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CROOM, JOHN ROBERT

I. EMMANUEL CHOL (1835-1916), HIS LIFE AND A CATALOGUE OF HIS MUSICAL COMPOSITIONS. II. SYMPHONY FOR BRASS AND PERCUSSION, AN ORIGINAL COMPOSITION.

The Louisiana State University and Agricultural and Mechanical Col. Ph.D. 1979

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I. EMANUEL CHOL (1835-1916), HIS LIFE
   AND
   A CATALOGUE OF HIS MUSICAL COMPOSITIONS

II. SYMPHONY FOR BRASS AND PERCUSSION, AN
    ORIGINAL COMPOSITION

A Dissertation
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
Doctor of Philosophy

in
The School of Music

by

John Robert Croom
B.M. Ed. McNeese State College, 1964
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M.M. Louisiana State University, 1970
August 1979

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Music in Louisiana before 1900 is a part of our cultural heritage which has received relatively little attention from most scholars. Writers dealing with the history of music in Louisiana have overlooked the life and work of Emmanuel Choi, who was an educated musician who immigrated to Louisiana from France. The present study focuses on the Life and Work of Emmanuel Choi (1835-1916).

Chapter 1 of the dissertation is an introduction concerning the need for information about Emmanuel Choi and the method of research and list of sources used in organizing that information into a profile of Choi's life and a catalogue of his musical compositions.

Chapter 2 is a chronology of the life of Emmanuel Choi, who was born September 2, 1835, in Angers, France, and died September 11, 1916 in Thibodaux, Louisiana. He was educated in the Maîtrise de la Métropole de Paris and the Maîtrise de la Notre Dame de Paris. He completed his studies in 1853, and during the following year, sailed with his mother to New Orleans, Louisiana, to join his older brother, Alfred Choi, who was employed as an opera singer at the Théâtre D'Orléans, which became the French Opera House in 1859. Through the efforts of a Roman Catholic Priest in New Orleans,
Emmanuel Choi was employed in Thibodaux, Louisiana, by Father Charles M. Menard to teach music at Mount Carmel Convent, a new school for girls. He began playing the organ at St. Joseph Catholic Church in Thibodaux and teaching private keyboard, vocal, and instrumental lessons. He composed music for his private students, his music classes at Mount Carmel, and the choir at St. Joseph Catholic Church. In addition, he sketched many area scenes in pen and ink, wrote poems, stories, and textbooks for children, and invented a burglar alarm. His devotion to music in the area through teaching, composing, and performing music for every occasion has had a profound impact on the musical heritage of the Lafourche area.

Chapter 3 is a catalogue of the compositions of Emmanuel Choi. His musical works are listed in chronological order according to medium: piano, organ, instrumental, vocal, and choral music.

The appendices provide inventories of the Choi Papers in the Department of Archives and Manuscripts, Louisiana State University, Baton Rouge, Louisiana; the Choi Papers known as the Jeanne Delas Gremillion Collection in the Nicholls State University Archives in Thibodaux, Louisiana; and the Grant Collection of Choi Papers belonging to Newton and Heloise Grant of New Orleans, Louisiana.

Part II of the dissertation presents an original Symphony for Brass and Percussion instrumentation, including a listing of the instruments used, and an analysis of the Symphony.
Chapter 1

INTRODUCTION

Music in Louisiana before 1900 is a part of our cultural heritage which has received relatively little attention from most scholars. Writers dealing with the history of music in Louisiana have overlooked the life and work of Emmanuel Chol, who was an educated musician who immigrated to Louisiana from France. Chol's name does not appear in any of the following comprehensive works on the subject of American music: America's Music From the Pilgrims to the Present by Gilbert Chase, 1966; Music in the United States: A Historical Introduction by H. Wiley Hitchcock, 1974; Music in a New Found Land by Wilfrid Mellers, 1965; The Musical Heritage of the United States: The Unknown Portion by Karl Krueger, 1973; Louisiana Composers by Louis Panzeri, 1972. In a personal interview with Louis Panzeri conducted by this writer on March 6, 1979, Mr. Panzeri stated that he did not know anything about Emmanuel Chol at the time that he wrote his book, Louisiana Composers.

From Chol's own time down to the present, his life and work have provided material for many diverse interpretations, ranging from sketchy remembrances to fictional stories. A great many erroneous statements and legends concerning Emmanuel Chol are still
current among friends, relatives, and acquaintances in and around the Bayou Lafourche area of southeastern Louisiana. The most prevalent myths concerning Choi include: the claim that he was graduated from the Paris Conservatory, that he had been organist at the Notre Dame Cathedral, and that he had studied music with Adolphe Adam. There is no documentation to substantiate these claims. Real knowledge of the man and his music, however, must be based on first hand evidence, which is available in the form of numerous surviving documents; his own letters and memoranda, his original music manuscripts and sketches, his memo books, his financial and legal documents, reports of his professional activities in various newspaper articles, printed music programs, and numerous personal belongings, including his private music collection and books. All these sources have been used to provide a factual and authoritative account of the life and work of Emmanuel Choi.

The Department of Archives and Manuscripts, Louisiana State University in Baton Rouge, Louisiana, contains the most comprehensive collection of source material in this field, since the acquisition in 1967 of an extensive collection from the manuscript dealer, Albert Lieutaud of New Orleans, Louisiana, who had purchased the materials from Emmanuel Choi's granddaughter, Jeanne Delas Gremillion of Thibodaux, Louisiana. This collection is known as the Choi Papers. The Nicholls State University Archives also
preserves a large number of manuscripts and research materials concerning Emmanuel Choi under the title Jeanne Delas Gremillion Collection. A private collection of letters and documents concerning Emmanuel Choi belongs to Newton and Heloise Grant of New Orleans, Louisiana. Heloise Grant is the daughter of Jeanne Delas Gremillion and the great-granddaughter of Emmanuel Choi. Heloise Grant, Alcuin F. Gremillion, and Choi J. Gremillion were the family members who donated the Choi material known as the Jeanne Delas Gremillion Collection to the Nicholls State University Archives in 1975. An additional collection of music manuscripts and published music by Emmanuel Choi was loaned to this writer by Newton and Heloise Grant as primary source material to be catalogued and, at the conclusion of this study, to be deposited in the Nicholls State University Archives.

Most of the Choi documents and materials are in French. All quotations and paraphrases have been translated from the original documents. These materials have been organized into a chronology of Choi's life and a catalogue of his musical works. In addition, an inventory of items in each of the various collections of Choi materials is listed by individual collection in the appendices of this paper. Out of the extensive number of documents concerning the everyday life of Choi, an effort was made to limit this study to the items that pertained to Choi as a musician. A first-hand examination of all documents produced the relevant source
material which became the basis for this study.

Researchers in the areas of Louisiana History, Civil War History, Roman Catholic Church History, and the French heritage of the Lafourche area will find important documents concerning these areas in the Chol Papers in both the Louisiana State University and Nicholls State University Archives.
Chapter 2

LIFE OF EMANUEL CHOL

In the early fall of 1835, Joseph Aimé Choi, an actor, and his wife, Pauline Clémont Choi, were traveling with a theatrical troupe through Angers, France, when their second son, Aimé Emmanuel Choi was born. The birth record, dated September 4, 1835, indicates that Emmanuel was born September 2, 1835. This document shows his correct legal name to be Aimé Emmanuel Choi.¹ Most other documents refer to him as Emmanuel Joseph Choi or Emmanuel Choi. According to his birth record, his father was a "dramatic artist," and his mother was a "wife." His mother, Pauline Clémont Choi, was born in Valenciennes, France, on November 16, 1806, and died in Thibodaux, Louisiana on November 15, 1894. His father, Joseph Aimé Choi, was born in France c. 1800, and died in France, in 1845.²

We know that some of Choi's forebears were musicians. In a letter dated December 14, 1911, from Emmanuel Choi, writing in

¹This birth record document is found in the Choi papers owned by Dr. and Mrs. Newton Grant of New Orleans, Louisiana. Future references to this collection will be noted as Grant Collection.


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Thibodaux, Louisiana, to friends in France, he refers to the fact that his grandfather and uncle had both been church organists in Paris. This letter is the only evidence concerning the professions of his ancestors.\(^3\)

After the death of his father in 1845, the young Emmanuel was placed by his mother in the Maîtrise de la Métropole de Paris to study music. She then moved to St. Petersburg, Russia, where she became a tutor to the children of the court of Czar Nicholas I. She joined an old friend of the family, Mrs. Leontyne Volnys, who was considered by Emmanuel Choi as a second mother. Emmanuel studied solfege, piano, harmony, organ, French, German, English, history, geography, and mathematics at the Maîtrise de la Métropole de Paris. In addition to a grade report from the maîtrise, two certificates of awards to Choi survive. On September 1, 1847, he received a first prize in music and second prize in English.\(^4\)

He later attended the Maîtrise de la Notre Dame de Paris which had been established in 1455, with the purpose of training musicians for the Notre Dame Cathedral.\(^5\) Maîtrises in France graduated many great musicians and clergy. For centuries these schools were the

\(^3\)Document in Grant Collection.

\(^4\)Document in Grant Collection.

\(^5\)Document in Grant Collection;
only establishments in which musicians could receive training. The maîtrises furnished organists, choristers, and composers to their sponsoring churches. A great influence was exercised on the musical development of Emmanuel Choi by the Maîtrise de Notre Dame.

Abbot Portal, who was in charge of the school, looked after the personal needs of Emmanuel. Annual bills sent to Madame Choi by Abbot Portal itemize expenses such as: one cap, one belt, one overcoat, one pair of trousers, one pair of gloves, resoleing of boots, mending of clothes, etc.

During the time that Emmanuel Choi was a student at the Maîtrise de Notre Dame de Paris, his older brother, Alfred Choi (c. 1829-1876) emigrated to America. In 1849, Alfred Choi sailed to New Orleans, Louisiana, from France. Alfred Choi, during that year, was hired as an opera singer at the Théâtre D'Orléans, which was the predecessor of the French Opera House which was built in 1859. The Théâtre D'Orléans was, at that time, located at the corner of Orléans and Bourbon Streets. Alfred Choi was successful as an operatic tenor and his good fortune in America caused

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7Document in Grant Collection.
him to encourage his brother Emmanuel to join him after he completed his studies.\footnote{Document in Grant Collection.}

In 1853, Emmanuel Chol completed his studies at the Maîtrise de Notre Dame de Paris. Alfred Chol returned to Paris to visit his younger brother Emmanuel during the summer of 1853. From there, the two brothers wrote a joint letter to their mother in St. Petersburg, Russia, asking her to return to Paris to travel with Emmanuel to New Orleans, where they would join Alfred.\footnote{Document in Grant Collection.} They thought that Emmanuel would have a better chance of success in New Orleans than he would if he stayed in Paris. The letter dated July 18, 1853, has been translated from French to English, and is listed in the inventory of the Grant Collection in the appendices of this paper.\footnote{Document in Grant Collection.}

A final bill dated January 10, 1854, covering 1852 and 1853 school expenses and clothes for Emmanuel Chol, was signed by Abbot Portal. This is the last document associated with the Maîtrise de Notre Dame de Paris that was found in the Chol collection.\footnote{Document in Grant Collection.}

A passport dated August 28, 1854, was issued to Pauline Clément Chol. The passport listed Emmanuel Chol as a child of

\footnote{Document in Grant Collection.}\footnote{Document in Grant Collection.}\footnote{Document in Grant Collection.}\footnote{Document in Grant Collection.}
nineteen years of age. A professional card advertising the Hôtel de la Marine in Le Havre with a date of 1854, written in ink at the bottom of the card, was found in the Chol Papers in the Department of Archives and Manuscripts, Louisiana State University, Baton Rouge. It is possible that Emmanuel Choi and his mother stayed in this hotel while waiting for the ship to America. On September 13, 1854, the ship Belle Allise, with Emmanuel Choi and his mother on board, left Le Havre for New Orleans. They arrived in New Orleans in late 1854. Several musical works were composed by Emmanuel Choi just prior to, and during, the voyage to America. These pieces include: Third Couplet, "Si dans ces moments" (words only), dated January 23, 1854; "Le Roi de la Forêt," words by Mr. France and music by Choi, dated July 15, 1854; "Mass," for chorus and organ, dated October 26, 1854; and "Trio." for flute, oboe, and organ, c. 1854.

Among the first pieces composed in America by Choi are "Des modulations," a four part work in open score using C clefs, dated January 7, 1855; and "La Ciel," a vocal solo with organ accompaniment dedicated to Clara Alain, dated New Orleans, January 26, 1855.

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12 Document in Grant Collection.

13 These compositions are found in the Chol Papers in the Department of Archives and Manuscripts, Louisiana State University, Baton Rouge, Louisiana. Future references to this collection will be noted as Chol Papers in the L.S.U. Archives.
These musical works were composed during his brief reunion with his brother Alfred in New Orleans.\textsuperscript{14}

As the yellow fever season approached in early 1855, Emmanuel and his mother were advised to leave the city of New Orleans because, as newcomers, they might not have an immunity to the disease. A Roman Catholic priest, whose name is not now known, told Emmanuel of a small town farther southwest called Thibodaux (incorporated March 16, 1830, as Thibodauxville. On March 10, 1838, Governor E. D. White changed the name to Town of Thibodeaux. The name was changed to Thibodaux on July 11, 1918. The name Thibodaux will be used throughout this paper.), where a friend of his, Father Charles M. Menard (1817-1896), planned to establish a Catholic school for girls, and would need a music teacher. Emmanuel, provided with recommendations; and his mother set out on their journey seeking employment for Emmanuel in the new school. They traveled by train to Lafourche Crossing and then up Bayou Lafourche by flatboat to Thibodaux, where they would make their permanent home.\textsuperscript{15}

In a letter from Emmanuel Chol in Thibodaux, to his brother Alfred in New Orleans, dated February 27, 1855, he describes his first days in Thibodaux. He states in the letter that he is teaching

\textsuperscript{14}Documents in Chol Papers in the L.S.U. Archives.

\textsuperscript{15}Heloise Grant, Op. Cit.
music at Mount Carmel Convent, and is playing the organ at St. Joseph Catholic Church.\textsuperscript{16} Evidently Emmanuel was allowed to play the organ at St. Joseph Catholic Church even though church records, from that time, show that a Mr. Meyer was the official organist, who had been hired at a salary of $200.00 per year on March 28, 1853. Following Mr. Meyer, who was the second salaried organist noted in the church records, Henri Fourrier (1838-1915) was appointed organist and choirmaster at St. Joseph Catholic Church on March 1, 1858, at a salary of $400.00 per year. Mr. Schwartenbrock was appointed organist and choirmaster on March 28, 1864, at a salary of $200.00 per year. Church records indicate that Emmanuel Choi was employed by St. Joseph Catholic Church on April 2, 1866, as choirmaster and organist at a salary of $225.00 per year.\textsuperscript{17}

One of Choi's predecessors, Henri Fourrier, was a highly regarded musician and composer, who was a graduate of the Royal Academy of Music in Paris, France. In 1858, Father Charles M. Menard wrote in his daily diary the following concerning Fourrier:

\begin{quote}
Mr. Fourrier, the organist, organized a choir of female singers who enhanced the solemnity
\end{quote}

\textsuperscript{16}Document in Grant Collection.

\textsuperscript{17}Minutes of meetings of Lay Trustees of St. Joseph Catholic Church in Thibodaux, Louisiana.
of the services. This organist, both an excellent musician and composer, endowed with exquisite tact and special taste for the solemnity of religious services was able in a short time to train some voices which up to then had not been recognized. Every Sunday and feast day he conducted with ir­reproachable precision at the offertory and the elevation, three and four part songs whose harmony charmed the congregation. Mr. Fourrier also organized a brass band which contributed equally to the solemnity of the big feasts.  

Fourrier later became the director of the Fourrier Concert Band and organist of St. Joseph Catholic Church in Baton Rouge. Some fifty published musical scores of Henri Fourrier are in the Louisiana Room of the Louisiana State University Library in Baton Rouge, Louisiana.  

During the years prior to his employment as organist and choirmaster in 1866, Emmanuel Chol continued as music teacher at Mount Carmel Convent. The music rooms of the sugar plantation mansions were open to him, as well as the parlors of the lesser gentry. The young Frenchman's musicianship and his genteel conduct made a favorable impression on the people of the Bayou Lafourche area. While mixing with this circle of music loving people he quickly acquired a reputation of being a cultured gentleman with appreciable musical talent. He delighted patrons and friends  

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18Entry in the diary of Father Charles M. Menard, Rector of St. Joseph Catholic Church in Thibodaux, Louisiana.  

19Profile of Henri Fourrier found in the inventory of the Henri Fourrier Papers in the L.S.U. Archives.
by dedicating his compositions to their wives and daughters. Occasionally, the dedication was to a man. An early example, dated July 4, 1855, "The Lafourche Dragon March," a piano solo, was dedicated to Captain R. G. Darden. Most of his dedications were to women. "Corinne Waltz," a piano solo dated July 12, 1855, was dedicated to Corinne Galabert. "Seigneur Dieu's Clémence," an organ solo, c. 1855, was dedicated to Madame Armentine Mayer. Mary Waltz, a piano solo, 1856, was dedicated to Miss Mary Easton.

