publishing activities of A. E. Blackmar & Bro., and to compile a check list of Blackmar imprints in Louisiana collections. Compiling the check list, though time consuming and tedious, proved the easier part of the study. On the other hand, establishing a reasonably accurate chronology of Blackmar's publishing activities proved to be quite difficult, largely due to the many addresses from which the firm operated both during and after the Civil War. However, the study was most interesting, and it is hoped the final product will contribute significantly to a fuller documentation of American sheet music publishing, especially in the city of New Orleans.

For three decades, 1858-1888, A. E. Blackmar exerted a major influence on music publishing in the South, especially during the Civil War period when he produced nearly one-third of all sheet music published. Several of his publications were among the most popular of Confederate songs. Although few of his imprints survive in current usage, his influence during these three decades is unsurpassed in the South.
Commencing with their location in New Orleans and the beginning of the Civil War in 1861, the Blackmars became the leading publishers of Confederate music, and by the war's end had published more than two hundred titles, having operated from both New Orleans and Augusta, Georgia, during this period. When the war was over, the firm re-established in New Orleans. However, with the financial structure of the South devastated, the business floundered. Furthermore, a series of unsuccessful partnerships and the severing of relations between the Blackmar brothers led to further deterioration of the business. Attempts at establishing business in New York and later in San Francisco met with little success. However, within three decades ending with the death of A. E. Blackmar in 1888, the firm had published a considerable amount of music. Nearly five hundred imprints are identified in this study.

A. E. Blackmar, his brother Henry Clay Blackmar, their music publishing activities, and their music composition all deserve more attention than this one thesis has afforded. A more thorough biography of A. E. Blackmar would be most enlightening. Likewise, the compilation of a bibliography of Blackmar imprints encompassing the collections of both institutions and individuals throughout the United States would undoubtedly be of great value in more fully documenting the history of American sheet music publishing.
A. E. Blackmar, as a composer, could well form the basis for further investigation. It is hoped that others will build upon and extend the present study and thereby give a fuller account of A. E. Blackmar and his influence upon American music publishing. Such studies, along with further research into other music publishers and composers, would add significantly to the increasing wealth of recorded information about the musical heritage of one of America's most interesting cities.
PART TWO

A CHECK LIST OF BLACKMAR IMPRINTS
IN LOUISIANA COLLECTIONS
NOTES ON THE CHECK LIST

The following check list of Blackmar imprints was compiled by consulting three collections: (1) The Louisiana Room of Louisiana State University Library; (2) The Special Collections Division, Howard Tilton Memorial Library, Tulane University; and (3) The Historic New Orleans Collection.

The bulk of Blackmar imprints in The Louisiana Room of Louisiana State University Library is contained in a bound volume with the title *Souvenir of the Confederacy*. Of the ninety-one pieces included, only one is not a Blackmar imprint. The origin of the volume is unknown, although it was the custom to collect and bind together favorite works to "repose" on the piano. Such volumes were quite often elegantly bound and inscribed with a lady's name, possibly as a gift from an admirer. Also in The Louisiana Room is a collection of several hundred pieces of sheet music published in New Orleans known as the "Lillie Gray Collection." Another bound volume titled *Civil War Songs and Music* also contains several Blackmar imprints.

In The Special Collections Division of Tulane University's library there is an outstanding collection of Louisiana sheet music numbering several thousand items.
Although the origin of the collection is unclear, it contains a large number of Blackmar imprints. The collection is not cataloged, but a shelf list is available. Some thirty-eight Blackmar imprints contained in the shelf list could not be located in the collections. However, the information from the shelf list is included in the check list. A second collection donated to Tulane by the Louisiana Historical Association also contains Blackmar imprints. Additionally, there are two bound volumes containing Blackmar publications, one titled simply War Songs and the other untitled but originally belonging to Sarah E. Archer.

The Historic New Orleans Collection, located on Royal Street, is a privately-funded library and museum of materials relating to the history of New Orleans. There is a small collection of sheet music there with approximately sixty Blackmar imprints included.