While mixing with this circle of country gentry, he not only made many friends and acquired music students, but, also, met the girl who was to become his wife. Mathilde Ester Coulon (c. 1840-1919) was a music student of Emmanuel Chol at Mount Carmel Convent. The girl was from the family of a prominent sugar planter. Her relatives included several plantation owners, merchants, and members of the legal profession. Her father, Charles J. Coulon, was the son of Nicholas Coulon and Françoise Lemiou. Her mother, Pauline Ledet, was the daughter of Henri Ledet. Charles Coulon and Pauline Ledet were married on October 28, 1839. Emmanuel Chol married Mathilde Ester Coulon on Tuesday, September 1, 1857. Their marriage license was witnessed by Charles Coulon, Alfred Chol, L. Allain, P. E. Lorio, E. Coulon, E. Chol, M. Coulon, J. A. Joudday, H. E. Ledet, and Chs. M. Menard. The following identifications

20Documents in Chol Papers in L.S.U. Archives.
of these witnesses have been made: Charles Coulon, father of the bride; Alfred Chol, brother of the groom; L. Allain, clerk of court; P. E. Lorio, Postmaster of Thibodaux and Editor of the Thibodaux Sentinel; E. Coulon, a brother of the bride; E. Chol, the groom; M. Coulon, the bride; H. E. Ledet, grandfather of the bride; Chs. M. Menard, the priest of St. Joseph Church. 21

The marriage was solemnized in St. Joseph Catholic Church with Father Charles M. Menard officiating. The wedding reception which followed was held at the residence of M. E. Ledet, a relative of the bride's mother. 22 Chol composed "Lespérance mazurka," a piano solo dedicated to his wife shortly after their marriage.

Bills for music instruction, dated 1858, (found in the Chol Collection in the L.S.U. Archives) indicated that Chol continued to teach music privately following his marriage. Chol taught music continuously at Mount Carmel Convent as well. 23

On August 1, 1858, Emmanuel Chol purchased a slave described as "Margueritte, a negro girl aged about fourteen years." He paid $1,400.00 for the slave. He signed the bill of sale as E. Cholle. The slave was sold by Father Charles M. Menard. 24

21Marriage records in Lafourche Parish Courthouse in Thibodaux, Louisiana.

22Document in Grant Collection.


24Conveyance Records in Lafourche Parish Courthouse, Thibodaux, Louisiana.
The first child of Emmanuel and Mathilde Choi was born on May 21, 1859, Henriette Pauline Choi (1859-1945). Pauline Choi later became an accomplished musician.\(^2\)\(^5\)

Bills to Mount Carmel Convent from Emmanuel Choi for music lessons taught during the school year 1860-1861, clearly indicate that he continued to teach music there throughout this period. Increasing financial difficulties required Choi to borrow money on several occasions. The earliest documentation found is a loan dated March 1861, when Choi borrowed $466.66 at 8 percent per annum interest. The loan was secured by H. E. Ledet, the grandfather of Mathilde Choi.\(^2\)\(^6\)

The War between the States officially began on April 12, 1861, with the Confederate cannon firing on Fort Sumter, in Charleston, South Carolina. It was during this time of war that the second child, Marie Eugenie Choi (1861-1933), was born to Emmanuel and Mathilde Choi, on November 16, 1861. Eugenie Choi later married Raoul Delas, by whom she had eight children.

In the spring of 1862, New Orleans was captured by Union troops. The occupation of the Bayou Lafourche area by Union forces caused Choi to have to obtain written permission to cross military lines in order to transact normal daily business.\(^2\)\(^7\)

\(^2\)\(^5\) Document in Grant Collection.

\(^2\)\(^6\) Document in Choi Papers in L.S.U. Archives.

\(^2\)\(^7\) Document in Grant Collection.
On December 6, 1862, Emmanuel Choi received written certification of his French citizenship from the French Consulate in New Orleans. This document allowed his neutrality, during the occupation of the area, to be officially recorded. At about this same time, Alfred and Henriette Choi, Emmanuel's brother and sister-in-law, left New Orleans for France. During their visit in France, Henriette died. Alfred returned to New York City in 1864 where he married the daughter of Louis Fauchere, the cordon bleu chef at Delmonico's Restaurant. With his second wife, Marie Victorine Fauchere Choi, he had four children.

Comparatively few compositions date from this era of war. Choi's energy was needed to provide the necessities for the existence of his growing family. The third child, Victor Emmanuel Choi (1863-1878), was born December 1, 1863. This first son later drowned in Bayou Lafourche.

The following year, December 7, 1864, Brigadier General R. A. Cameron granted written permission for Emmanuel Choi to bear arms in Thibodaux, which was still occupied by Union troops. Colonel Sheldon Sturgeon, President of the Board of Enrollment, Department of the Gulf, following General Orders No. 151, and Enrollment Order No. 1, certified the enrollment of Emmanuel Choi as a thirty-

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28Document in Grant Collection.
29Document in Grant Collection.
30Document in Grant Collection.
year-old teacher on March 23, 1865. The war ended shortly thereafter.

In 1866, Chol organized and began conducting the Lyric Band of Thibodaux. The band was active for several years and performed on numerous occasions for various community organizations. A newspaper article written by the ladies of St. John's Church (Episcopal), dated July 20, 1869, expresses gratitude to Chol as "Chief of the Lyric Band" for the "... valuable services at various entertainments and exhibitions given by us." The ladies also announced the presentation of a $100.00 contribution in cash to aid in the purchase of new instruments. In the same newspaper column, Chol, on behalf of the young men in the Lyric Band, acknowledged the unsolicited patronage that the ladies society accorded to them.

Leonce Alfred Chol (1866-1944), the fourth child of Emmanuel Chol, was born March 26, 1866. Leonce Alfred Chol remained single throughout his life.

Shortly after the birth of his fourth child, Chol was officially employed as choirmaster and organist by St. Joseph Catholic Church

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31 Document in Grant Collection.

32 Microfilm of La Sentinelle de Thibodaux, June 2, 1866, p. 3, Col. 1, Nicholls State University Library in Thibodaux, Louisiana.

33 Document in Grant Collection.
at the salary of $225.00 per year. This new responsibility, to
which Choi devoted himself with the utmost conscientiousness, was
a source of endless activity for him until his life's end. Choi's
devotion to duty was greatly influenced by his profound allegiance
to the Roman Catholic Church. St. Joseph Catholic Church had been
erected in 1847, and blessed on Ascension Day, 1849, by L'Abbe
Masoun. A pipe organ had been purchased at a price of $800.00 in
1851. The organ had been formerly installed in the St. Louis
Cathedral in New Orleans.34

Research has failed to discover where the Chois lived in
Thibodaux prior to 1866. On Wednesday, October 24, 1866, at
10:00 A.M., on the premises, about a quarter of a mile below
Thibodaux, Choi bought, at public auction, the grounds and build­
ings belonging to the estate of Marguerite Bertrand, deceased
wife of F. H. Legendre. The terms and conditions of the sale
were "... loudly, publicly, and distinctly announced both in
French and English languages." The price was $1,300.00, of which
$200.00 was paid "in cash, with the balance to be paid in three
equal installments, maturing on the fifteenth day of March of the
years 1867, 1868, and 1869." The property is described as "situated
on the right bank of Bayou Lafourche, fronting on the public road,
as more fully described on a plan of said lot made by P. E. Beauvais

34Memoirs of St. Joseph Catholic Church of Thibodaux, Louisi­
ana, 1931, p. 15; and entry in the diary of Father Charles M. Menard.
dated May 18, 1859, and deposited in the Recorder's office as Lot Number One." This property served Choi well as collateral for several loans as financial difficulties plagued him during the rest of his life.\(^{35}\)

In addition to this property, "... a certain plantation, situated about one mile above the town on Bayou Lafourche measuring four and one half arpents by forty arpents," which had been the inheritance of his wife, Mathilde Coulon Choi, provided collateral for multiple loans until the property was seized for sale for payments of debts in May of 1876.\(^{36}\) As early as March of 1872, Choi realized his financial situation was deteriorating. He offered the property for sale to area planters. A letter concerning this matter, dated July 12, 1872, to Mr. James M. Allen, from Mr. R. H. Allen, owner of Rienzi Plantation in Thibodaux, recommends Choi as an "... honorable man," who would comply with any contract made. Evidently, the indebtedness on the property was so great, no one would buy it. From courthouse records we know that Choi was involved in several civil suits before this particular period of financial trouble ended.\(^{37}\)

\(^{35}\)Conveyance Records in Lafourche Parish Courthouse in Thibodaux, Louisiana.

\(^{36}\)Ibid.

\(^{37}\)Ibid.
It was just before this time that Choi began submitting musical compositions for publication. His letter of inquiry, dated January 16, 1867, to Mr. A. E. Blackmar, a music publisher in New Orleans, concerning Skedaddle Polka, a work he had submitted earlier, resulted in the music's being published that same year. The published work is titled Sauve que peut (Skedaddle) Polka Charactéristique for piano. The publisher's address is shown as A. E. Blackmar, 167 Canal St., New Orleans. The cover sheet is the only remaining page of the published edition.\(^{38}\) The original manuscript survives complete. The original manuscript bears the following inscription: "Dedicated to whom may be concerned, but nobody in particular." The cover of the published edition, however, is dedicated to one Emma Landry. This work is the oldest published work that was found.

Choi's fifth child, Charles Henry Choi (1868-1942), was born August 1, 1868. He later married Odile Bergeron (dates unknown). Ten children resulted from the marriage. His second wife, Denise Armond (1903-1967), provided him with three more children.\(^{39}\)

The second oldest published work found is Grace Galop, a piano solo dated 1868. The work was dedicated to Mrs. R. H. Allen, wife of the owner of Rienzi Plantation in Thibodaux, Louisiana. The publisher is A. E. Blackmar. The cover identifies Emmanuel Choi

\(^{38}\)Document in Grant Collection.

\(^{39}\)Document in Grant Collection.
as the same composer who wrote *Sauve que Peut Polka Caractérisque*. The cover design is by H. Wehrmann, lithographer.\(^{40}\) Following the publication of *Sourire Printemps* in 1869, Blackmar sent Choi a check in the amount of $184.50. The check was dated October 5, 1869. The musical work was dedicated to one Madam Sallie Greene, and was printed in two editions published by A. E. Blackmar, and one of which was engraved by H. Wehrmann.\(^{41}\) A letter from a former student of Choi, Amelia Schwing, dated December 11, 1870, expresses admiration of Choi as a teacher, pianist, and composer. She mentions *Sourire Printemps* as one of two compositions by Choi that she had recently received. She also states in the letter that she is the organist and choirmaster in Jeanerette, Louisiana.\(^{42}\)

Choi's position as organist and choirmaster at St. Joseph Catholic Church presented Choi with the opportunity to produce a copious amount of liturgical music. The high standard Choi set for himself was engrained in his musical philosophy acquired during his earlier experiences at the Notre Dame Cathedral in Paris, France. Choi composed masses, settings of the propers, offertories,

\(^{40}\)Document in *Choi Papers* in L.S.U. Archives.

\(^{41}\)Documents in *Choi Papers* in L.S.U. Archives.

\(^{42}\)Document in *Choi Papers* in L.S.U. Archives.
music for the elevation, organ preludes and postludes, as well as music for special feast days. Most of this music remains unpublished.

Throughout his life, Choi's work with children gave him the opportunity to teach music theory and practice as he had been taught at the Maîtrise de Notre Dame de Paris. Choi composed and arranged didactic music for the children at Mount Carmel Convent and his private students, including his own children. Immense artistic energy was concentrated in his activities as private music teacher, professor at Mount Carmel, organist, choirmaster, and Lyric Band director.

Through his work, Choi developed a circle of acquaintances that included musicians, professors, music merchants, and dilettantes of the New Orleans cultural scene. On January 31, 1871, Choi was invited to attend the commencement exercises of Locquet Institute in Lyceum Hall opposite Lafayette Square, New Orleans. The invitation was signed by M. A. Burr, Principal, and Leila Ewing, a student at the institute. On June 29, 1871, Choi received another invitation from the Locquet Institute. This invitation was to attend a Musical Soiree at the Odd Fellows Hall to be given by the pupils of Locquet Institute. The invitation was signed by M. A. Burr, Principal, and Leila Ewing, a student singer in Blanche et René, a miniature comic opera in two acts, words by

Documents in Grant Collection.
L. Placide Canonge, music by Eugène Prévost (1809-1872). Prévost was a French conductor and composer whose most successful comic opera, Cosimo, was produced in Paris in 1835. He spent the last years of his life in New Orleans as a singing master.⁴⁴

Choi applied for, and received, his United States citizenship papers on September 28, 1872. Choi then registered to vote on October 15, 1872. His birthdate is recorded incorrectly on his voter registration. His birthdate is shown as 1836 instead of 1835. His occupation is listed as teacher instead of musician or music teacher.⁴⁵

Elizabeth Allen Choi (1873-1967), Emmanuel's sixth child, was born April 17, 1873. She remained single throughout her life.⁴⁶

The year 1876 proved to be a tragic one for Choi. In addition to losing his plantation to creditors, as stated above, he also experienced the loss of his brother Alfred. Seemingly, the only happy event of that year was the birth of Choi's seventh child, Clotilde Choi (1876-1946), who would also later become an accomplished musician.⁴⁷

At the close of the 1879-1880 school year at Mount Carmel

⁴⁴Documents in Choi Papers in L.S.U. Archives.
⁴⁵Documents in Grant Collection.
⁴⁶Document in Grant Collection.
⁴⁷Document in Grant Collection.
Convent, Choi presented music awards to his students. The awards were as follows:

<table>
<thead>
<tr>
<th>Division</th>
<th>First Prize</th>
<th>Second Prize (Shared)</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Division: Piano</td>
<td>Piano, Fourth Degree</td>
<td>Ella Kelleher</td>
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<tr>
<td>Execution</td>
<td>One Prize</td>
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<tr>
<td>Application</td>
<td>First Prize, Heloise Himel</td>
<td>Mollie Concanon</td>
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<td></td>
<td>Second Prize</td>
<td>Nelie Lagarde</td>
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<tr>
<td>Second Division: Eighth</td>
<td>Octavie Coignet</td>
<td>Clara Daunis</td>
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<td></td>
<td>First Prize</td>
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<td></td>
<td>Second Prize (Shared), Dora Folse</td>
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<tr>
<td>Third Division: Ninth</td>
<td>Mathilde Dansereau</td>
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<td></td>
<td>First Prize</td>
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<td></td>
<td>Second Prize, Josephine Wilkins</td>
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<td></td>
<td>Third Prize, Clida Lepine</td>
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<tr>
<td>Fourth Division: Eleventh</td>
<td>Laura Lagarde</td>
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<td></td>
<td>First Prize (Shared), Ada Himel</td>
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<td></td>
<td>Honorable Mention, Henriette Dansereau</td>
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Song First Year
First Prize, Heloise Himel
Second Prize, Dora Folse

In Choi's closing remarks, he complimented the students on their progress for that year and dismissed them.

In March of 1880, the Lay Trustees Board of St. Joseph Catholic Church voted to contract with Henry Pilcher to build and install a pipe organ in St. Joseph Church. Father Charles M. Menard recorded the following passage in French concerning the purchase of the organ in his diary:

We had a fair the 24th, 25th, and 26th of April for the purchase of an organ, which should complete the furniture of the church. There was also, as the preceding

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48 Document in Grant Collection.
year, a special train to bring people from the city (New Orleans) who wanted an agreeable excursion. There were nearly three hundred travelers who soon descended from the cars in the direction of the church to hear a low mass (it was on a Sunday). The crowd was very large Saturday night and Sunday. It was regrettable that Monday night the rain caught us by surprise at the moment the crowd arrived in the country. This was a missed party and as much lost in tickets. Meanwhile, we had a good success according to the circumstances. Around $1,650.00 in profit. As at each fair which takes place here, everything was in order, to the satisfaction of all, and above all, to the visitors. Also for us in Louisiana to have fairs is a good and most agreeable time.

A contract was signed in the last days of March between the House of Pilcher of Louisville, Ohio, and the President of the corporation of the Church of St. Joseph for the purchase of an organ which should be brought here ready for service on August 15th of this year.

This organ counts 18 registers, 16 of 61 pipes and two of 183 pipes without counting the pedals (independent): two registers of 27 notes. There are two keyboards - all the parts are found in this organ. The agreed price was $2,500.00 total, when the organ is bought and received.

In a letter not dated and marked "confidential," Henry Pilcher informs Emmanuel Chol of a controversy concerning the commission on the sale of the organ. He states that a Mr. Heichelheim claims that he, himself, should receive a commission for the sale of the organ, because "... it was through him that you gained your knowledge of our firm." Pilcher denies Heichelheim's influence.

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49 Entry in the diary of Father Charles M. Menard, dated 1880.
by stating:

... that the influence securing us the contract were first my nephew's visit to N. O. where his father (my brother) secured the building of (the) organ for Grand Coteau. This was taken at a loss to us, but my brother urged me to accept, as a means of introducing ourselves and securing future work. The execution of this contract obtained for us the confidence of Fr. Hollaind and other clergymen, who in turn strongly recommended us to Fr. Menard, and the letter given my son by Fr. Hollaind to Fr. Menard resulted with your approval in the contract for the organ. I do not recognize Heichelheim's influence at all, but suppose he should take the view of it as before suggested, how am I to answer him? In writing to him I shall state that my information comes direct from Fr. Menard, that he neither saw Fr. Menard, nor the wardens, and his conversation with you was after Fr. Menard had committed himself in our favor through Fr. Hollaind. I will not bring you into this matter at all, but if he makes a demand upon me, would you be willing to allow him $25.00 as a compromise? 50

In a letter c. September, 1880, marked "confidential," Chol answers Henry Pilcher:

When he (Heichelheim) spoke to Father Favre, Father Menard's vicar, it was too late, as this gentleman told him. Rev. Fr. Menard had already written to one of his friends (R. P. Holland) to see you or your son about this affair. Mr. H. (Heichelheim) knows very well it is so, and I cannot truly believe he would ask you for a favor he is not entitled to. As for him to say it is from him that I gained the knowledge of your firm; it is not so - it is from Father Menard himself. I have been for nearly 25 years his organist and friend, for years I have worked to have an instrument worthy of our church. When your son came to Thibodaux, Father Menard came (to my) home at six o'clock in the morning to submit the plan of the organ and ask me what I thought of it. I gave him a

50Document in Grant Collection.
favorable answer before seeing your son. He then requested me to come to a meeting of the wardens and to speak to them; at this meeting, your son was present. There I did my best to secure your son the contract, and I think (I am) not saying too much in stating to you that my approval determined two of the wardens, that were before the meeting, opposed to buying an organ, to accept the propositions of your son. On this fact, this fact alone, induced me to accept the present you made me. . . . if you think Mr. Heichelheim (is) entitled to anything, I place all the amount to your disposition: money has never been my forte, whatever may be your decision, believe kind sir, that I will always keep a pleasant remembrances of you . . . .

The purchase and inauguration of the organ is described in Fr. Menard's diary as follows:

The organ was brought on the agreed time, but we prefer to wait until the 19th of September to make an inauguration. We need this occasion to collect the funds to help us pay for it (organ).

September 19th (Sunday) was the inauguration of the new organ at the great mass which was sung very solemnly - the choir was composed of 25 singers of which a few (artists-amateurs) were from New Orleans for the occasion. A sermon was preached by Abby Mignot of the cathedral (St. Louis). Towards eight o'clock in the evening, we had a magnificent concert which was given in the church perfectly illuminated and in all its beauty. For precaution and prudence I had brought up the sacrament which I deposited in the Sacristy. Among the pieces which were sung, it is necessary to cite in particular five stanzas of the Stabat Mater of Rossini - the selection was indescribably sung and made a profound impression on the numerous audience. Towards nine-thirty, the concert was over and everyone went towards the tables, attended by the ladies where one found a variety of refreshments. The profit of three hundred eighty-five dollars leaves us a debt of four hundred dollars to terminate the payment of the new organ that we had borrowed in order to pay the maker according to the agreed

51 Document in Grant Collection.
conditions. 52

A Grand Concert Sacre printed program survives in the Louisiana State University Archives. The program lists the following works: Stabat Mater, Rossini; Overture, Auber, arranged for organ by E. Chol; "Trio," for Bass, Baritone, and Tenor, E. Chol; "Ave Maria," Duo, E. Chol (sung by Pauline and Emmanuel Chol); "Stances A l'Eternite," Bass solo, E. Chol; "Holy Father Hear Our Prayer," contralto solo, E. Chol; and Hosannah, Chorus, Halevy. 53

It is interesting to note that Rossini, Auber, and Halevy had all been involved in music in Paris. Rossini (1792-1868) had presented Guillaume Tell in Paris in 1829. He later returned to remain in Paris for the rest of his life. Auber (1782-1871) was director of the Paris Conservatory from 1842 until his death in 1871. Halevy (1799-1862) was professor of advanced composition at the Paris Conservatory from 1840 until his death in 1862. Works by these leading composers of French opera were also performed in New Orleans.

A note printed at the bottom of the program states that the organ was manufactured by Pilcher and Sons of Louisville, Kentucky. Father Menard had mistakenly referred to the "House of Pilcher in Louisville, Ohio."

52 Entry in diary of Father Charles M. Menard.

On December 28 of that same year, Emmanuel Choi's eighth child, Emile Frédérique Alexandre Choi (1880-1954) was born. Emile later married Aida Aupied. They had two children.54

The earliest printed program of a Mount Carmel Convent music exhibition discovered is one dated July 12, 1882. The program lists Professor E. Choi as a participant.55

On Thursday, May 31, 1883, Choi and his daughter Pauline participated in a Benefit Concert for Charity Hospital of New Orleans. Pauline sang in Hear Me Norma, duo by Bellini and Va! Dit-Elle from Robert le Diable by Meyerbeer. Five compositions are not credited to any composer, but rather two asterisks appear on the printed program instead of the composer's name. This was a common practice for Emmanuel Choi to denote humbly his own compositions. The program featured several well known citizens of Thibodaux. Mrs. R. R. McBride, who sang When the Tide Comes In by Millard, was the wife of Robert R. McBride, who became Postmaster of Thibodaux on August 3, 1885, and served in that office until April 11, 1890. Dr. J. J. Daigre, a dentist who was the director of the Home Circle Orchestra, performed on violin. Mr. J. A. Trone, director of the Robert E. Lee Band, performed two comic songs by Choi. Choi dedicated "La Muette de Portici," vocal solo, to Mrs. J. A. Trone on December 26, 1884.56

54Document in Grant Collection.
55Document in Grant Collection.
The New Year's greeting, dated January 1, 1885, to Choi from Louise Hoffman, expressing appreciation to her former music teacher, is typical of the cards affectionately exchanged between Choi and his students. New Year's Day celebrations were greatly enjoyed by Choi. He optimistically attached special significance to the expectations of the coming year.

It was in the year 1885 that Choi collaborated with Delphin Monnier of Thibodaux in the invention of a burglar alarm. A number of letters were exchanged between Choi and the Patent Office Department of the Scientific American. The earliest letter found concerning this matter is one from the Scientific American Patent Office to Choi and Monnier, dated August 10, 1885, in which directions for signing and authenticating the patent papers were given. Choi and Monnier were instructed to remit thirty dollars in payment. A letter dated October 8, 1885, acknowledges receipt of the thirty-dollar payment. The letter explains difficulties in having the patent approved as described and sketched. A letter dated November 2, 1885, acknowledges receipt of two dollars and photographs. A letter dated February 20, 1886, informs Choi and Monnier that they may proceed with manufacturing and selling of the invention, but approval of the patent had not been given. A letter dated March 2, 1886, informs Choi and Monnier that the Patent Office Examiner had favorably passed their case with a few changes in the language of

the specifications and would allow a patent. Formal notice of the patent was to be received in ten days to two weeks. A letter dated March 6, 1886, informs Choi and Monnier that the patent was allowed and would be printed and issued upon receipt of a final government fee of twenty dollars within the next six months, during which time the inventors might desire to secure foreign patents. A final letter dated May 3, 1886, acknowledges receipt of twenty-five dollars for final government fee and extra copies of the patent. The official patent is dated May 25, 1886, and is assigned patent number 342,577.58

Choi immediately made plans to travel to France to secure a foreign patent. On June 1, 1886, Dr. A. Delcourd of Houma, Louisiana, responded to a letter from Choi seeking a medical opinion about a physical disorder, the symptoms of which were vertigo and hearing problems. The doctor advised Choi to refill his prescription and continue the treatment according to his instructions. On June 3, 1886, Choi obtained power of attorney, from Delphin Monnier, to sell their patent.59

A newspaper article in The Thibodaux Sentinel dated Saturday, June 5, 1886, states:

On tomorrow Professor E. Choi will leave for France to visit the scenes of his childhood and ob-

58 Documents in Grant Collection and Chol Papers in L.S.U. Archives.

59 Documents in Grant Collection and Chol Papers in L.S.U. Archives.
tain some recreation from the constant labor that he has had for 30 to 40 years. In his care Mrs. E. G. Robichaux will go to Belgium to visit relatives and friends among whom she passed several years in her youthful days. Their numerous friends wish them both a pleasant and agreeable voyage and safe return.60

A newspaper article in The Thibodaux Sentinel dated Saturday, June 12, 1886, states:

Professor Choi and Mrs. E. G. Robichaux failed to leave for Europe last Saturday, but will get off today or tomorrow. Their many friends wish them a pleasant voyage.61

On June 12, 1886, Choi sailed to France on the Steamship St. Laurent with Mrs. Eugene G. Robichaux (nee Louise DeLepoly) of Thibodaux. On July 1, 1886, Choi registered at the Hôtel des Etrangers Feydeau, 3 Rue Feydeau, Paris.62 Choi carried with him letters of introduction from friends along Bayou Lafourche to the families of those friends in France. In two of the letters, one from G. A. Coignet to a friend, dated Lafourche Crossing, June 10, 1886, and one from Alice Dezauche to her cousin M. Lefort, dated June 12, 1886, the reason for Choi's trip is described as "... for his health."63

Research has failed to determine if any business concerning

60Microfilm of The Thibodaux Sentinel, June 5, 1886, p. 3, col. 1, Nicholls State University Library.

61Microfilm of The Thibodaux Sentinel, June 12, 1886, p. 3, col. 1, Nicholls State University Library.


63Documents in Grant Collection.
the burglar alarm was transacted while Chole was in Europe. However, during his extended visit Chol had at least one composition, "Ave Maria," performed at the Notre Dame de Valenciennes. The performance was announced in advance in the Valenciennes newspaper, L'Echo de la Frontière, on September 18, 1886. The announcement states that "Chol is on vacation from Louisiana, where he has been organist for thirty-five years. Chol's 'Ave Maria' will be sung by Madame Colin with accompaniment on the Violoncello by Mr. Bourgeois, a prize winning artist at the Conservatory of Paris."64


On October 2, 1886, Chol sailed from Le Havre on the Steamship La Champagne. The Listé des Passagers record a M. E. S. Chol and a Mme. Robichaux. Of the 211 passengers listed on the ship's

64 Documents in Grant Collection.
65 Book in Grant Collection.
manifest, eighteen names were marked with an asterisk in pencil, as if to denote special importance. The ship arrived in New York sometime later. Chol sketched the New Jersey coast showing a group of yachts under full sail, of which the largest is designated Columbia by the artist. Numerous examples of Chol's pen and ink drawings are found among the Chol papers. Seascapes and bayou scenes were usually the subjects of his sketches. It is assumed that Chol traveled from New York to Thibodaux by train.

From The Thibodaux Sentinel, Saturday, October 16, 1886, we know that "Professor Chol and Mrs. E. G. Robichaux who have been visiting friends and relatives in France and Belgium for several months, returned to their homes yesterday." 67

On December 11, 1886, Chol directed the musical entertainment for a benefit concert for the victims of the Sabine Pass storm. The storm on October 12, 1886, was classified as a minimal hurricane with a tidal wave that killed one hundred people. 68

A newsletter from the Union Artistique, Littéraire et Scientifique Valenciennoise, dated March 25, 1887, indicates that

66Document in Grant Collection.

67Microfilm of The Thibodaux Sentinel, October 16, 1886, p. 3, col. 1, Nicholls State University Library.

Chol continued his membership. An official list of Union members published in 1890 lists Chol as "musician, Box 136, Thibodaux, Parish of Lafourche, Louisiana (U.S. of America)." 69

Newspaper business advertisements such as the one in the Lafourche Star, dated December 17, 1887, regularly appeared. The advertisement reads: "Chol, Emmanuel, Professor of Music: residence just below the town." 70

During 1888, Chol became a distributor of wine representing Joseph Jordan California Wines and Brandy of Anaheim, California. A typical order for wines is that of Mr. Joseph E. LeBlanc from the office of Dugas and LeBlanc, Proprietors of the Westfield Plantation in Paincourtville, Louisiana, dated May 12, 1888.

Dear Sir and Friend, will you have the kindness to order one barrel of white wine like the last for my brother Felix Dugas, and send the bill as you receive it. Excuse me for annoying you so often but your wine is a favorite up here. My regards to you and yours. 71

Chol turned his musical talents to the production of an operetta in 1889. The result was a score for full orchestra, chorus, and soloists, titled Cause Perdue (The Lost Cause). The theme of the work is the interaction between field hands and plantation owners during the reconstruction period following the Civil War. A scene

69 Document in Grant Collection.

70 Microfilm of the Lafourche Star, December 17, 1887, p. 1, col. 1, Nicholls State University Library.

from *Cause Perdue* was presented during a musical program directed by Chol on the occasion of the Convention of the Louisiana Press Association held in Thibodaux on May 14, 1889. The work was the highlight of a musical presentation that was a great success according to newspaper accounts.

The meeting (Convention of the Louisiana Press Association) adjourned to 8:30 P.M. the same evening to attend a grand concert under the direction of Prof. Chol. At the appointed time for the concert, old Fireman's Hall was packed with such an audience as it had never seen before. There was literally no standing room. The good people of Thibodaux and its vicinity had turned out in full regalia, and our sister parishes of Assumption and Terrebonne had sent their representatives too. The concert itself, was from an artistic point a complete success. Prof. Chol has fairly surpassed himself on this grand occasion and has proven his worth and eminence as a musician. All those who lent their musical talent in the occasion acquitted themselves with remarkable success and won the encomiums and unstinted applause of the vast audience.\(^\text{72}\)

Another account published later reads:

When . . . an audience of 2,000 people packed into a hall until there remains no room for another person, when doorways are crowded and platforms erected outside by which people can look through the windows, will sit and stand for more than three hours, in a stillness so great that a marble dropped anywhere would be heard all through the vast hall, it will hardly be considered presumptuous to say that the music, both vocal and instrumental, was of a high order, grand, sublime. Yet this was the case at the concert given in honor of the visit of the Louisiana Press Association on the night of May 14th by Professor Emmanuel Chol and his talented associates. No such a pleasure has ever been given to the people

\(^{72}\)Microfilm of *The Thibodaux Sentinel*, May 17, 1889, p. 3, col. 2, Nicholls State University Library.
of the parish of Lafourche, and no audience has ever exhibited a higher appreciation of the same.\textsuperscript{73}

Beginning in 1890, Chol presented engraved certificates which read: "Thibodaux Année 189- Cours de Musique du Professeur Emmanuel Chol Carte D'Honneur cette carte a été méritée par Mademoiselle ___________ et décernée en récompense de son application et de ses progrès."\textsuperscript{74}

During June 1890, Chol visited Galveston, Texas. His extensive entries in a memo book chronicle in detail the trip to Galveston, his stay there, and his return to Thibodaux. Numerous sketches record the memorable scenes enjoyed by Chol. Upon his return to Thibodaux, Chol was asked by The Thibodaux Sentinelle to write an article about the trip. The article submitted by Chol gives a report of every detail of the journey, and was published in three parts during July of 1890.\textsuperscript{75}

Chol's literary efforts also include short stories for his children and grandchildren, several plays for Mount Carmel productions, articles for the newspapers, and speeches for several occasions. His interest in Longfellow's \textit{Evangeline} prompted him

\textsuperscript{73}Microfilm of The Thibodaux Sentinel, May 24, 1889, p. 3, col. 2, Nicholls State University Library.

\textsuperscript{74}Document in Grant Collection.

\textsuperscript{75}Microfilm of La Sentinelle de Thibodaux, July 12, 19, and 26, 1890, p. 3, col. 1 each issue, Nicholls State University Library.
to translate the entire work into the French language. Chol wrote music lessons in careful sequence for each of his many music students. His formal notes taken while studying at the maîtrise helped him to organize difficult theoretical concepts into palatable lessons for children. A manuscript of a textbook on music theory for young students survives incomplete. The work is in both French and English on facing pages.76

The preface of the book which is titled "The Friend of Young Musicians" states the method presented by Emmanuel Chol. The preface is quoted here in its entirety.

Why is it, I was one day asked by a mother, that from the large number of young persons who learn music, so few continue and persevere therein after they have left school?

Why, such piano, once the terror of the neighborhood is now condemned to silence?

Why!

What a volume would it require to answer this simple question!

As for us, an experience of eighteen years has plainly demonstrated that the principal cause of this indifference is due to the inadequacy of the first teachings, and this, arising from the difficulty which is experienced in finding works to suit the age of the pupils and gradually rising with their musical intelligence. In publishing "The Friend of Young Musicians" my aim is to fill up the want; to enable mothers and

76 Document in Grant Collection.
heads of institutions to encourage the pupils, to judge of their progress, and to give them self-confidence; assist the teachers in their difficult task; to help the pupils to retain the principles taught and by this means prevent many fruitless efforts and principally an irreparable loss of time.

I have endeavoured to render the lessons as plain, and as void of difficulties as possible, using neither expression, nor language beyond the understanding of children.

I have presented the lessons in the form of conversation between the mother and daughter, remembering that the true teacher is a father; loving what he teaches, and being attached to those whom he teaches. Knowing well, that from the good or bad direction of his first lessons, depends the future development of a youthful mind, and a whole career.

Should this first work fill the object which I have in view; should it be favourably received by my colleagues, by mothers, and by the public; should it become in a word: the friend and companion of young musicians, I propose to follow it with 1. a solfege with accompaniments for children, 2. a method for the piano, 3. a treatise on harmony. Hoping, that those who will follow my method will find it the study of music a pastime and a reward, which will charm their leisure moments, rest the body from it's fatigues, and the mind from it's labors.

May this small book cause children to love the study of music, and help them to understand that divine language, that echo of Heaven upon Earth.