The arrangement of the check list is alphabetical by title. Other information given includes: alternate titles, composer, author of text, type of music, medium, place(s)-corporate name-date of publication, engraver/lithographer, engraver's plate number, dedication notice, and location symbols. Explanatory notes are included as necessary. Four-letter symbols used to identify collections are:

HNOC = The Historic New Orleans Collection
LCWS = Louisiana State University, Civil War Songs and Music album
LLGC = Louisiana State University, Lillie Gray Collection
LSOC = Louisiana State University, Souvenir of the Confederacy album
TLHA = Tulane University, Louisiana Historical Association collection
TLSM = Tulane University, Louisiana Sheet Music Collection
TSEA = Tulane University, Sarah E. Archer album
TWSA = Tulane University, War Songs album.

Separate check lists are included for music published by other firms with Blackmar as a subsidiary (Appendix A), music published separately by H. C. Blackmar (Appendix B), and music composed by the Blackmars but published by other firms (Appendix C). The same type of information included in the main check list is included in these appendices. The same location symbols are also used for these supplementary check lists.

Since Blackmar changed addresses and corporate names so frequently, a table listing these by city and years of operation is included. This table, located on the following page, should prove useful both as a summary of the Blackmars' locations and also as a cross reference with the check list.
BLACKMAR ADDRESSES BY CITY AND INCLUSIVE DATES

**Vicksburg, Mississippi**

<table>
<thead>
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<th>Year</th>
<th>Name</th>
<th>Address</th>
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<tr>
<td>1858</td>
<td>Blackmar &amp; Patton</td>
<td>Washington St.</td>
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**New Orleans, Louisiana**

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<tbody>
<tr>
<td>1860-1862</td>
<td>A. E. Blackmar &amp; Bro.</td>
<td>74 Camp St.</td>
</tr>
<tr>
<td>1863-1864</td>
<td>Blackmar &amp; Co.</td>
<td>74 Camp St.</td>
</tr>
<tr>
<td>1864</td>
<td>Blackmar &amp; Co.</td>
<td>167 Canal St.</td>
</tr>
<tr>
<td>1865-1868</td>
<td>A. E. Blackmar</td>
<td>167 Canal St.</td>
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<td>A. E. Blackmar</td>
<td>164 Canal St.</td>
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<td>1871-1872</td>
<td>A. E. Blackmar</td>
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</tr>
<tr>
<td>1873-1874</td>
<td>A. E. Blackmar &amp; Co.</td>
<td>201 Canal St.</td>
</tr>
<tr>
<td>1875</td>
<td>Elie &amp; Blackmar</td>
<td>151-153 Canal St.</td>
</tr>
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<td>1875</td>
<td>A. E. Blackmar</td>
<td>153 Canal St.</td>
</tr>
<tr>
<td>1876</td>
<td>Blackmar &amp; Finney</td>
<td>174 Canal St.</td>
</tr>
<tr>
<td>1883</td>
<td>A. E. Blackmar &amp; Co.</td>
<td>202 Canal St.</td>
</tr>
<tr>
<td>1883-1884</td>
<td>A. E. Blackmar &amp; Co.</td>
<td>220 Camp St.</td>
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<tr>
<td>1885</td>
<td>A. E. Blackmar &amp; Co.</td>
<td>103 Canal St.</td>
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<tr>
<td>1886</td>
<td>A. E. Blackmar &amp; Co.</td>
<td>202 Canal St.</td>
</tr>
<tr>
<td>1887</td>
<td>A. E. Blackmar &amp; Co.</td>
<td>103 Canal St.</td>
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**Augusta, Georgia**

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<td>Blackmar &amp; Bro.</td>
<td>255 Broad St.</td>
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<tr>
<td>1862-1864</td>
<td>Blackmar &amp; Bro.</td>
<td>199 Broad St.</td>
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**Mobile, Alabama**

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<th>Address</th>
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<tbody>
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<td>Blackmar &amp; Bro.</td>
<td>(unknown)</td>
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**New York, New York**

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<tr>
<td>1868</td>
<td>A. E. Blackmar</td>
<td>651 Broadway</td>
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</table>