The textbook is composed of eleven lessons. In each lesson the mother and daughter follow a script that consists basically of the daughter's asking questions and the mother's answering the questions in a most direct manner. Conversation number one has

77Ibid.
the following sub titles: 1. music; 2. sounds; 3. the values of the notes; 4. the importance found by the friend of young musicians in the number seven in music. Conversation number two: 1. the stave; 2. the ledger lines; 3. the clefs. Conversation number three: 1. rests; 2. their values. Conversation number four: 1. the dot; 2. the double dot. Conversation number five: 1. the triplet; 2. the sextain (sextuplet); 3. the dot placed above the notes. Conversation number six: 1. study of the clef of sol second line (treble clef). Conversation number seven: 1. study of the clef of fa fourth line (bass clef). The second part of the book begins with conversation number eight which covers: 1. the diatonic scale or gamut. Conversation number nine: 1. intervals. Conversation numbers ten and eleven were found on loose table sheets folded and inserted in the book. Conversation number ten covers: 1. the measure. Conversation number eleven: 1. simple and compound measures (meters). 78

Evidence of Choil's beginning several other textbooks include fragments of a "Traité d'harmonie" which consists of nine pages in one notebook and three pages in another covering the basic rudiments of music. This work is in the French language. Another incomplete manuscript is "De la Composition Musicale," consisting of only one page of writing concerning musical phrases. This work

78 Ibid.
is in the French language. 79

Only one other music textbook by Choi survives. Part one of an untitled manuscript concerning vocal music production is complete, signed, and dated Thibodaux, August 2, 1907. Part two consists only of a title "The Singing Lesson." Part one begins with a very brief summary of the rudiments of music covering tone production of various instruments, including the human voice. The rest of part one deals with: 1. Placing of the voice; 2. Guidance of the voice (not through the nostrils); 3. Breathing; 4. Position of the body; and 5. Rules for practice. 80

On a separate manuscript sheet Choi has filled out a thirteen by thirteen "matrix" of the twelve chromatic scales, using scale degree names instead of note names. The chart shows fixed Do scale degree patterns for each chromatic scale. 81

In addition to his work-a-day church music obligations, Choi, from time to time, had the opportunity to compose and arrange music for special celebrations. One such event was the twenty-fifth anniversary of the priesthood of Vicar Claude Favre on December 23, 1890. Father Favre was honored at a special mass on that occasion. 82

79 Document in Grant Collection.
80 Document in Grant Collection.
81 Document in Grant Collection.
82 Document in Grant Collection.
Choi was selected to direct the music at the State Teacher Institute held in Fireman's Hall in Thibodaux on June 18, 1891. Performance featured several noted Thibodaux musicians in addition to Choi: Dr. J. J. Daigre, a violinist; E. Legendre, a grocer who directed the Robert E. Lee Band, who played cornet; and two of Choi's daughters, Clotilde and B. A. (Bettie Allen) Choi, vocalists and pianists. An address was made by the Honorable William H. Jack, State Superintendent of Public Education.83

On January 30, 1892, Choi directed the music for a special mass to commemorate the fiftieth anniversary of the priesthood of Father Charles M. Menard. Fr. Menard also celebrated the fiftieth anniversary of his residence in St. Joseph Catholic Church on February 8, 1892. In 1845 he had become pastor. He had followed Rev. Fr. St. Aubin who, after returning to France for three years, became the first resident pastor of Houma, Louisiana.84

Choi quickly became a well known orator after a number of speeches delivered to the Catholic Knights beginning in September of 1892. An article in the weekly Thibodaux Sentinel reviews his first public speech.

Prof. Choi delivered on the occasion of the last reunion a splendid address, in French, on Christian fraternity. The professor announced that this was his maiden discourse before a mixed audience of ladies and gentlemen. If he did so well in what was his first

83Document in Grant Collection.
84Document in Grant Collection.
effort, what could he not do after a little practice? We predict that Prof. Choi will be called upon often for an address in public for the reason that he has the voice, the talent, and the self-possession to become a successful orator.  

The review of a speech given only one month later was also well received.

Last but not least must we make mention of the closing address, delivered in French by Prof. E. Choi. We had the exquisite pleasure of hearing it all through and we were most agreeably surprised. His address was grand, and the prolonged applause which greeted him at the conclusion of his remarks, were well merited, and he has a right to feel proud of the many deserving compliments that were given him on all sides.

Original manuscripts of three different Columbus Day speeches by Choi survive in the Louisiana State University Archives. All three speeches are written in French and from reviews in newspapers we know that Choi delivered the speeches in the French language. French was so common that Thibodaux newspapers were printed in both the French and English languages. Cajun French existed as a spoken dialect, but the only written French was classical French. Many of the leaders of the community at that time had immigrated directly from France. Fr. Menard, also a native of France, always spoke and

85Microfilm of The Thibodaux Sentinel, September 24, 1892, p. 3, col. 3, Nicholls State University Library.

86Microfilm of The Thibodaux Sentinel, October 29, 1892, p. 3, Col. 2, Nicholls State University Library.
wrote in the classical French language. Not until after Fr. Menard's death in January of 1896 did a priest deliver a sermon in the English language in St. Joseph Catholic Church.87

Chol's letters to relatives in France tell of his homesickness that is reflected in his "Songs Without Words" for violin and piano, c. 1893, which is subtitled "Longing for Home."88

In 1893, Archbishop François Janssens celebrated the silver anniversary of his priesthood. On April 25, 1893, the Centennial of the Catholic See (Archdiocese) of New Orleans was celebrated. In honor of Archbishop Janssens and the centennial celebration, Chol composed Lauda Jerusalem Dominum for basso solo, chorus in four parts, and organ. The actual dedication on the published edition is "A sa Grandeur Monseigneur François Janssens, Archivique de la Nouvelle Orleans." This work was published by H. Wehrmann, 127 St. Peter Street, New Orleans, in 1893.89 The performance of the work in the St. Louis Cathedral in New Orleans during the centennial celebration was the pinnacle of Chol's musical career. The occasion of the centennial jubilee was reported in the Daily Picayune of New Orleans the following day in an extensive report that dominated the first three pages of the paper. The first paragraph read:

87 Microfilm of The Thibodaux Sentinel, January 7, 1896, p. 1, cols. 2, 3, and 4, Nicholls State University Library.


89 Document in Grant Collection.
With the ringing of bells and the booming of artillery, with music and pagentry and peans of joy, with prayer and thanksgiving and "Te Deums" of triumph, the great centennial anniversary of the Catholic Episcopal See of New Orleans was celebrated yesterday. Bright and beautiful the day dawned, ideal in coloring and rich with the golden sunshine of the tropical springtime. From the Gulf of Mexico to far off Canada, from the Atlantic to the Pacific ocean, the chimes of the centennial jubilee had sounded, and yesterday witnessed in New Orleans a civil and religious demonstration such as has never been seen but once before in any city of the American union.90

In a letter to Archbishop Janssens from Choi, he thanks the archbishop for the honor conferred upon him in choosing his composition Lauda Jerusalem Dominum for the occasion of the centennial anniversary of the consecration of the first archbishop of New Orleans.91

In a letter to a "colleague" who is not named, Choi expresses his gratitude for the excellent performance of Lauda Jerusalem Dominum on the occasion of the centennial celebration at the cathedral in New Orleans. He specifically recognizes Mademoiselle Tusson, the choirmistress at the St. Louis Cathedral celebration, for the fine performance by the choir.92

On July 3, 1893, Choi received a written invitation to perform a benefit concert with all proceeds to go to him. This invitation was the result of not only a life-long dedication to music in and
around Thibodaux, but, also, the notice given Choi less than three months earlier in New Orleans. The signatures on the invitation include: A. Jolet, Jr., Manager of Thibodaux Sentinel; E. J. Legendre, leader of Thibodaux Brass Band; W. C. Ragan, Mayor of Thibodaux; Mrs. Cecile M. Walsh, an old pupil; Theo P. Bergeron; R. R. McBride; Mrs. L. P. Gaudet; Mrs. A. J. Moulle; Thomas A. Badeaud; P. E. Lorio; Mrs. Juanita Lorio; Mrs. C. M. Stuart; Miss E. M. Stuart; L. P. Caillouet; J. A. Munch; Alice Hoffman; and A. E. Hoffman.\(^3\)

The benefit concert was divided into two parts and presented on two successive nights, July 29 and 30 of 1893. The review of these programs states:

> These concerts were given in honor of, and as a most worthy compliment to, Professor E. Choi, organist of St. Joseph Catholic Church, and no doubt the most capable and most worthy music teacher that ever came to the Lafourche district... as evidence of their appreciation of the professor of the God given art of music and of their estimation of him as a most worthy and estimable citizen, his numerous friends and well-wishers tendered him these two complimentary benefits a just tribute to his many sterling qualities.\(^4\)

These programs featured not only Choi and his music, but also performances by other outstanding musicians of the Thibodaux area

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\(^3\) Document in Grant Collection.

\(^4\) Microfilm of The Thibodaux Sentinel, August 5, 1893, p. 3, col. 2, Nicholls State University Library.
such as the Home Circle Orchestra, under the direction of Dr. J. J. Daigre; the Thibodaux Brass Band, under the direction of E. J. Legendre; and individual performances by G. E. von Hofe and J. A. Trone.  

Chol's mother, Pauline Clément Chol, widow of Joseph Aime Chol, died in Thibodaux on November 15, 1894, at the age of eighty-eight. Her death notice, which was posted throughout the town, as was the custom at that time, incorrectly states that her age at the time of death was eighty-nine. During her years in Thibodaux she was active in the Society des Dames de Bienfaisance de L'Eglise St. Joseph. During the War between the States, she served with the Sisters of Mount Carmel and other ladies of Thibodaux, caring for the wounded from both the Confederate and Union armies, without concern for her own safety. She devoted her services to the worst wounded and most violent patients. While nursing the wounded and dying, she had filed a formal complaint that resulted in an order by General Wettzel, signed by Captain T. K. Fuller, dated "In the Field November 8, 1862," ordering "No enlisted man of this Command will enter the premises of Mrs. Pauline Chol without written authority under pain of punishment." Her character exemplified courage in the face of danger.  

95Ibid.  

96Documents in Grant Collection.
Choi's reputation as organist and choirmaster continued to grow, as noted in the weekly *Thibodaux Sentinel* of Saturday, January 4, 1896.

The choir of St. Joseph Church regaled the congregation with beautiful singing and sweet music on New Year's Day. Prof. Choi is entitled to much praise for the care and success with which he trains his choir, considered one of the best in the state outside of the metropolis.97

The death of Father Charles M. Menard on Tuesday, January 7, 1896, was a mournful occasion for all of Thibodaux and for Choi in particular. Choi had been a close friend and employee of Fr. Menard for forty-two years. His duties at both St. Joseph Catholic Church and at Mount Carmel Convent brought Choi into contact with Fr. Menard on a daily basis. His ardent respect for the man was made public in speeches Choi gave on several occasions following Fr. Menard's death.98

Charles M. Menard was born in Lyons, France, on April 20, 1817, and emigrated to America, arriving in New Orleans in February of 1837. He went to Missouri for eighteen months to study for the ministry then returned to Louisiana to study at the Theological Seminary in Assumption Parish in Plattenville. After the fire that destroyed the seminary, he was sent to Thibodaux as vicar of St.

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Joseph Catholic Church under Fr. St. Aubin. He was ordained priest January 30, 1842. In 1845 Fr. St. Aubin left Thibodaux and Fr. Menard became pastor of not only St. Joseph but all of Terrebonne and Lafourche geographical parishes. The nearest Catholic church was Assumption Catholic in Assumption Parish about twenty miles from Thibodaux. This large responsibility stimulated the energies of the young priest. Without fear or hesitation he began his task by building St. Philomena Church in Labadieville in 1848; St. Mary Pamela near Raceland in 1849; Holy Saviour in Lockport in 1850; St. Francis de Sales in Houma in 1854; Mt. Carmel Convent in Thibodaux in 1855; St. Lawrence in Chacahoula in 1857; the chapel of St. Charles six miles below Thibodaux in 1874; the Chapel of St. John four miles above Thibodaux, and St. Bridget four miles south of Thibodaux in Terrebonne Parish in 1876.  

He also replaced the wooden St. Joseph Church in Thibodaux with a large and substantial edifice in brick in 1847. The elevated calvary in the park at the rear of that church was also built by Menard. His purchase of paintings, furniture, statuary, and a relic of the virgin martyr Ste. Valérie during a trip back to France provided St. Joseph with all of the elegant decor that he desired to enhance the religious atmosphere within the building. He also erected an iron fence around the church and a solid brick walk connecting the church with the town. "All these are witnesses of his

99Ibid.
administrative ability and his indomitable will and energy.¹⁰⁰

The St. Joseph choir under the direction of Choi provided the music for the requiem mass and funeral service. The Thibodaux Brass Band provided the processional march. According to the account of the funeral in the weekly *Thibodaux Sentinel* "The choir under the guidance of Prof. Choi acquitted itself admirably and rendered the mass and funeral service in masterly style." Archbishop François Janssens of New Orleans spoke in English at the funeral.¹⁰¹

Choi continued his duties at St. Joseph Catholic Church and Mt. Carmel Convent under the new pastor, Fr. A. M. Barbier. On June 10, 1897, Archbishop François Janssens died while sailing to Europe. His remains were placed in the sanctuary of the St. Louis Cathedral.¹⁰² Within two years the two priests closest to Choi had died.

Members of the Braxton Bragg Camp 196 of the United Confederate Veterans of Thibodaux, Louisiana, honored Choi with a guest badge that permitted him to attend the reunions of 1900 and 1905.¹⁰³

Choi's desire for everything that he did to be well organized and formally recorded is demonstrated in the many blank forms and

¹⁰⁰Ibid.

¹⁰¹Ibid.

¹⁰²Article titled "Archbishop Janssens," *The Morning Star*, April 14, 1905, p. 9, found in the Grant Collection.

¹⁰³Documents in Choi Papers in L.S.U. Archives.
certificates that he had printed, such as practice time records and student evaluation forms. He also had blank forms for monthly statements to parents of girls in the singing (solfege) class at Mount Carmel Convent. These forms were routinely used by Choi after the turn of the century.\textsuperscript{104}

As the oldest member of the original faculty of Mount Carmel Convent, Choi was accorded the honor of delivering the main address for the Fiftieth Anniversary Commencement. In his speech he details the history of Mount Carmel. He refers to the very beginnings of the convent when Father Menard had difficulty in persuading the prudent and modest Mother Thérise, Mother Superior of the Mount Carmel Sisters in New Orleans, to accept the responsibility of the new institution. Mother Thérise argued that the number of her sisters was limited, as the Order had been decimated by yellow fever epidemics.\textsuperscript{105}

Father Menard prevailed and three Sisters of Mount Carmel arrived in Thibodaux to become the original personnel along with two laywomen and a young music teacher. With this modest beginning in September, 1855, Mt. Carmel became so successful that the faculty had to be tripled for the class opening of January 1856. Choi credits Fr. Menard for the early success of Mount Carmel. He

\textsuperscript{104} Document in Grant Collection.

\textsuperscript{105} Document in Choi Papers in L.S.U. Archives.
attributes the longevity of the institution to the faithful efforts
of the Sisters of Mount Carmel.\textsuperscript{106}

A newspaper article dated July 16, 1910, describes in detail
the Fifty-fourth Annual Commencement of Mount Carmel Convent on
June 23 and 24, 1910. The extensive musical entertainment was
provided by Professor Chol's music students. Professor Chol pre­
sented music awards to Misses Louise Webre, Edna Gautreaux, Louise
Morgan, Annie May Fleury, Ethel Bourg, Geraldine Simoneaux, Mabel
Ledet, Gladys Morgan, Marie Gilly, Mildred Wright, Mathilde Delaune,
Lillian Toups, Marie Blouin, and Bessie Blouin.\textsuperscript{107}

The Thibodaux Volunteer Fire Department has a tradition of
discipline and efficiency that dates back to 1858. Even today, in
Thibodaux, the most prestigious award for a citizen to receive is
that of being named an honorary member of the Thibodaux Volunteer
Fire Department. This honor is reserved for leading politicians,
dignitaries, and persons who contribute significantly to the wel­
fare of the community. On February 11, 1913, Chol was elected an
Honorary Member of Thibodaux Fire Co. No. 1, and was invited to
participate in the Annual Parade and Banquet of the Thibodaux Fire
Department that was held on April 13, 1913.\textsuperscript{108}

\textsuperscript{106}Ibid.

\textsuperscript{107}Microfilm of The Thibodaux Sentinel, July 16, 1910, p. 3,
col. 1, Nicholls State University Library.

\textsuperscript{108}Document in Grant Collection.
A newspaper article, dated December 7, 1913, describes in vivid detail the St. Joseph Catholic Church Choir Party of that year.

Very Rev. Fr. A. M. Barbier was the genial and hospitable host last Sunday at a dining to the members of the excellent choir of St. Joseph Catholic Church. Every year the pastor gives the choir a complimentary dining and last Sunday the pastor following the rule did himself honor and the choir much pleasure and satisfaction at the splendid banquet he placed before them. It was a feast for kings, someone said. The meal was served in courses and each course in turn surpassed in excellence the previous. At the conclusion of the banquet, the pastor was toasted as was the venerable and distinguished leader of the choir par excellence, of which the local church has always boasted, Professor Emmanuel Choi. Those who sat around the festive board were: Messrs. Philip J. Aucoin, Henri Riviere, E. J. Legendre, Villier Legendre, Professor E. Choi, Misses Gertrude Peltier, Cecile Beauvais, Noemie Legendre, Eva Lenain, Clotilde Choi, Pauline Choi, and Revs. Father Barbier and Hubert.109

Choi and his daughter Pauline Choi both joined the Louisiana Music Teachers' Association in 1914. A printed membership list, dated 1914, survives in the Choi Papers in the Louisiana State University Archives. This may be the earliest record available of the Louisiana Music Teachers' Association.110

On May 25, 1916, Thibodaux was shocked by the destruction by fire of St. Joseph Catholic Church. Choi was recovering from illness at the time of the fire. Pauline Choi, his daughter who was fifty-seven years old at the time, risked her life saving Choi's


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music from the flames. She was almost overcome by smoke and heat, but was rescued by others who helped save some of the contents of the church. Among the losses was one composition by Choi which he prized very highly. One newspaper account describes the reaction of Choi to the destroyed church:

When he learned of the catastrophe, he insisted on being taken to the place, and viewing the remains, the venerable old gentleman wept bitterly and his moaning and exclamations, it is said, by those who were present would have turned hearts of stone, so pitiful were they. 111

Choi did not long survive the structure that he loved so well. At about noon on Monday, September 11, 1916, Emmanuel Choi died after a year of illness due principally to old age. His funeral was held in St. Joseph Hall on Tuesday, September 12, at 10:30 A.M., with a requiem mass conducted by the Very Rev. Frs. A. M. Barbier, Ravoire, and Ghude, assisted by a number of acolytes. It was one of the largest funerals ever seen in Thibodaux. The organ was played by Joseph Amedee. The choir was reinforced by a number of former members. A delegation of Catholic Knights were there as were many people from Assumption and Terrebonne Parishes, in addition to those from Lafourche Parish. The remains were reverently deposited in the St. Joseph Cemetery on the church grounds. Later, his remains were

111 Document in Grant Collection.
transferred to a new grave in the St. Joseph Cemetery, where they still repose.112

Choi's influence as a composer, performer, and teacher of music reached thousands in Lafourche, Terrebonne and Assumption Parishes.

He taught vocal and instrumental music of all kinds, and many are the musicians and lovers of music in this and the adjoining parishes who learned their all in music from him, thousands having been his pupils. Large have been the crowds that have repeatedly been entranced, elevated, and thrilled as it were, by the peals rolling out in all expressiveness from the big pipe organ in St. Joseph Church. Faithful to duty, he was always at his post, save during his absence on a trip to his native land, and recently when illness compelled him to take to his home, but his daughters presided at the organ in his stead. He always had an excellent choir, and many are those who have furnished vocal music in the church under his splendid leadership and guidance. Genteel, a polished gentleman, esteemed by all who knew him, a devoted husband, an affectionate father, besides a faithful Christian. He composed several masses and other musical compositions that held high rank and that were recognized, a number of which were used in different churches, including the St. Louis Cathedral in New Orleans.113

The citizens of today in Thibodaux still remember the esteem with which their parents and grandparents held the French music professor Emmanuel Choi. His devotion to music in the area through teaching and providing music for every occasion had a profound impact on the musical heritage of the Lafourche country.

112 Microfilm of The Comet, September 14, 1916, p. 2, cols. 2 and 3, Nicholls State University Library.

113 Ibid.
Chapter 3

A CATALOGUE OF THE MUSICAL COMPOSITIONS
OF EMMANUEL CHOL

The extant musical compositions of Emmanuel Chol were composed in essentially the same style from his earliest to his latest. The style is similar to that of established French composers, such as Daniel-François Auber (1781-1871), Jacques Halévy (1799-1862), and Adolphe Adam (1803-1856) of the mid-nineteenth century. Chol was studying music at the Maîtrise de la Notre Dame de Paris at the time these composers were active.

Chol was a contemporary of César Franck (1822-1890) and Camile St.-Saëns (1835-1921) but was not influenced by them, nor was there any significant progression in his musical style after he immigrated to America in 1854. His formal musical training at the maîtrise provided him with a strong grounding in traditional functional harmony and counterpoint.

Interest in chromaticism and romanticism was typical of nineteenth century composers. His musical style is no exception and is consistent with his romantic titles such as: "Pleasant Dreams Waltz," "Tennessean Flower Waltz," "Remembrances of Louisiana," and "First Love." His musical style was versatile enough to cover both liturgical and secular compositions, but certainly not innovative.

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in respect to harmony, form, counterpoint, or orchestration. Chromaticism is found in both his melodic and harmonic writing. Chromatic alterations of nonharmonic tones, such as raised lower neighboring tones and of altered chord tones, such as raised thirds or lowered sevenths in secondary dominant seventh chords, account for most of his chromatic alterations within the context of a fixed key. Occasional modulations to foreign keys account for many seemingly apparent chromaticisms found in some of his works.

Choi's piano works are mostly character pieces composed for, and dedicated to, his piano students and therefore are not exceptionally difficult to perform. Little, if any, influence of Franz Liszt (1811-1886) or Frédéric Chopin (1810-1849) is found in Choi's piano music. His works for this medium are sentimental in nature with an emphasis on immediate appeal. In this respect his music is best described as *ars combinatoria*, or reworking of material and combinations of materials that work without very much emphasis on new ideas or concepts. Twenty-five different works for piano survive.

His pieces for organ are liturgical works written during his student years in Paris, and for his own performance as organist at St. Joseph Catholic Church in Thibodaux, Louisiana. These works are technically more demanding than his piano works. Only eight works for organ survive.
Like his piano music, his instrumental music was composed primarily for his students and friends and, therefore, is not exceptionally difficult to perform. Only eight instrumental works survive.

His solo vocal compositions reflect the same romantic sentimentality that is found in his piano works. These works were also written for his students and friends. Most of these pieces are secular as opposed to his liturgical choral works. Twenty-one different solo vocal compositions survive.

The choral music composed by Choi, like all of his music, represents a work-a-day type of composition. Practical considerations, such as technical limitations of his choir and specific requirements for special liturgical needs, dictated the type of music that he composed. He apparently was composing for specific occasions and not for posterity. Twenty-seven choral compositions survive.

Most of Choi's music remains unpublished, but in complete form. Both published and manuscript editions are catalogued to provide future researchers with a complete list of the compositions and the location of each work.

The musical compositions of Emmanuel Choi are catalogued according to medium. Table I lists Choi's compositions for piano; Table II, his compositions for organ; Table III, his instrumental compositions; Table IV, his vocal compositions; Table V, his choral
compositions. The title, publisher, date, and the location of the composition are given for each work. Unpublished compositions are listed as Ms (manuscript). The publisher indicated by Wehrmann is Henry Wehrmann, lithographer, of New Orleans, Louisiana. A. E. Blackmar refers to the publisher, then located at 167 Canal Street, New Orleans, Louisiana. All compositions are listed in chronological order in each category. The designation n.d. indicated that no date has been established for the composition. All compositions marked n.d. are catalogued at the end of each table. The Choi legacy is divided into three collections: The Choi Papers in the Department of Archives and Manuscripts, Louisiana State University in Baton Rouge, Louisiana; the Choi papers known as the Jeanne Delas Gremillion Collection in the Nicholls State University Archives in Thibodaux, Louisiana; and the Grant Collection of Choi Papers belonging to Newton and Heloise Grant of New Orleans, Louisiana. These collections are designated in the tables as: L.S.U., N.S.U., and Grant. Only compositions by Emmanuel Choi are catalogued. Compositions by his daughters, arrangements and transcriptions by Choi, and music by other composers owned by Choi are not included in the catalogue, but are listed in the appendices according to collection.
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<td>Sourire du printemps</td>
<td>A. E. Blackmar</td>
<td>1869</td>
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<tr>
<td>La ___________ (erased)</td>
<td>Ms</td>
<td>Aug. 18, 1886</td>
<td>Grant</td>
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<tr>
<td>Untitled</td>
<td>Ms</td>
<td>Apr. 16, 1915</td>
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<tr>
<td>Marche, Nuptial</td>
<td>Ms (incomplete)</td>
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<tr>
<td>Valse brillante</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
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<td>Tennessean Flower Waltz</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
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<tr>
<td>L'absence et le retour</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
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<tr>
<td>Happy New Year Galop</td>
<td>Ms</td>
<td>n.d.</td>
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<tr>
<td>Valse brillante</td>
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<tr>
<td>Untitled Duo</td>
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<td>n.d.</td>
<td>Grant</td>
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<tr>
<td>First Love</td>
<td>Ms</td>
<td>n.d.</td>
<td>N.S.U.</td>
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<tr>
<td>Washington Artillery Polka</td>
<td>Ms</td>
<td>n.d.</td>
<td>N.S.U.</td>
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<td>Title</td>
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<tr>
<td>Offertoire</td>
<td>Ms</td>
<td>July 30, 1852</td>
<td>Grant</td>
</tr>
<tr>
<td>Récit de hautbois</td>
<td>Ms</td>
<td>Aug. 12, 1852</td>
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<tr>
<td>Offertoire</td>
<td>Ms</td>
<td>Oct. 13, 1852</td>
<td>Grant</td>
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<tr>
<td>Solo de flutes</td>
<td>Ms</td>
<td>Nov. 1852</td>
<td>Grant</td>
</tr>
<tr>
<td>Offertoire</td>
<td>Ms</td>
<td>Feb. 24, 1853</td>
<td>Grant</td>
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<tr>
<td>Seigneur Dieu's Clémence</td>
<td>Ms</td>
<td>c. 1855</td>
<td>L.S.U.</td>
</tr>
<tr>
<td>Morceaux d'orgue pour un mariage</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
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<tr>
<td>Méditation pour orgue</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
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<tr>
<td>Title</td>
<td>Publisher</td>
<td>Date</td>
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<tr>
<td>Trio (Flute, Oboe and Organ)</td>
<td>Ms</td>
<td>c. 1854</td>
<td>L.S.U.</td>
</tr>
<tr>
<td>Songs Without Words</td>
<td>Ms</td>
<td>1893</td>
<td>L.S.U.</td>
</tr>
<tr>
<td>(Violin and Piano)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>St. Patrick's Day</td>
<td>Ma</td>
<td>1910</td>
<td>L.S.U.</td>
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<tr>
<td>(Violin and Piano)</td>
<td></td>
<td></td>
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<tr>
<td>Duo concertant</td>
<td>Ms</td>
<td>n.d.</td>
<td>N.S.U.</td>
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<tr>
<td>(2 Violins and Piano)</td>
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<td></td>
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<tr>
<td>Capitaine shipard (Violin)</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
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<tr>
<td>L'esperence (Violin)</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
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<tr>
<td>Atlantique polka</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
</tr>
<tr>
<td>(Eb Clarinet and D.B.)</td>
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<tr>
<td>Countrepoint double dans le mode majeur</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
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<tr>
<td>Title</td>
<td>Publisher</td>
<td>Date</td>
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<tr>
<td>Les Oiseaux</td>
<td>Ms</td>
<td>Aug. 26, 1852</td>
<td>Grant</td>
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<tr>
<td>O Salutaris</td>
<td>Ms</td>
<td>Nov., 1852</td>
<td>Grant</td>
</tr>
<tr>
<td>O Salutaris</td>
<td>Ms</td>
<td>July 29, 1853</td>
<td>Grant</td>
</tr>
<tr>
<td>Le Ciel</td>
<td>Ms</td>
<td>Jan. 26, 1855</td>
<td>Grant</td>
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<tr>
<td>Unne couvonne a Marie</td>
<td>Ms</td>
<td>Mar. 21, 1855</td>
<td>L.S.U.</td>
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<tr>
<td>O Salutaris (Soprano)</td>
<td>Ms</td>
<td>Aug. 12, 1862</td>
<td>Grant</td>
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<tr>
<td>Cantique à Ste. Valérie</td>
<td>Ms</td>
<td>Apr. 28, 1867</td>
<td>Grant</td>
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<tr>
<td>Hélène, Henriette, Adeline</td>
<td>Ms</td>
<td>June 10, 1871</td>
<td>L.S.U.</td>
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<tr>
<td>La Muette de Portici</td>
<td>Ms</td>
<td>Dec. 26, 1884</td>
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<tr>
<td>Ave Maria</td>
<td>Ms</td>
<td>c. 1886</td>
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<td>Ave Maria</td>
<td>Ms</td>
<td>c. 1886</td>
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<tr>
<td>Ave Maria</td>
<td>Ms</td>
<td>Oct. 22, 1892</td>
<td>N.S.U.</td>
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<tr>
<td>There is No Heart But,</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
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<tr>
<td>Hath its Inner Anguish</td>
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<tr>
<td>Pourquoi l'aimer</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
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<tr>
<td>Pourquoi l'aimer</td>
<td>Wehrmann</td>
<td>n.d.</td>
<td>Grant</td>
</tr>
<tr>
<td>While the Sun Goes Down</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
</tr>
<tr>
<td>L'âme en peine</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
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*NOTE: Same title of opera by Auber.*
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<td>Chant des rizières</td>
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<tr>
<td>L'hirondelle</td>
<td>Ms</td>
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<td>L.S.U.</td>
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<td>La favorite</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
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<td>Les petits orphelins</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
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<tr>
<td>Hommage à Madame la Supérieure du Convent de St. Joseph</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
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<tr>
<td>Heup!</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
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<tr>
<td>Les travaux sort finis</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
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<td>Title</td>
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<td>Date</td>
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<td>Messe</td>
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<td>Mass</td>
<td>Ms</td>
<td>Oct. 26, 1854</td>
<td>L.S.U.</td>
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<tr>
<td><em>A la mémoire Vénérée de Mère Thérise et de Mère Saint Augustin</em></td>
<td>Ms</td>
<td>July, 1856</td>
<td>Grant</td>
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<tr>
<td>Petite messe</td>
<td>Ms</td>
<td>1861</td>
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<tr>
<td>Messe des morts</td>
<td>Ms</td>
<td>Nov. 16, 1865</td>
<td>L.S.U.</td>
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<tr>
<td>Ave Maria</td>
<td>Ms</td>
<td>Aug., 1882</td>
<td>Grant</td>
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<tr>
<td>Messe Impériale</td>
<td>Ms</td>
<td>Jan. 1, 1888</td>
<td>Grant</td>
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<tr>
<td>Cause perdue (Complete)</td>
<td>Ms</td>
<td>1889</td>
<td>Grant</td>
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<tr>
<td>Cause perdue - Bamboula (Bass Part Only)</td>
<td>Ms</td>
<td>1889</td>
<td>L.S.U.</td>
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<tr>
<td><em>O Salutaris</em></td>
<td>Ms</td>
<td>Feb. 10, 1892</td>
<td>Grant</td>
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<tr>
<td>Messe royale</td>
<td>Ms</td>
<td>c. 1893</td>
<td>Grant</td>
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<tr>
<td><em>Lauda Jerusalem Dominum</em></td>
<td>Ms</td>
<td>1893</td>
<td>L.S.U.</td>
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<tr>
<td><em>Lauda Jerusalem Dominum</em></td>
<td>Wehrmann</td>
<td>1893</td>
<td>L.S.U.</td>
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Table V--Continued

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<td>Offertoire de Ste. Valérie</td>
<td>Ms</td>
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<td>3 Morceaux de chant</td>
<td>Ms</td>
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<td>Messe des doubles</td>
<td>Ms</td>
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<td>0 Salutaris</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
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<tr>
<td>Messe des morts</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
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<tr>
<td>Offertoire pour le jour de pâques et temps Pascal</td>
<td>Ms</td>
<td>n.d.</td>
<td>Grant</td>
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<tr>
<td>Messe a 4 voix</td>
<td>Ms</td>
<td>n.d.</td>
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<tr>
<td>Choeurs D'Esther</td>
<td>Ms</td>
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<tr>
<td>Cantique a St. Valérie</td>
<td>Ms</td>
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<td>L.S.U.</td>
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<tr>
<td>Choeurs et soli pour soprani et alti</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
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<tr>
<td>Choeur des montagnards</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
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<tr>
<td>La brise est meutte</td>
<td>Ms</td>
<td>n.d.</td>
<td>L.S.U.</td>
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<tr>
<td>Tantum Ergo, No. 1</td>
<td>Ms</td>
<td>n.d.</td>
<td>N.S.U.</td>
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<tr>
<td>Alleluia</td>
<td>Ms</td>
<td>n.d.</td>
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<tr>
<td>L'Etoile des prairies</td>
<td>Ms</td>
<td>n.d.</td>
<td>N.S.U.</td>
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<tr>
<td>Tantum Ergo (Trio)</td>
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<td>n.d.</td>
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I. Bibliographic works:


II. General Histories:


III. Regional Studies:


IV. Miscellaneous Studies:


V. Original Sources on Microfilm:

Thibodaux Area Newspapers.

Assumption Pioneer
Thibodaux Minerva
Thibodaux Sentinel
Lafourche Comet
La Sentinelle de Thibodaux
Lafourche Star
Daily Picayune (New Orleans)
The Morning Star (Roman Catholic weekly newspaper)
The Commercial Journal

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APPENDIX 1

CHOL PAPERS IN THE NICHOLLS STATE UNIVERSITY ARCHIVES

(Reproduction of Archival Inventory)

Box 1

MSS-X  Jean Delas Gremillion Collection.
Given by Alcuin F. Gremillion, Cho J. Gremillion
and Heloise Gremillion Grant. 1975.
Music of Emmanuel Choi family, including original com-
positions and arrangements by Emmanuel Choi and his
daughter Clotilde Choi.

MSS-X-1  Music Composed and Arranged by Emmanuel Choi.

Item

1.  Kyrie and Tantum Ergo, arranged by E. Choi -- one sheet,
both sides partially torn.  (Words and music).

2.  "Alleluia" - arrangements for soprano, alto, tenor and
bass with choir, for organ and piano (words and music).

3.  Folder, with words and music:  "O Salutaris," No. 1;
"Tantum Ergo," No. 2; "Tantum Ergo," No. 1, by E. Choi;
"O Salutaris," No. 2; "O Salutaris," arranged by E. Choi
on an Italian air; "Veni Creator," "O Salutaris," by

4.  Single sheet, words and music:  "Come, Holy Ghost,
Creator Blest;" "O Salutaris Hostia," (No. 2).

5.  Book of sacred music -- words and music of hymns, Masses,
Mass responses, etc.


7.  Single sheet:  words and music "O Salutaris Hostia."

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10. Folder: music only, Duo Concertant, pour deux violons avec accompagnement oblige de Piano, sur one romance sans paroles, de Fr. Thome, par E. Choi.

11. Three sheets: "Alleluia," arrangements for soprano and choir, organ; tenor with choir; basso with choir.


13. Folder, words and music: "Le Patronage de Saint Joseph, Confesseur (le 3 Dimanche apres Paques)."

14. 10 copies: "Lauda Jerusalem Dominum, Offertorie," Solo et Choeur a 4 voix, par Emmanuel Chol, organiste de l'Eglise Saint Joseph, Thibodaux, La. First copy marked "Chante a la Grand Messe du 100ieme anniversaire de la Cathedrale," and dedicated "a sa Grandeur Monseigneur Francois Janssens, - Archeveque de la Nouvelle Orleans." First copy also marked "Hommage respectieux de l'auteur a Monsieur le Reverend Pere."