**San Francisco, California**

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<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>1877-1878</td>
<td>Blackmar &amp; Davis</td>
<td>950-952 Market St.</td>
</tr>
<tr>
<td>1879</td>
<td>Blackmar &amp; Davis</td>
<td>213 Kearny St.</td>
</tr>
<tr>
<td>1880</td>
<td>Blackmar &amp; Co.</td>
<td>647 Market St.</td>
</tr>
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</table>
A CHECK LIST OF BLACKMAR IMPRINTS IN LOUISIANA COLLECTIONS

A BORD L'EVERNING STAR (Lost on the Evening Star). By John Swartenbrock. New Orleans: A. E. Blackmar, 1867. TLSM.*


AMELIA SCHOTTISCH. Composed for the piano by Charles Young. New Orleans: Blackmar & Co., 1863 (by Amelia A. Robinson). TLSM.*

*Entries with asterisk were identified in the shelf list at Tulane University as being part of the Louisiana Sheet Music Collection but could not otherwise be located.
AMELIA WALTZ. By Lumbye. New Orleans: A. E. Blackmar & Bro. TLSM.*


ASKEW QUICK STEP. By Mrs. J. B. Henderson. New Orleans: A. E. Blackmar. TLSM.*


AURENE SCHOTTISCH. By Chas. Young. New Orleans: A. E. Blackmar. TLSM.*


BEN BOLT or OH! DON'T YOU REMEMBER (from "The Exotics"). By N. Kneass. Vocal. Augusta, Ga.(etc.): Blackmar & Bro., n.d., 3 p. LSOC.


THE BONNIE BLUE FLAG. Arranged by LaHache. New Orleans: A. E. Blackmar. TLSM.*


THE BRIGHTEST EYES GALOP. Arr. for piano by A. Schwartz. New Orleans (etc.): A. E. Blackmar & Bro., 1861, 4 p. Plate no. Bl.42. LLGC.


CALL ME THINE OWN (Romance from "L'Eclair") (from "Blackmar Bro.'s Selection of Operatic Songs"). Vocal. New Orleans: A. E. Blackmar & Bro., n.d., 5 p. HNOC.


CARO WALTZ. Pour le piano composee par Auguste Davis. New Orleans: Blackmar & Co., 1872 (cover lists Blackmar's Temple of Music), 5 p. Plate no. 1041.4. HNOC. TLSM.


LES CLOCHEs DU MONASTERE (from "Blackmar & Bro.'s Parlor Gems by Favorite Authors"). Nocturne for piano. By Lefebvre Weby, op. 54. New Orleans: Blackmar & Bro., n.d. (Dedication: To Miss Kate M. Watkins). HNOC.


COME TO ME, DARLING, I'M LONELY WITHOUT THEE. By E. O. Eaton, words by Joseph Brennan. Vocal. New Orleans: A. E. Blackmar, 1866, 5 p. (Essentially same as previous item, except different typography). TLSM.


LE CONGO (Danse des Negres). Fantaisie pour piano par J. A. Dawson. New Orleans: A. E. Blackmar, 1869, 11 p. Catalog on verso of p. 11. Plate no. 120.10. (Dedication: Hommage de Reconnaissance a Mr. & Mme. Sanford). TISM.


CORA. Valse brillante. Composee par Auguste Davis. Piano. New Orleans (etc.): A. E. Blackmar, 1870 (by H. Wehrmann), 5 p. Plate no. 959.3. (Dedication: Respectfully Dedicated to Miss Cora Speake). TLSM.


LA CREOLE (Souvenir de la Louisianes). Marche pour piano par Basile Bares, op. 10. New Orleans (etc.): A. E. Blackmar, 1869, 9 p. Engraver: Mme. Wehrmann, plate no. 127.7. TLSM.


CROSS OF THE SOUTH (from "Southern Songs of the War"). New Orleans: Blackmar & Co., 1864, 5 p. TLSM.*


DIXIE LAND FANTASIA (Dixie's Land). Fantasia for the piano forte by E. E. Osgood. (Two individual pieces with titles: "Dixie Grand March" and "Dixie Waltz"). New Orleans (etc.): Blackmar & Bro., 1860, 5+p. Catalog on verso of last page. Plate no. Bl.68. (Dedication: To John L. Lum, Esq., of Louisiana). TLSM.


EGG-NOG SONG. By Eugene Chassaignac. TLSM.*


ENGAGEMENT WALTZES. By Wm. L. Hensler. Piano. New Orleans: A. E. Blackmar, 1865. Lithographer: J. E. Boehlter. (Dedication: To Miss Kate Wise, Griffin, Ga.). HNOC.


FANTASIE POUR PIANO SUR LE BONNIE BLUE FLAG. By A. Cardona. TLSM.*


A FEW MORE DAYS AND WE SHALL PART. By E. W. Nesbitt. New Orleans: A. E. Blackmar, n.d. TLSM.*
FIERCE FLAMES ARE RAGING (Stride La Vampa) (from "Blackmar & Bro.’s Selection of Operatic Songs").


FLICK ET FLOCK (Galop du Ballet de Hertel) (from "Rest from Study, 50 Easy Arrangements by the Best Authors"). By Theod. von LaHache. New Orleans: A. E. Blackmar, 1869, 5 p. Catalog on verso of p. 5. Plate no. 131-3. TLM.

FORGIVE AND FORGET POLKA MARCH. By D. Leech. New Orleans: A. E. Blackmar. TLSM.*


HE WAS LOVING YOU STILL. By W. T. C. New Orleans: A. E. Blackmar. TLSM.*


HOME, SWEET HOME. With variations for the piano forte by J. H. Slack, op. 3. New Orleans (etc.): A. E. Blackmar, n.d., 6 p. (back cover missing). Plate no. 492-6. (Dedication: To Miss Annie M. Buckland). TLSM.

HOME TO OUR MOUNTAINS (from "Vocal Beauties of Il Trovatore with English Words"). Gipsy duet. By G. Verdi. New Orleans: A. E. Blackmar. TLSM.*

HOPE ON, HOPE EVER. Polka composed for the piano by Charles Young. New Orleans: A. E. Blackmar, 1866, 5 p. Engraver: Clayton, plate no. 294-4. (Dedication: To Mrs. Annie Grundy Sharp, Bardstown, Ky.). TLSM.


HOW CAN I LEAVE THEE. The favorite German air with quarteete arranged by A. E. Blackmar. English translation by G. M. Wickliffe, French version by E. C. New Orleans: A. E. Blackmar, 1865, 5 p. TLSM.


I WOULD LIKE TO CHANGE MY NAME (from "The Favorite Songs of the South"). By Theod. von LaHache, transcribed for the piano by Adolph Baumbach. New Orleans: A. E. Blackmar, 1866, 7 p. Catalog on verso of p. 7. HNOC.


I'VE NO MOTHER, NOW I'M WEEPING. Melody by F. Smith with brilliant variations by Charles Grobe, op. 1817. Piano. New Orleans (etc.): A. E. Blackmar, 1867, 8 p. Plate no. 5218-7. TLHA.


IL BACIO (Der Kuss). Celebre valse de L. Arditi, arrangee par Florian Agosty. Piano. New Orleans (etc.): A. E. Blackmar; Vicksburg: Blackmar & Bro., 1863 (by L. Grunewald), 5 p. Catalog on verso of p. 5. Plate no. 204. TLSM.


IL VA PARTIR (from "Album du Chanteur. Collection de Morceaux, D'Operas, Romances, Rondeaux, Chansonettes, &c, &c"). Paroles et musique de Rousseau de Lagrave, accompm. de piano par Edouard Lavessiere. Nouvelle-Orleans: Chez Blackmar & Cie., Editeurs de Musique, 1858 (by A. Elie et Chassaignac), 3 p. TLSM.