15. Folder, words and music "In the Garden of Tomorrow," words by Geo. Giaffe, Jr.; music by Jessie L. Dippen; music only, "Brightly Dawns Our Wedding Day," by Arthur Sullivan; words and music, "In a Garden of Roses in June," by Dorothy Elliott.

16. Book of Catholic Church Music -- Masses, Vespers and Responses, with an accompaniment for the piano or organ; index on cover page.

17. Folder, words and music - Kyrie, Gloria, Credo, Sanctus and Agnus of the Mass.

19. Folder, words and music - "Pie Jesu;" "Oro Suplex," arranged for tenors and baritones.


21. Two sheets, partially filled in with music.

22. Folder (appears to be exercises for piano students): "Song of the Marines;" "Song of the Pirates;" "Echoes of England."


24. Folder (music only) "Sourire du Printemps, Mazurka," Emmanuel Choi, Respectfully dedicated to my Pupil, Miss Sallie Greene.

25. Folder - words and music, "Messe Royale, Canto (Gregorian)," arranged par E. Choi.


27. Folder, music only: "L'Etoile des Prairies, Suite de Valees" par E. Choi.

28. Two partially torn pages of music, one with notes marked, one with Latin words.

29. Half sheet, words and music "Hommage a St. Joseph."


32. Part of a music book (presumably all either composed or arranged by Emmanuel) with index on first page.

33. Single sheet, words and music, "I Miss You Most at Twilight."

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34. Two folders of arrangements of Triumphal Mass, R. J. Sorin.

35. Folder, words and music of an "Ave Maria."

36. Two single sheets - identical sets of arrangements of "O Salutaris" (J. Weigand) and Ave Maria (Franz Abt).

37. Folder, "Responses de la Messe," words and music (chant).

38. Torn bits of music sheets, one containing part of "O Salutaris" by E. Choi, another part of a Credo, etc.

39. Five sheets -- portions of hymns or parts of Masses - scraps of words and music.

40. Folder, words and music "Ave Maria," par E. Choi, 22 Octobre, 1892. Appears to be a working copy, as there seem to be corrections, notes stricken, etc.

41. Half sheet of music, finger exercises for beginning piano students.

42. Single sheet, words and music of "Adeste Fidelis."


44. Folder, words and music: "Ecce Sacerdos;" Benediction responses; Confirmation (Come Holy Ghost) by C. M. Choi; Esprit - Saint Dieu du Lumiere;" and "Tantum Ergo," by E. Choi.

45. Single sheet - words and music, "L'esperence."

46. Book of hymns and Masses -- words and music.

47. Book of hymns -- words and music.

48. Folder, music only, "Elegie," par Emmanuel Choi, and marked at the top of first page, (23 Juillet 1912), "A la memoire de mon jeune ami Louis Ancoin."

50. Single sheet, words and music: "Tantum Ergo," by E. Choi; "Regina Coeli;" "Blessed Virgin Mary, Bring Flowers of the Rarest."

Box 2


52. Folder, music only, "Messe Pour Les Morts."

53. Book of music, some with words, Psalms, Responses, etc.

54. Folder, first page filled, words and music, apparently part of a hymn or song, in Latin.

55. One sheet, music only, "O Salutaris," appears unfinished.

56. One sheet, words and music, appears to be part of a funeral service.

57. Folder, words and music (chant) Introit and Offertory for the Immaculate Conception, Dec. 8.

58. Two sheets, words and music (chant), Feast of the Sacred Heart - Introit, Gradual and Offertory verses.

59. Book of hymns -- words and music -- for various occasions.

60. Folder, words and music, "Mother Beautiful and Fair," arranged for soprano and alto.

61. Sheets of music tied with a string -- arrangements of Adeste Fidelis, with words, for various voices.

62. Two books, words and music, hymns for various occasions; antiphons, responses and verses for parts of the Mass for special occasions.

63. Folder, words and music arranged for soprano, as follows: "Coeur de Jesu;" "Ave Maria," (Wekerlin); "O Salutaris;" "Sweet Saviour Bless Us Ere We Go;" "In This Sacrement Sweet Jesus;" and "O Jesus Christ Remember."

64. Folder, words and music as follows: "Coeur de Jesus;"
"Ave Maria," (Wekerlin); "O Salutaris;" "Sweet Saviour Bless Us Ere We Go;" and "O Mater Admirabilis."

65. Folder, words and music: "Ave Maris: (Franz Abt); for Confirmation "Esprit Saint, Dieu du Lumiere;" and "Sweet Heart of Jesus."

66. Folder, words and music: "Jesus, My God, My All;" "O Jesus Christ Remember;" "Mater Admirabilis;" and "Sweet Heart of Jesus."

67. Folder, words and music: "Jesus, My God, My All;" "O Jesus Christ Remember;" "In This Sacrament Sweet Jesus," music by C. M. Choi; and "Esprit Saint, Dieu du Lumiere."

68. Folder, words and music: "Jesus, My God, My All;" "O Jesus Christ Remember;" "O Mater Admirabilis;" and "Sweet Heart of Jesus."

69. Folder, words and music: "Blessed Virgin Mary;" "Jesus, My God, My All;" "O Jesus Christ Remember;" and "O Mater Admirabilis."

70. Single sheet, words and music (chant, Mass responses; "Ecce Sacerdos," and "Benediction response (Pontificel)."

71. Two musical instruction sheets, demonstrating whole notes, half notes, etc.

72. Two sheets of piano exercises for students.

73. One sheet (music for piano, no words) American folk songs: "Far Far Away;" "Children's Songs;" and "Here Stands a Lovely Creature."

74. One sheet, music only: "The Farmer in the Dell" and "Lazy Mary," practice exercises for piano students.


76. One sheet of piano exercises for practice of position of fingers.

87. One sheet, practice exercise for piano students, presumably.

89. Folder, words and music: "O Love Divine" (Geo. D. Nevin); "Ave Maria" (Franz Abt); and "Dear Heart of my Saviour."


81. One sheet, words and music, "Veni Creator."

82. Folder, Introit, Gradual and Offertory for Immaculate Conception, Dec. 8; Introit, Gradual and Offertory for Mass of the 27th of May, 1933.

83. Folder, words and music: "Coeur de Jesus;" "Ave Maria" (Wekerlin); "Sweet Saviour, Bless Us Ere We Go;" and "Sweet Heart of Jesus."

84. Single sheet, words and music, "Sweet Heart of Jesus."


86. Folder, words and music (chant): Introit, Gradual, Offertory, Mass for St. Anne; Introit, Gradual Offertory, St. (Blessed) Sacrement; Introit, Gradual, Offertory, Feast of the Kingship of Our Lord Jesus Christ.

87. Folder, words and music (chant): Mass, Commune d'une Vierge, Gradual, Tract, Offertory; Introit, Gradual for Immaculate Conception, Dec. 8; Introit, Gradual for May 27, 1933; Introit, Gradual, Offertory, St. Pierre Antioch.


89. Folder, words and music (chant): Introit, Gradual Offertory, St. Anne; Introit, Gradual and Alleluia, St. (Blessed) Sacrement; Introit, Gradual, Offertory, the Feast of All Saints; Introit, Gradual, Immaculate Conception, Dec. 8.
Folder, words and music (chant): Introit, Gradual, Offertory, Commune d'une Vierge; Introit, Gradual Offertory, St. Pierre d'Antioch.

Folder, words and music (chant): Introit, Offertory, St. Joseph; Introit, Gradual, Offertory, St. (Blessed) Sacrement; Introit, Gradual, Offertory, Feast of St. Peter Alcantara, Oct. 19.

Folder, words and music (chant): Introit, Gradual, Offertory, St. Anne; Introit, Gradual, Offertory, St. (Blessed) Sacrement; Introit, Gradual, Offertory, Feast of the Kingship of Our Lord Jesus Christ; Introit, Gradual, Feast of All Saints.


Single sheet - words and music, "Ave Maria" (Franz Abt).

Three sheets of practice exercises for piano students.

Folder, music only, "Le Reveil de Magdelein," - "Valse composee sur un motif donne par Leon," apparently a draft copy, with corrections. Marked "a mon cher ami Leon Clement - et compose et dedie."

Several sheets of practice exercises for piano students, clipped together.

Single sheet, words and music, "a Juive," arranged for second soprano.

Single sheet, words and music, second and third verses (couplets) of an unidentified song.

Folder, words and music, "O Salutaris" (Wiegand): "Tantum Ergo," (E. Choi); "Ave Maria" (Franz Abt).

Two sheets of music only, "Eternal Day," apparently practice piece for piano students.

One sheet, music only, "Shadow Time," Reverie, Charles
L. Johnson, arranged by Harry L. Alford.

103. Single sheet, either the beginning of a composition, or practice for piano students.

104. Single sheet of tablet paper, containing words of three verses and chorus of a hymn or song entitled "Pourquoi cette vive allegresse."

105. Folder, words and music, "Pourquoi cette vive allegresse."

106. Single sheet -- First Rudiments (for piano students).

107. Folder, words only, of a poem or song beginning "Ne pleure pas Enfant de France," also poem or song "Rita l'espagnol."

108. Folder, music only, "Fond Memories Bring Gladness."


Box 3

MSS-X  Jeanne Delas Gremillion Collection.
Given by Alcuin F. Gremillion, Choi J. Gremillion,
and Heloise Gremillion Grant.

Music of Emmanuel Choi family, including original
compositions and arrangements by Emmanuel Choi
and his daughter Clotilde Choi.

MSS-X-2  Composed or arranged by Clotilde Choi.

Item

1. One sheet, words and music, no title, simply marked
   "Music, C. M. Choi."

2. One sheet, words and music (Chant), Introit, Gradual,
   Offertory for the 27th of May, 1933.

3. One sheet, words and music (chant): Introit, Gradual,
   Offertory, for the Feast of the Kingship of Our Lord
   Jesus Christ; Introit, Gradual and Offertory for the
   Feast of St. Peter Alcantara, Oct. 19.

4. Two folders, each containing words and music of the Agnus
   Dei and Kyrie of the "Messe Imperiale" Sanctus (Royale).

5. Two single sheets each containing words and music (chant):
   Introit, Gradual and Offertory for the Feast of the
   Kingship of Our Lord Jesus Christ; Introit, Gradual,
   and Offertory for the Feast of All Saints.

6. Single sheet, words and music, "O Salutaris," (C. M.
   Chol); "Sweet Heart of Jesus."

7. Folder, words and music, "Sweet Heart of Jesus" (A. L.
   Chol); and Cantique a Ste. Anne" (musique C. M. Chol).

8. Folder, words and music (chant): Introit, Gradual and
   Offertory for Feast of Ste. Anne; Introit, Gradual and
   Offertory, Feast of the Kingship of Our Lord Jesus Christ;
   Cantique a Ste. Anne," musique C. M. Chol; Introit,

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10. Folder, words and music (chant): Introit, Gradual, Offertory, the Feast of All Saints - C.M.C., Introit, Gradual, Offertory, Immaculate Conception, Dec. 8.


13. Single sheet, words (Latin) and music, not titled.


16. Folder of music — several compositions or arrangements by C. Choi, untitled.


18. Folder, words and music: "Dear Heart of My Saviour;" "Cantique de Ste Anne," music by C. M. Choi; "Ave Maria," (Wekerlin); "In This Sacrament, Sweet Jesus," music by C. M. Choi; "Blessed Virgin Mary."

19. Hymn Book, words and music, as follows: "Dear Heart of My Saviour," 2nd arranged by C. M. Choi; "Jesus, My God, My All" (for soprano); "Sweet Heart of Jesus;" "O Salutaris," arranged by C. M. Choi; "Sweet Saviour! Bless Us Ere We Go;" "O Love Divine," Geo. B. Nevin (for alto); "O Jesus Christ, Remember;" Confirmation Hymn, "Esprit Saint Dieu de Lumiere;" for Confirmation, "Come Holy Ghost," by C. M. Choi; "O Mater Admirabilis."

20. Single sheet, words and music, Confirmation hymn, "Esprit Saint, Dieu de Lumiere."

21. Single sheet, words and music, Confirmation ("Come Holy Ghost), music by C. M. Choi; "Ecce Sacerdos;" "Antienne
pour la Confirmation, Apres la Confirmation; and
Benediction Pontificale."

22. Folder, words and music: "O Saint Autel;" "Sweet Heart
of Jesus;" "Jesus, My God, My All;" Confirmation ('Come
Holy Ghost'), music by C. Chol, soprano arrangement;
and "Ecce Sacerdos."

23. Folder, words and music, for Confirmation, "Come Holy
Ghost," music by V. M. Chol, arranged for alto; After
Confirmation (Latin); "Mother, Beautiful and Fair,"
arranged for alto; and "Jesus, My God, My All," ar-
ranged for soprano.

24. Single sheet, words and music, for Confirmation, "Come
Holy Ghost," music by C. M. Chol, arranged for alto;
"Antienne pour la Confirmation, Apres la Confirmation"
(Latin); and "Ecce Sacerdos."

25. Single sheet, words and music, for Confirmation "Come
Holy Ghost," by C. M. Chol.

26. Single sheet, words and music: For Confirmation, "Come
Holy Ghost," music by C. M. Chol, arranged for soprano;
and "Cantique a Ste Anne," musique by C. M. Chol.

27. Single sheet, words and music: Confirmation "Come, Holy
Ghost," music by C. M. Chol, arranged for soprano; and
"Blessed Virgin Mary."

28. Folder, words and music: "Dear Heart of My Saviour;
"Cantique de Ste. Anne," musique par C. M. Chol; "In
This Sacrament Sweet Jesus," music by C. M. Chol;
"Blessed Virgin Mary;" and "Jesus, My God, My All."

29. Single sheet, words and music: Confirmation "Come Holy
Ghost," music by C. M. Chol; "Dear Heart of My Saviour,"
both arranged for soprano.

30. Single sheet, words and music: "Dear Heart of My Saviour;
"In This Sacrament Sweet Jesus," music by C. M. Chol,
both arranged for soprano.

31. Folder, words and music: "Coeur de Jesus;" "Ave Maria"
(Wekerlin); "Sweet Saviour! Bless Us Ere We Go;" "O
Salutaris," arranged by C. M. Chol; and "In This Sacra-
ment Sweet Jesus," music by C. M. Chol.
32. Single sheet, words and music: "O Salutaris," arranged by C. M. Choi; "Sweet Saviour Bless Us Ere We Go;" "O Salutaris" (Second), arranged by C. M. Choi.

33. Single sheet, words and music: "In This Sacrament Sweet Jesus," music by C. M. Choi.
Box 4

MSS-X Jeanne Delas Gremillion Collection.
Given by Alcuin F. Gremillion, Chol J. Gremillion and
Music of Emmanuel Chol family, including original compositions and arrangements by Emmanuel Chol and his daughter Clotilde Chol.

MSS-X-3 Sacred Music from Chol Collection.

FOLDER NO.
1. Items (1) and (2): Two small books containing funeral music and liturgy, also the complete Office of the Dead.

2. Item (1) "Ave Maria," vocal arrangement with piano accompaniment - (a) music by L. Cherubini; (b) soprano solo, composed by Rossini, copyright 1896.

Item (2) Duet for tenor and baritone - "Crucifix," composed by J. Faure; copyright 1879.

Item (3) Solo for soprano or tenor - "Ave Maria et O Salutaris," composed by Ad. De Doss, copyright 1881.

Item (4) "O Salutaris Hostia" (O Great Redeeming Sacrifice), arrangement for piano or organ accompaniment, composed by Henri Panofka, copyright 1891.

Item (5) Solo for Soprano or Tenor - "Shepherd, Divine I Come," composed by Frederic Jerome, copyright 1900 (words of O Salutaris inserted in pencil).

Item (6) Mass composed by Louis Selle, copyright 1887.

3. Item (1) "Petite Messe Solennelle," A Deux Voix Choeur a 2 parties et solos (2 partie), composed by Luigi Bordese. This piece bears the signature of Bannon T. Blake, with the date 1876.

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Missing in number only.
Item (2) "Crucifix," for contralto or baritone, composed by J. Faure, copyright 1879.


Item (4) "O Salutaris Hostia" (The Lord Himself My Shepherd Is, Psalm XXIII) for soprano or tenor, composed by Henry Potier, copyright 1894; "O Salutaris Hostia" (The Earth It Is The Lord's Alone, Psalm XXIV), composed by B. Hamma, copyright 1894; "O Salutaris Hostia" (Great Is Our Lord), composed by B. Hamma, copyright 1894; "O Salutaris Hostia" (Morning Hymn), composed by B. Hamma, copyright 1894.


4. Item (1) "Come Unto Me" (St. Matthew XI - 28-30), composed by H. Martin Van Lemep, copyright 1886.

Item (2) "Ave Maria," composed by Franz Schubert, copyright 1902.

Item (3) Portions of book of French hymns, various composers, two sets apparently from same book, one showing signature of B. A. Chol at top of page 55.

Item (4) Foeppel's Mass in Honor of the Holy Guardian Angel, revised and arranged for two, three, or four voices by B. Hamma, copyright 1893.

Item (6) "O Salutaris" and "Tantum Ergo," composed by J. Weigand.

Item (7) "Ave Maria," for two voices, composed by J. B. Wekerlin; "O Salutaris," solo for soprano, composed by J. B. Croze; "Ave Maria," for two voices, composed by Mozart; "Ave Maria" for three voices, composed by Henri Fourrier. In this folder of hymns, there is an insert of what is apparently an original score (one page), one side "Ave Maria de Wekerlin," and the other side "Oro. Supplex pour Soprani et Chœur."

Item (8) "Ave Maria," music by Minnie T. Wright, copyright 1924; duet with violin obligato.

Item (9) "Petite Messe Solonelle," composed by Luigi Bordese, for two voices, or choir in two parts with solos, with piano and organ accompaniment.

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Box 5

MSS-X Jeanne Delas Gremillion Collection.
Given by Alcuin F. Gremillion, Choi J. Gremillion and
Heloise Gremillion Grant.

Music of Emmanuel Choi family, including original
compositions and arrangements by Emmanuel Choi
and his daughter Clotilde Choi.

MSS-X-4 French Vocal Music from Choi Family Collection

<table>
<thead>
<tr>
<th>FOLDER NO</th>
<th>ITEM NO. &amp;</th>
<th>COMPOSER</th>
<th>TITLE</th>
<th>COPYRIGHT YEAR</th>
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<tbody>
<tr>
<td>1. (1)</td>
<td></td>
<td>Gounod, Ch.</td>
<td>Response de Medje'</td>
<td>----</td>
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<tr>
<td></td>
<td>(2)</td>
<td>Campenhout, F.</td>
<td>La Nouvelle Brabanconne</td>
<td>1853</td>
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<td></td>
<td>(3)</td>
<td>Michel, Ferdinand</td>
<td>Les Oiseaux du Fou</td>
<td>----</td>
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<tr>
<td></td>
<td>(4)</td>
<td>Arnaud, Etienne</td>
<td>Rita L'Espagnole</td>
<td>----</td>
</tr>
<tr>
<td></td>
<td>(5)</td>
<td>Carayon, Amedee de</td>
<td>Armour et</td>
<td>----</td>
</tr>
<tr>
<td></td>
<td></td>
<td>la Tour</td>
<td>Fantatisme</td>
<td>----</td>
</tr>
<tr>
<td></td>
<td>(6)</td>
<td>Chouders, Antony</td>
<td>A une Etoile</td>
<td>----</td>
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<tr>
<td></td>
<td>(7)</td>
<td>de Latour, Aristide</td>
<td>Daniel</td>
<td>----</td>
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<tr>
<td></td>
<td>(8)</td>
<td>Marietti, G.</td>
<td>La Resposne a la</td>
<td>----</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Promise</td>
<td>----</td>
</tr>
<tr>
<td></td>
<td>(9)</td>
<td>Hequet, Mr. Gustave</td>
<td>Il Ne Sait Pas</td>
<td>----</td>
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<td></td>
<td>(10)</td>
<td>Klein, Jules</td>
<td>Rayons Perdus</td>
<td>----</td>
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<tr>
<td></td>
<td>(11)</td>
<td>Verdi, G.</td>
<td>Violetta (La</td>
<td>----</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Traviata)</td>
<td></td>
</tr>
</tbody>
</table>

2. (1) Album of French Songs, composed by L. Clapison, no copy-right date. Songs as follows: "La Priere et le Travail;" "La Visite d'un Petit Oiseau;" "Le Reve de ma Vie;" "Le Proces du Village;" "Petites Fleurs Fanees;" "La Primeur de la Vie;" "Le Tambour de L'Endroit;" "L'Arbre de Noel;" "Le Paradis Retrouve;" "Plus de Tristeese que de Bonehur;" "Il Faut Souffrir Pour Etre Beau."

(2) Massett, J. M.        Peut Etre, C'Est Lui


(4) F. Massini        Les Amours du Patrie

(5) Couturier, Felicia Paquita

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Box 6

MSS-X  Jeanne Delas Gremillion Collection.
       Given by Alcuin G. Gremillion, Choi J. Gremillion and
       Heloise Gremillion Grant.

Music of Emmanuel Choi family, including original
compositions and arrangements by Emmanuel Choi
and his daughter Clotilde Choi.

MSS-X-5  English Vocal Music from the Choi Family Collection

<table>
<thead>
<tr>
<th>FOLDER NO.</th>
<th>TITLE</th>
<th>COPYRIGHT YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. (1) ?</td>
<td>Everybody's Happy When the Sun Shines</td>
<td>----</td>
</tr>
<tr>
<td>(2) Campbell, J. H.</td>
<td>In the Cottage of Kisses &amp; Love</td>
<td>1903</td>
</tr>
<tr>
<td>(3) Horwitz, Chas.</td>
<td>Lucile</td>
<td>1894</td>
</tr>
<tr>
<td>(4) Von La Hache, Theod.</td>
<td>The Conquered Banner</td>
<td>1894</td>
</tr>
<tr>
<td>(5) White, C. A.</td>
<td>Two songs - Madeleine and Marguerite</td>
<td>1887</td>
</tr>
<tr>
<td>(6) Glover, Stephen</td>
<td>What Are the Wild Waves Saying</td>
<td>----</td>
</tr>
<tr>
<td>(7) Mattel, Tito</td>
<td>Non e Ver (It is Not True)</td>
<td>----</td>
</tr>
</tbody>
</table>

2. (1) Vickers, Geo. M. | Until Then                     | ----          |
| (2) Hayes, John Winsler | The Sweetest Girl of All       | ----          |
| (3) Jacoboski, Ed.    | Lullaby from "Erminie"         | ----          |
| (4) Hon. Mrs. Norton  | Juanita                        | ----          |
| (5) J. B. Dykes (with words by Cardinal Newman) | Lead Kindly Light | ----          |
| (6) Foster, Stephen C. | My Old Kentucky Home           | ----          |
| (7) Balfe, N. W.      | Then You'll Remember Me        | ----          |
| (8) Kjerulf, Halfdan  | Last Night (Sehnsucht)         | ----          |
| (9) ?                 | The Old Oaken Bucket           | ----          |
| (10) Vickers, Geo. M. | Stay Home To-Night With the Old Folks | ----        |

3. (1) Marks, Godfrey | Sailing (Ere Jack Comes Home Again | ----          |
| (2) Cherry           | The Dear Little Shamrock        | ----          |
| (3) Giebel, Adam     | Only One in the World For Me    | ----          |

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<table>
<thead>
<tr>
<th>FOLDER NO</th>
<th>TITLE</th>
<th>COPYRIGHT YEAR</th>
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<tbody>
<tr>
<td>3. (4) Knight, J. P.</td>
<td>Rocked in the Cradle of the Deep</td>
<td>----</td>
</tr>
<tr>
<td>(5) Vickers, Geo. M.</td>
<td>Sweet Chimes of Long Ago</td>
<td>----</td>
</tr>
<tr>
<td>(6) Balfe, M. W.</td>
<td>Then You'll Remember Me</td>
<td>----</td>
</tr>
<tr>
<td>(7) White, C. A.</td>
<td>Come Silver Moon</td>
<td>----</td>
</tr>
<tr>
<td>(8) Ruby, Emory P.</td>
<td>Florence</td>
<td>----</td>
</tr>
<tr>
<td>(9) Campana, F.</td>
<td>See the Pale Moon (Guarda Che Bianca Luna)</td>
<td>----</td>
</tr>
<tr>
<td>(10) Balfe, M. W.</td>
<td>Did'st Thou But Know (Si Tu Savais)</td>
<td>----</td>
</tr>
<tr>
<td>4. (1) a. F. Paola Tosti</td>
<td>Forever and Ever</td>
<td>----</td>
</tr>
<tr>
<td>b. Rossini</td>
<td>La Separazione (The Separation)</td>
<td>----</td>
</tr>
<tr>
<td>(2) Glover, Stephen</td>
<td>Hymn to the Night</td>
<td>----</td>
</tr>
<tr>
<td>(3) Wellings, Milton</td>
<td>Some Day</td>
<td>----</td>
</tr>
<tr>
<td>(4) Pollack, Muriel</td>
<td>Ashes of Vengeance</td>
<td>1923</td>
</tr>
<tr>
<td>(5) Bucalossi, P.</td>
<td>Love, I Will Love Thee Ever</td>
<td>----</td>
</tr>
<tr>
<td>(6) Lover, Samuel</td>
<td>My Mother Dear</td>
<td>----</td>
</tr>
<tr>
<td>(7) Weingand, William</td>
<td>Serenade to Ida</td>
<td>----</td>
</tr>
<tr>
<td>(8) Hodson</td>
<td>My Home, My Happy Home</td>
<td>----</td>
</tr>
<tr>
<td>(9) Trotere, H.</td>
<td>Asthore (Darling)</td>
<td>1893</td>
</tr>
<tr>
<td>5. (1) Glover, Stephen</td>
<td>Fairy Bowers</td>
<td>----</td>
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<tr>
<td>(2) Kjerulf, Halfdan</td>
<td>Last Night (Sehnsucht)</td>
<td>1885</td>
</tr>
<tr>
<td>(3) Campana, F.</td>
<td>See the Pale Moon (Guarda Che Bianca Luna)</td>
<td>1890</td>
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<tr>
<td>(4) Donizetti</td>
<td>I'll Pray for Three (Sparzi D'Amano, from Lucia di Lammermor)</td>
<td>----</td>
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<tr>
<td>(5) Harris, Chas. K.</td>
<td>Why Don't They Play With Me</td>
<td>1904</td>
</tr>
<tr>
<td>(6) Wood Haydn</td>
<td>Fairy Waters</td>
<td>1912</td>
</tr>
<tr>
<td>(7) Harding, Roger</td>
<td>Pretty Kitty Doyle</td>
<td>1896</td>
</tr>
<tr>
<td>(8) Udall, Lyn</td>
<td>Just As The Sun Went Down</td>
<td>1898</td>
</tr>
<tr>
<td>(9) Gwendler, H. F.</td>
<td>Vesper Bells</td>
<td>1881</td>
</tr>
<tr>
<td>(10) Rogers, E. A.</td>
<td>Amelie</td>
<td>1889</td>
</tr>
</tbody>
</table>
Box 7

MSS-X  Jeanne Delas Gremillion Collection.
Given by Alcuin F. Gremillion, Choi J. Gremillion and
Heloise Gremillion Grant.

Music of Emmanuel Choi family, including original
compositions and arrangements by Emmanuel Choi
and his daughter Clotilde Choi.

MSS-X-6  Instrumental Music from Choi Family Collection (Piano,
Banjo, Organ)

<table>
<thead>
<tr>
<th>FOLDER NO.</th>
<th>TITLE</th>
<th>COPYRIGHT YEAR</th>
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<tbody>
<tr>
<td>1. (1) Barllette, Homer</td>
<td>Grande Polka de Concert</td>
<td>1895</td>
</tr>
<tr>
<td>(2) Schneider, Erwin</td>
<td>Silver Spray (Etude de Concert)</td>
<td>1901</td>
</tr>
<tr>
<td>(3) Boscowitz, F.</td>
<td>Les Grelots (Sleighbells)</td>
<td>1881</td>
</tr>
<tr>
<td>(5) Jensen, Adolf</td>
<td>Longing, Op. 8, No. 5</td>
<td>1881</td>
</tr>
<tr>
<td>(6) Ascher, Jr.</td>
<td>La Cascade de Roses Op. 80</td>
<td>1919</td>
</tr>
<tr>
<td>2. (1) Ketterer, Eugene</td>
<td>Valse des Fleurs, Op. 116</td>
<td>----</td>
</tr>
<tr>
<td>(2) Smith, Sydney</td>
<td>La Cascade des Rubis</td>
<td>----</td>
</tr>
<tr>
<td>(3) Auber</td>
<td>Overture to Masanielle</td>
<td>----</td>
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<tr>
<td>(4) Various</td>
<td>Song Book, as follows:</td>
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<tr>
<td>Badarzewska</td>
<td>The Maiden’s Prayer</td>
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<tr>
<td>G. Lange</td>
<td>Flower Song</td>
<td></td>
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<tr>
<td>M. Brinkmann</td>
<td>Remember Me</td>
<td></td>
</tr>
<tr>
<td>arr. by H. A. Tritchell</td>
<td>La Paloma</td>
<td></td>
</tr>
<tr>
<td>Richards, B.</td>
<td>Warblings at Eve</td>
<td></td>
</tr>
<tr>
<td>(5) Lehar, Franz</td>
<td>Merry Widow Waltz</td>
<td>1909</td>
</tr>
<tr>
<td>(6) Greenwald, M.</td>
<td>Uarda (Meditation)</td>
<td>1909</td>
</tr>
<tr>
<td>(7) Berl, Herman</td>
<td>Gloire de Dijon (Intermezzo)</td>
<td>1899</td>
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<tr>
<td>(8) Blackmar, H. D.</td>
<td>L’Elegance Schottische (for banjo)</td>
<td>1888</td>
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<tr>
<td>3. (1) Gurlitt</td>
<td>An der Quelle (By The Spring and Schlummerlied (Slumber Song)</td>
<td>1887</td>
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<th>TITLE</th>
<th>COPYRIGHT YEAR</th>
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<td>3.</td>
<td>Johnston, Edward F. Evensong (for organ)</td>
<td>1910</td>
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<tr>
<td></td>
<td>Various</td>
<td>Book of Melodies as follows:</td>
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<tr>
<td></td>
<td>Fisher, Leander</td>
<td>The Robin's Departure 1875</td>
</tr>
<tr>
<td></td>
<td>Rollingson, T. H.</td>
<td>In Shadow Land, Op. 411 1899</td>
</tr>
<tr>
<td></td>
<td>Spence, Wm. R.</td>
<td>Merry Heart Gavotte 1897</td>
</tr>
<tr>
<td></td>
<td>Holst</td>
<td>Kentucky Jubilee 1899</td>
</tr>
<tr>
<td></td>
<td>Various</td>
<td>Book of melodies as follows:</td>
</tr>
<tr>
<td></td>
<td>Ellis, Joseph</td>
<td>With Kind Regards 1919</td>
</tr>
<tr>
<td></td>
<td>Saint-Seans, Camille</td>
<td>The Swan (Le Cygne)</td>
</tr>
<tr>
<td></td>
<td>Clark, Mary Gail</td>
<td>Then A Giant Chased Him 1919</td>
</tr>
<tr>
<td></td>
<td>Murray, J. R. (Arr)</td>
<td>Holy, Holy Power</td>
</tr>
<tr>
<td></td>
<td>Higgs, H. M. &amp; Amacker, Wilhelm</td>
<td>Aria and Moderato</td>
</tr>
<tr>
<td></td>
<td>Wagnn</td>
<td>Tannhauser</td>
</tr>
<tr>
<td></td>
<td>?</td>
<td>Funeral March</td>
</tr>
<tr>
<td></td>
<td>Mack, E.</td>
<td>Solitude (Fantasie) 1863</td>
</tr>
<tr>
<td></td>
<td>Gottschalk, L. M.</td>
<td>The Dying Poet 1892</td>
</tr>
<tr>
<td></td>
<td>Ascher, J.</td>
<td>Alice</td>
</tr>
<tr>
<td></td>
<td>Capitani</td>
<td>Amanti e Sposi (Polka)</td>
</tr>
<tr>
<td>4.</td>
<td>Abadie, Louis Les Feuilles Mortes (Reverie-Etude)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Various</td>
<td>Music book as follows:</td>
</tr>
<tr>
<td></td>
<td>Kirchner, Th.</td>
<td>On The Village Green 1895</td>
</tr>
<tr>
<td></td>
<td>Schumann, Robert</td>
<td>Blumenstück (Flower Piece)</td>
</tr>
<tr>
<td></td>
<td>Hause, C.</td>
<td>Staccato Etude</td>
</tr>
<tr>
<td></td>
<td>Jensen, Adolf</td>
<td>Elfin Dance</td>
</tr>
<tr>
<td></td>
<td>Ravina, H.</td>
<td>Thistledown Fancies</td>
</tr>
<tr>
<td></td>
<td>Bach</td>
<td>Prelude</td>
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<td></td>
<td>Mendelssohn</td>
<td>4-hand arrangements of popular pieces (Un Songe d'une Nuit d'Ete: Notturno; Wedding March)</td>
</tr>
<tr>
<td></td>
<td>Ketter, Ella</td>
<td>Jack and Jill 1930</td>
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<tr>
<td></td>
<td>Wallace, W. V.</td>
<td>Romance, Op. 21</td>
</tr>
<tr>
<td></td>
<td>Mendelssohn</td>
<td>Wedding March (1 page)</td>
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<tr>
<td></td>
<td>Hammerel, Victor</td>
<td>Stampede Galop</td>
</tr>
<tr>
<td></td>
<td>Smith, Sydney</td>
<td>Gaiete de Coeur</td>
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<tr>
<td></td>
<td>Van Gael, Henri</td>
<td>Le Petit Savoyard 1903</td>
</tr>
<tr>
<td></td>
<td>Lack, Theodore</td>
<td>Valse - Arabesque</td>
</tr>
<tr>
<td>5.</td>
<td>Bartlett, Homer V. Hector (Galop brillant) 1892</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ketter, E.</td>
<td>Success - Polka, Op. 254</td>
</tr>
<tr>
<td></td>
<td>Krogmann, C. W.</td>
<td>The Pony Race, Op. 15, No. 8 1906</td>
</tr>
<tr>
<td></td>
<td>Schulhoff, Jules</td>
<td>Valse Brillante</td>
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</tbody>
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<table>
<thead>
<tr>
<th>FOLDER NO</th>
<th>TITLE</th>
<th>COPYRIGHT YEAR</th>
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</thead>
<tbody>
<tr>
<td>5. (5) Verdi</td>
<td>Miserere from Il Trovatore, arr. by Charles Grobe</td>
<td>----</td>
</tr>
<tr>
<td>(6) ?</td>
<td>Souvenir de Jenny Lind, Theme de Beatrice de Tenda</td>
<td>----</td>
</tr>
<tr>
<td>6. (1) Loth, L. Leslie</td>
<td>Laughing Waters</td>
<td>1918</td>
</tr>
<tr>
<td>(2) Ascher, J.</td>
<td>Alice</td>
<td>----</td>
</tr>
<tr>
<td>(3) Schulhoff, Jules</td>
<td>Rohemianes Russes, Op. 46</td>
<td>----</td>
</tr>
<tr>
<td>(4) Mendelsohn-Bartholdy (Felix)</td>
<td>Russiche Ziguenheder (Songs Without Words)</td>
<td>----</td>
</tr>
<tr>
<td>(5) Gottschalk, L. M.</td>
<td>La Scintilla Mazurka</td>
<td>1882</td>
</tr>
<tr>
<td>(6) Godefroid, Felix</td>
<td>La Reve (Etude Melodique) (Op. 23)</td>
<td>----</td>
</tr>
<tr>
<td>(7) DeNardo, Joe</td>
<td>The Girl Symphony</td>
<td>1913</td>
</tr>
<tr>
<td>(8) Strauss, Johann (Fils)</td>
<td>Annen - Polka, Op. 117</td>
<td>----</td>
</tr>
<tr>
<td>(9) Linders, Karl</td>
<td>Floating Water Lillies (Gavotte)</td>
<td>1898-1916</td>
</tr>
<tr>
<td>(10) Mattei, Tito</td>
<td>Grande Valse de Consert</td>
<td>----</td>
</tr>
<tr>
<td>(11) Thome, Francis</td>
<td>Argonaise</td>
<td>----</td>
</tr>
</tbody>
</table>
Box 8

MSS-X Jeanne Delas Gremillion Collection.
Given by Alcuin F. Gremillion, Chol J. Gremillion and Heloise Gremillion Grant.