LET ME KISS HIM FOR HIS MOTHER (As performed by Ordway's Aeolians and other popular bands!). Poetry and music by John P. Ordway. Vocal with chorus. New Orleans (etc.): A. E. Blackmar & Bro., n.d., 5 p. Plate no. Bl.55. (Dedication: Dedicated to Edward Kelly, Esq.). TLSM.


LOUISE SCHOTTISCH. By F. T. Fernandez. New Orleans: A. E. Blackmar. TLSM.*


LOVE LAUNCHED A FAIRY BOAT (As sung by Mrs. Franklin) (from "The Favorites, a Selection of Songs & Ballads by Various Authors"). Poetry by Mark Lemon, music by H. H. Tully. New Orleans: A. E. Blackmar, n.d., 5 p. Plate no. 278. LLGC.

MABEL (Song adapted to the melody of the Mabel Waltz, as sung by Miss Eva Brent). Written by H. Farnie, music by D. Godfrey. New Orleans (etc.): A. E. Blackmar, n.d., 9 p. Engraver: Porter, plate no. 491-8. TLSM.


MARDI GRAS POLKA MARCH. By Charles Young. Piano. New Orleans: A. E. Blackmar, 1874, 5 p. Plate no. 228.3. LLGC.


MEMORIAL FLOWERS. Written by Mrs. Fanny Downing, music by Mendelssohn Coote. Song or duet. New Orleans: A. E. Blackmar, 1867, 5 p. Engraver: Wehrmann, plate no. B.506.4. (Dedication: To the memory of Our Dead Heroes). TLSM.


MISSOURI, or, A VOICE FROM THE SOUTH. Written, composed and sung at his personation concerts by Harry Macarthy. Vocal. Augusta, Ga.(etc.): Blackmar & Bro.; New Orleans: Harry Macarthy, 1861; A. E. Blackmar & Bro., 1861 (inside), 5 p. Catalog of January 1864 on verso of p. 5. HNOC. LSOC.


MY MOTHER'S VOICE. By E. W. Nesbitt. New Orleans: A. E. Blackmar. TLSM.*


NO! By Osgood. New Orleans: A. E. Blackmar. TLSM.*


ONE-SIXTY-SEVEN. By E. O. Eaton. New Orleans: A. E. Blackmar, 1865, 5 p. TLSM.*


PATRIOT MOTHER. By J. Nores. New Orleans: A. E. Blackmar. TLSM.*

PAUL VANE, or, LORENA'S REPLY (from "The Exotics"). Poetry by H. D. L. Webster, music by J. P. Webster. Vocal. Augusta, Ga. (etc.): Blackmar & Bro., n.d., 3 p. LSO. TLSM. *


RAIN DROPS. By E. O. Eaton. New Orleans: A. E. Blackmar. TLSM.*


LE REVE (Il Bacio) (from "Lyre Francaise"). By L. Arditi.
New Orleans: A. E. Blackmar, 1863. TLSM.*

RICHMOND ON THE JAMES. Words by Exile, music by J. E.
Bayley. Vocal. Augusta, Ga.: Blackmar & Bro.,
1864, 2 p. (no cover page). Catalog on verso of
last page. TLHA.

RIPPLING WAVES (from "Three Beautiful Fantasias"). Morceau
Blackmar & Bro., 1860, 7 p. Engraver: Wehrmann,
plate no. B.10. (Two copies: second has no cover
page, but appears to be identical otherwise). TLSM.

RIVINAC’S MEDLEY QUICK STEP (from "Southern Military
Blackmar & Bro., 1860, 5 p. Catalog on verso of
p. 5. Engraver: Wehrmann. TLHA.

ROCHESTER SCHOTTISCH (from "Blackmar & Bro.’s Selection
of Favorite Polkas, Schottisches, Waltzes, Dances, &c.").
Blackmar & Bro.; Augusta, Ga.: Blackmar & Bro., n.d.,
5 p. Catalog on verso of p. 5. Engraver: Wehrmann,
plate no. Bl.44. LLGC.

Valse ariette pour piano. By Ch. Gounod. New
Orleans: A. E. Blackmar, n.d., 7 p. Catalog on
827. TLSM.

RONDO MIGNON (from "The Exotics, Fantasias, Dance Music").
By F. Baumfelder, op. 49. Piano. New Orleans (etc.):
A. E. Blackmar, n.d., 5 p. Plate no. 118.3. TLSM.

LA ROSALIA. Nouvelle musique pour les Quadrilles Lanciers.
Composee par Sr. Don Pedro de Herrera, arrangee pour
piano par Theod. de LaHache. Nouvelle Orleans:
Blackmar & Cie.; Augusta, Ga.: Blackmar & Co., 1863
(inside), 7 p. Engraver: W. H. Leeson (cover only).
Plate no. Bl.106. (Dedication: Dedicada a la Sra.
Dna. Rosalia Fonseca de Herrera. Habana.).
LLGC. TLSM.

LA ROSALIA. (Identical information as above entry, except
cover gives imprint date of 1864 and there is a
catalog on the verso of p. 7). HNOC. TLHA.

New Orleans: A. E. Blackmar. TLSM.*


SANTA LUCIA. By Theod. von LaHache. New Orleans: A. E. Blackmar. TLSM.*


SMILE AND NEVER HEED ME. By E. O. Eaton. New Orleans: Blackmar & Co. TLSM.*


THE SOUND OF THE SURF ON THE OUTER BAR (from "Vocal Compositions of Mrs. A. E. Belden"). Words and music by Mrs. A. E. Belden. Vocal. New Orleans: A. E. Blackmar & Co., 1887, 5 p. Catalog on verso of p. 5. (This piece is the latest dated piece in the collections indexed. It may have been the last piece published by Blackmar). TLSM.

THE SOUTHERN GIRL, OR, THE HOMESPUN DRESS (from "Southern Songs of the War"). New Orleans: Blackmar & Co., 1865, 5 p. TLSM.*


SPARKLING POLKA. By Leo. Wheat, op. 15. Piano. New Orleans: A. E. Blackmar, 1869, 11 p. Engraver: H. Wehrmann, plate no. 117.9. (Dedication: To Miss Katie Harris, Memphis, Tenn.). TLSM.


STONEWALL'S REQUIEM. By M. Deeveres. TLSM.*


SWEET LOVE, GOOD NIGHT TO THEE (from "New and Beautiful Songs"). Ballad. Words by John Duff, music by J. L. Hatton. New Orleans (etc.): A. E. Blackmar & Bro., n.d., 5 p. Plate no. 279. LLGC.


THE TITTERING GALOP. By Charles Young. New Orleans: A. E. Blackmar. TLSM.*


THE UNLUCKY VELOCIPEDIST (VELOCIPEDE GALOP). By S. Low Coach. Piano. New Orleans: A. E. Blackmar, 1869, 6 p. Engraver: H. Wehrmann, plate no. 112.4. (Dedication: To Ed. R. Loring, Esq., of the N. O. School of the Velocipede). (This copy slightly different printing than preceding one. Also gives address as 164 Canal Street rather than 201 Canal Street). TLHA.


VELOCIPEDE GALOP (from "The Exotics"). By S. Low Coach. Piano. New Orleans: A. E. Blackmar, 1869, 5 p. Engraver: Wehrmann, plate no. 112.4. (This piece same as "The Unlucky Velocipedist" except does not bear that title on the cover and is from a different series). TLSM.


VIVA CUBA! Quick March. Composed for the piano by
Auguste Davis. New Orleans: A. E. Blackmar, 1869,
(Dedication: To Genl. Carlos Manuel Cespedes).
LLGC. TLSM.

THE VOLUNTEER, or, IT IS MY COUNTRY'S CALL. Written,
composed and sung at his personation concerts by
Harry Macarthy. Vocal. Augusta, Ga. (etc.):
Blackmar & Bro., New Orleans: A. E. Blackmar &
Bro., 1861; A. E. Blackmar, 1866 (overprint);
Harry Macarthy, 1861 (inside), 5 p. Catalog on
(Dedication: To the Orleans Cadets). LSOC. TLHA.

THE VOLUNTEER WALTZ. By Charles Young. New Orleans:
Blackmar & Co., 1864. TLSM.*

WAIT FOR ME, LOVE! Ballad. By T. Brigham Bishop. New
Orleans: A. E. Blackmar, 1868, 5 p. Engraver:
Clayton, plate no. 523-3. (Dedication: To Miss
Nannie McNairy of Nashville, Tenn.). LLGC.

WAIT TILL THE WAR, LOVE, IS OVER. Arranged for the piano
by Paul Mordaunt. Vocal. Augusta, Ga.: Blackmar &
Bro., 1864, 3 p. (no cover page). Lithographer:
J. T. Paterson & Co. TWSA.

WAITING, DREAMING, WEEPING. Song written and composed by
T. Brigham Bishop. New Orleans: A. E. Blackmar,
1869, 5 p. Engraver: Wehrmann, plate no. 129.3
(Dedication: To Miss Maggie McCort). LLGC.

WAKE! DEAREST, WAKE! By E. Chassaignac. TLSM.*

WALTZ FROM LA TRAVIATA (from "Encouragement for Young
Pianists"). Verdi, arranged by T. von LaHache.
New Orleans and New York: A. E. Blackmar, 1866,
5 p. Catalog on verso of p. 5. Engraver: C. O.
Clayton, plate no. 451-3. TLSM.

WARBLINGS AT EVE (from "Popular Transcriptions for the
piano by Brinley Richards"). Romance. New Orleans:
7. Engraver: Wehrmann, plate no. 183. TLHA. TLSM.

WASHINGTON ARTILLERY PARADE POLKA MARCH (from "Southern
Military Music for Piano"). Arranged by A. E.
TLSM.*

WE HAVE PARTED. Ballad. By Ella Wren Nesbitt. New Orleans: A. E. Blackmar. TLSM.*


YES WE THINK OF THEE AT HOME (Answer to "Do They Think of Me at Home?"). Words by J. H. Hewitt, music by E. Clarke Ilsley. Vocal. Augusta, Ga.: Blackmar & Bro., 1864, 3 p. (no cover page). Lithographer: J. T. Paterson & Co. HNOC. LSOC.
APPENDIX A

A CHECK LIST OF IMPRINTS WITH BLACKMAR AS A SUBSIDIARY PUBLISHER


DIXIE POLKA. Arranged for the piano by J. R. Boulcott. New Orleans (etc.): P. P. Werlein; Vicksburg, Miss.: Blackmar & Bro., 1860, 5 p. Plate no. 553. LCWS. TLSM.


FREE MASON'S GRAND MARCH (from "The Crescent, a Collection of the Most Beautiful Pieces by Various Authors"). Trombone. By Thomas J. Martin. New Orleans (etc.): P. P. Werlein & Co.; Jackson, Miss.: A. E. Blackmar, 1854 (by T. J. Martin), 5 p. Engravers: L. Gery (cover only) and Wehrmann. TLSM.

FREEDOM'S MUSTER-DRUM (As Sung by Mr. Sloman). Written and composed by John H. Hewitt. Vocal. Macon & Savannah, Ga. (etc.): J. C. Schreiner & Son; Augusta, Ga.: Blackmar & Bro., 1864, 4 p. TLHA. TWSA.


I REMEMBER THE HOUR WHEN SADLY WE PARTED (Companion to "When This Cruel War Is Over"). Second edition. Mobile, Ala. (etc.): H. C. Clarke; Augusta, Ga.: Blackmar & Bro., 1864. TLHA.

I WANDERED BY THE SEA-BEAT SHORE (Shells of Ocean) (from "Flower Basket, Favorite Songs by the Most Popular Authors"). Written by Lake, composed by Cherry. Vocal. New Orleans (etc.): P. P. Werlein & Co.; Jackson, Miss.: A. E. Blackmar, n.d., 5 p. Engravers: L. Gery (cover only) and Wehrmann. TLSM.

I WISH I WAS IN DIXIE. With variations by S. Schlesinger. Piano. New Orleans: Ph. P. Werlein; Vicksburg, Miss.: Blackmar & Bro., 1860. TSEA.


LIZZIES WALTZ (from "The Flowers for our Friends"). Composed for the piano by B. R. Lignoski. New Orleans (etc.): Ph. P. Werlein; Jackson, Miss.: A. E. Blackmar, 1857, 5 p. Engravers: L. Gery (cover only) and Wehrmann, plate no. 119. (Dedication: Respectfully Dedicated to Mrs. Elizabeth A. Steele of Cedar Keys, East Florida). TLSM.


APPENDIX B

A CHECK LIST OF IMPRINTS PUBLISHED
BY H. C. BLACKMAR

F. J. NAVARRO'S MARIA MAZURKA ARRANGED AS A BANJO SOLO
WITH ACCOMPANIMENT PARTS FOR SECOND-BANJO, GUITAR
AND PIANO. New Orleans (etc.): Henry C. Blackmar,
1886, 3 p. TLSM.

PAZZETTA WALTZ. Composed and arranged by Harry Weber.
Piano. New Orleans: Henry C. Blackmar, 1892,
(Dedication: Dedicated to My Pupils). TLSM.

PRACTICAL GUITAR METHOD BY THE DUET SYSTEM OF INSTRUCTION.
BOOK 4: THIRTY EXERCISES IN SCALES. New Orleans:
H. C. Blackmar, 1884, 13 p. Catalog on verso of
p. 13. Plate no. 4.1455.12. TLSM.

SPANISH STUDENTS "HAMBURG MAZURKA" by D. Granada and
"UNCLE NED" by S. C. Foster (from "Banjo Solos, a
Collection of Universal Favorites Arranged in
Popular Style by H. C. Blackmar"). New Orleans:
H. C. Blackmar, 1884, 2 p. TLSM.
APPENDIX C

A CHECK LIST OF MUSIC COMPOSED BY THE BLACKMARS BUT PUBLISHED BY OTHER FIRMS


GEN. SIEGEL’S, or, FREE MASON’S GRAND MARCH (from "Pretty Pieces Arranged by A. Schwartz"). For violin (or flute) and piano. Piano part. New Orleans: Junius Hart, 1884 (by A. E. Blackmar & Co.), 3 p. Plate no. 1441.2. TLSM.


SPANISH FANDANGO, and, EMMETT’S LULLABY (from "H. C. Blackmar’s Practical Banjo Method"). Philadelphia: S. S. Stewart, 1884 (by H. C. Blackmar), 2 p. (Photo of H. C. Blackmar on cover). Plate no. 1443.2. TLSM.
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*Our War Songs, North and South.* Cleveland, Ohio: S. S. Brainards' Sons, 1887.


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Soards’ New Orleans City Directory for 1887. New Orleans:
L. Soards & Co., 1887.

Soards’ New Orleans City Directory for 1888. New Orleans:
L. Soards & Co., 1888.
VITA

Paul Richard Powell was born April 30, 1942, in Jena, Louisiana. He received his elementary and secondary education in the public schools of Jena. In 1960 he entered Louisiana College, Pineville, and was graduated with the Bachelor of Arts degree in May 1963. In the same year he entered the New Orleans Baptist Theological Seminary and in May 1966 was granted the Bachelor of Divinity degree. He also received the Master of Church Music degree from that institution in December 1973. For several years he was a church musician and youth minister in Kentucky, Virginia, Indiana, Georgia and Louisiana. For two years he was Music Librarian, Martin Music Library, New Orleans Baptist Theological Seminary. His present position is Reference Librarian, Leland Speed Library, Mississippi College, Clinton.
Candidate: Paul Richard Powell

Major Field: Library Science

Title of Thesis: A Study of A. E. Blackmar and Brother, Music Publishers, of New Orleans, Louisiana, and Augusta, Georgia: With a Check List of Imprints in Louisiana Collections

Approved:

[Signature]
Major Professor and Chairman

[Signature]
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signature]
Sister Marie L. Cairns

[Signature]
Mary Hansard

Date of Examination:

November 16, 1978