Music of Emmanuel Choi family, including original compositions and arrangements by Emmanuel Choi and his daughter Clothilde Choi.

MSS-X-7 Miscellaneous Items, including music publications, memoranda, etc.

Item:


5. Front and back covers of "The Etude" Magazine for October, 1911, with picture of Franz Liszt on front cover.


9. Seven alphabet cards.

10. Envelope contains advertising matter about "latest popular song hits" and "most famous popular classics." Postmarked New York, NY, 1910, from The Fair Music Co., 1178 Broadway, New York. Envelope has pencilled music notes, and is addressed to "Miss P. Choi, Thibodaux, Louisiana."


13. Piece of paper with description of musical notes and signs used to write music; examples of musical staffs, clefs, rests and their values.

14. One page, printed in French, apparently a preface to a music book.


17. Two pages of hand-written notes, in French (written on both sides), presumably notes for a talk or sermon on the 400th anniversary of the discovery of America by Christopher Columbus. (There are obviously pages missing -- the last two pages concern the Sisters of Mt. Carmel at Thibodaux).

18. Words of the song of hymn "Blessed Virgin Mary, Bring Flowers of the Rarest," hand written on both sides of one page, four verses and chorus.

19. Words of French hymn to the Blessed Mother, in French, on one page, both sides (no title).

20. Words of the hymn "Mother Beautiful and Fair," written on one page, both sides, two verses and chorus.


22. Church card containing Mother of Perpetual Help Novena service, prayers and words of hymns.

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23. Folder of blank manuscript pages for music.

24. Chart, diagram showing value of the seven different notes and their mathematical proportion in relation to each other.


26. Système Nouveau pour toutes les Ecoles Normales de France." Music course in six lessons for accompanying sacred chant, a French publication. XXIII edition of a course which was awarded a silver medal at the University Exposition of 1878 in France.

27. Folder of miscellaneous material as follows:
   a. Letter: from office of Professor Emmanuel Chol to "Madame J. Gaude," dated May 21, 1914, in French, concerning violin lessons he is to give, presumably to Mrs. Gaude's thirteen-year-old child.
   b. Words of song "Pourquoi cette vive allegresse."
   c. Small envelope from Thibodaux Drug Store, with prescription number, issued by Dr. Dansereau, giving directions for use, dated 11/29.99.
   e. Words of hymn "Cantique a Ste. Anne," in French.
   f. Memorandum -- appears to be choir directions for funeral service.
   g. Words of hymn "Hommage a la Croix," in French.
   h. Three pages, front and back, complete directions for choir for all Holy Week services from Palm Sunday through Easter Sunday.
   i. Wedding invitation (partially torn) of Marie Antoinette Toups to Dr. Marcelin V. Marmande at St. Joseph's Catholic Church, on Tuesday morning, January 16, year torn off.
j. Words of hymn, "Holy God We Praise Thy Name," in English.

k. Words of what appears to be second verse of a hymn, in French.

l. Copy of Monthly Bulletin, of the Louisiana State Board of Health, for December, 1924.
CHOL PAPERS IN THE DEPARTMENT OF ARCHIVES AND MANUSCRIPTS, LOUISIANA STATE UNIVERSITY, BATON ROUGE, LOUISIANA
(Reproduction of Archival Inventory)

CHOL (EMMANUEL) PAPERS
1845, 1854-1921, n.d.
1,213 items, and 6 manuscript volumes
and 31 printed volumes

Papers of Emmanuel Choi (1834-1916) of Thibodaux, Lafourche Parish; native of France, music teacher at Mount Carmel Convent, and composer.

Bills and receipts, pictures, manuscript and sheet music, notebooks, pamphlets and other imprints reflect Chol's professional career, his affiliation with the Catholic Church, and the education of his children in Parochial schools.

Folder 1 1858-1859, 1862-1869
7 Items

(Emmanuel Chol, French immigrant, in Thibodaux, Lafourche Parish

2 letters in French, from V. Pujos, Donaldsonville, in Ascension Parish, 1858, and Lourdes and Chassaignac, New Orleans, 1859, to Chol, Thibodaux.

5 cancelled promissory notes and bills for music instruction, 1858-1859, 1862, 1868

Folder 2 1871-1879
34 Items
24 letters to Emmanuel Chol consisting of 9 letters, in French, from Charles de la Bretone (Pseudonym, Jacques de Roquigny), editor of Journal L'Avenir, New Orleans, concerning "La Cause Perdue," 1872-1874, 1876; 1 letter, in French, from R. Natile, New Orleans, 1875; 3 letters, in French, from F. Charpaux, music firm, New Orleans, 1877; 2 letters from Junius Hart, music house, New Orleans, 1878; 1 letter, in French, from Joseph E. LeBlanc, Paincourtville, Assumption Parish, mentioning illness of E. F. H. Dugas, 1879; 6 letters, in French, from Philip Werlein, music house, New Orleans; 1 letter, in French, from Armelise Dugas, Paincourtville, 1879; and 1 letter from Louis Grunewald, music firm, New Orleans, soliciting business, 1879.

2 invitations to Chol from Leila Ewing to commencement exercises and musical soiree of Locquet Institute, New Orleans, 1871.

2 bills for music instruction by Chol, 1871, 1873; 4 bills for purchase of music and meat, 1874, 1877.

1 letter from R. H. Allen, Rienzi Plantation, Lafourche Parish, recommending Chol to James M. Allen, 1872; 1 bill issued Mrs. Chol for purchase of dry goods, 1877. (2 items)

Folder 3 1880-1885

71 Items

15 letters to Chol consisting of 5 letters, in French and English, from Junius Hart, 1880, 1882, 1884; 1 letter, in French, from music publisher (?), 1883; 6 letters from John Calder and Company, New Orleans sugar factory, 1881, 1883, 1885; 1 letter, in French, from Louise Hoffman, pupil, expressing New Year's greetings, January 1, 1885; 1 letter from C. Lazard and Company, clothier, New Orleans, January 23, 1885; and 1 letter from F. W. Bremer, music firm, New Orleans, soliciting business, 1885.

1 letter to Chol and Monnier from Scientific American, Washington, D.C., concerning patent, August 10, 1885.

5 broadsides and broadsheets featuring programs at Eglise St. Joseph, Thibodaux, directed by Chol, September 19, 1880; concert program of Arbuckle and Colby, Boston, Dec. 8, 1881; St. Louis, Missouri, Musical Union program, February 23, 1882; Charity Hospital, New Orleans, benefit
program featuring Choi and daughter, Pauline, May 31, 1883; and souvenir des fetes de Valenciennes, France, July 14-15, 1883.

46 miscellaneous items including 3 blacksmith bills from H. Tetreau, Thibodaux, 1881, 1884-1885; 9 bills from Mt. Carmel Convent for tuition of Elizabeth and Clotilde Choi, 1883, 1885; 4 tuition bills and 1 report for Henry Choi from Thibodaux College, 1883, 1885; and 29 miscellaneous receipts for payment of taxes, dental services, box rent, coal, merchandise and purchases from music houses, 1882-1885.

Folder 4 1886-1889
122 Items

Munn and Company, editors of Scientific American, letters to Choi and Monnier commenting on patent for invention. Feb. 20, March 2, and May 3, 1886. (3 items)

(Choi visited France in June 1886; in 1888, he was distributor of wine for Joseph Jordan, Anaheim, California)

12 letters and 1 card to Choi including 1 letter from F. W. Bremer concerning piano sale, 1886; 1 letter, in French, from Dr. A. Delevard, Houma, Terrebonne Parish, 1886; 1 letter, in French, from Charles M. Menard, Catholic priest, Thibodaux, Dec. 8, 1886; 1 factor letter from John Calder and Company, 1886; 2 letters from C. Lazard and Company, New Orleans, requesting settlement of account, 1887 and 1889; 1 letter from Philip Werlein offering commission for sale of piano, 1888; 3 letters from Junius Hart concerning account, 1888 and 1889; 2 letters from Dugas and LeBlanc, Westfield Plantation, Paincourtville, concerning purchase of wine, April 23 and May 12, 1888; and 1 card from James Jordan, wine merchant, Anaheim, California, concerning account, May 22, 1888. (15 items)

1 statement of account, 1 promissory note, and 94 miscellaneous receipts of Choi including receipts from Mount Carmel Convent for payment of tuition of Elizabeth and Clotilde Choi, receipts from Thibodaux College for payment of tuition of Henry Choi, and receipts for payment of drugs, dental services, express, and merchandise. (96 items)
1 menu from steamer "St. Laurent" showing picture of boat, 1886; 1 circular letter from Union Artistique, Litteraire et Scientifique Valenciennoise, Paris, 1888; 1 broadside from Junius Hart, advertising Anton Strelezki's Mosaic, Album Musicale, 1888. (3 items)

7 miscellaneous receipts including 1 issued Mrs E. Choi, 3 issued Alfred Choi, and 3 issued Henry Choi for purchases and services rendered. (7 items)

Folder 5 1890-1899
168 Items

16 letters including 12 letters to Choi from Junius Hart, 1892; Leon Clement, Valenciennes, France, 1893; A. Brous-sard, merchant, Cade, St. Martin Parish; Schlesinger and Bender, wine merchants, San Francisco, 1898-1899; C. Lazard Company, 1898-1899; Louis Grunewald, 1899; J. A. Dalfieres, merchant, Belle Alliance, Assumption Parish, 1899; and 4 letters, in French, from Choi to Van der Cruyssen, editor, L'Union, Breaux Bridge, 1890, to editor of the Sentinelle de Thibodaux (2 items, 1892), and to Professor Argence, 1898. (16 items)

1 letter, in French, from Archbishop F. Janssens, New Orleans, to L. P. Caillouet, judge, commenting on the memorial fund being raised for Menard, 1896.

130 cancelled checks, promissory note, receipted bills and statements of account for payment of purchases of merchandise, hardware, music and groceries, tuition fees of children at Mount Carmel Convent and Thibodaux College, express, and telephone and box rent services. (130 items)

3 circular letters advertising American Patent System Celebration, 1891, and soliciting contributions to Father Menard's Memorial Fund, Thibodaux, 1896-1897; 2 Catholic broadsides, 1892, 1899, and 1 broadside advertising the Classical and Commercial Institute, New Orleans, 1894. (6 items)

1 admit card to the Centenary St. Louis Cathedral, New Orleans, 1893; 1 invitation to picnic on E. D. White Plantation, Lafourche Parish, 1898; 1 personal card of Antoine Simon, chaplain, Ursuline Convent, New Orleans, 1899; 1 announcement of music course, Mount Carmel Con- vent, 1899. (4 items)
11 miscellaneous receipts consisting of 4 receipts issued Emil Choi for tuition at St. Mary College, St. Mary, Kentucky, 1898-1899; 5 receipts to Henry Choi for membership in the Y.M.B.A. fire protection and payments on account, 1891-1892; 1 receipt to Alfred Choi for subscription, 1891; and 1 receipt to Clotilde Choi for payment of books from Mount Carmel Convent, 1893. (11 items)

Folder 6 1900-1904
173 Items

7 business letters to Emmanuel Choi from Louis Grunewald, C. Lazard Company, 1900-1901, 1903; 6 miscellaneous items including Palace Theatre, Houston, Texas, broadsheet, 1901, invitation to Coulon-Ayo wedding, 1901, theatre broadside advertising W. B. Patton in The Last Rose of Summer, 1904; 1 broadside from Louis Grunewald listing popular music, 1904, 1 almanac, 1904, and 1 (blank) report card for music instruction by Choi. (13 items)

152 cancelled bank checks, bills, receipts, and statements of account of Choi, for purchase of food, merchandise, blacksmith services, box rental, telephone service, dental care, payment of tuition at Mount Carmel Convent, 1901-1904; 4 bills issued by Choi for music instruction, 1900-1902. (156 items)

1 letter of thanks to Clotilde Choi from Mary Darden Rousseau, Lafourche, October 8, 1901. (1 item)

3 receipts of Emil Choi for payment of membership dues in Thibodaux Carnival Club, 1900, and for harness repairs (2 items, 1901). (3 items)

Folder 7 1905-1907
97 Items

86 items of Emmanuel Choi consisting of 1 letter of thanks from A. R. Reynolds, Donaldsonville, 1905; 4 items in French, concerning Monsieur Chapelle and memorial to Father Menard, 1905; and 86 miscellaneous bills and receipts for telephone service, purchase of merchandise, food, poll tax, and subscriptions.

1 bill for printing of tickets issued Choi and Robichaux, 1905.

1 broadsheet from Keystone Life Insurance Company of Louisiana, New Orleans, 1907.
8 miscellaneous items of A. F. Choi consisting of 2 letters from Louisiana Remedy Company, New Iberia, regarding commission, 1907; 4 bills and receipts, and rejected insurance application; 1 promissory note; and 1 card from C. Cenac and Company regarding oyster shipment. 1905-1907.

1 promissory note signed by Emil F. Choi, 1906.

Folder 8 1908-1909
98 Items

19 letters and 1 card of Emmanuel Choi consisting of 16 routine business letters from L. Grünewald Company, Ltd., 1908-1909; 1 personal letter, in French, from Mathilde Choi, granddaughter, Ursuline Convent, New Orleans, commenting on visit by Cardinal Gibbons; 1 letter (copy), in French, to Robert E. Broussard, United States Representative from Louisiana and 1 reply from L. E. French, Broussard's secretary, stating Broussard in Mexico, Aug. 19, 1909; 1 card from G. E. Webster, newspaperman, Davenport, Iowa, 1908. (20 items)

67 miscellaneous receipts for payment of taxes, lumber, merchandise, telephone and box rent services, and groceries, 1908-1909; 2 promissory notes; 1 certificate for purchase and 2 mimeographed advertisements from L. Grünewald. (72 items)

1 reprint of editorial, "Taft's Religion," from The North American, Philadelphia, 1908; 1 political broadside from the New Orleans Progressive Union advertising arrival of Taft and Mardi Gras, March, 1908. (2 items)

2 receipts for purchase of groceries by Mrs. Choi, 1908; 2 receipts for purchase of groceries by Emil Choi, 1908. (4 items)

Folder 9 1910-1916
62 Items

5 letters of Emmanuel Choi consisting of 2 routine letters from Louis Grünewald, 1914-1915; 1 letter (copy) to George J. Bryan, President of the University Society, New York, accepting offer to examine music published by him, 1914; 1 letter from Lucius Lescale, organist, Tudor Theatre, New Orleans, stating publication of 2 pieces, the "Tudor Waltz" and "Uncle Pat" and 1 reply, in French, to Lescale, 1915. (5 items)
4 broadsides advertising horn by L. Grunewald Co., Ltd., 1910; advertising Louisiana Music Teachers Association Convention in New Orleans, 1916; 1 commencement program of Mt. Carmel Convent, 1913; and 1 burial broadside of Chol, 1916. (4 items)

39 miscellaneous receipts including 2 signed by Chol for payment of music instruction, 1910-1914; 1 cancelled check, 1910; 2 lists of music from L. Grunewald Co., Ltd., 1911; 1 card from Chol to Grunewald requesting a copy of his "Grace Galop," 1915. (43 items)

8 miscellaneous items including 1 printed statement of account from the Bank of Thibodaux, 1911; 1 program from Thibodaux College, 1912; 1 calendar from the Citizens Bank, Thibodaux, 1912; 1 sacred music program, 1912; 1 card from Leonce H. Chol (grandchild of Emmanuel Chol), and invitation to commencement exercises of New Thibodaux College, 1913; 1 letterhead from Hotel Donaldson, 1914; 1 personal card from Antoine Simon, Catholic priest, St. Augustine Church, New Orleans, 1915. (8 items)

2 letters from L. Grunewald Co., Ltd. to Pauline Chol, daughter of Emmanuel, concerning her music order and the Music Teachers' Convention in New Orleans, 1915.

Folder 10 no date

69 Items

38 items of Emmanuel Chol including 30 miscellaneous bills, receipts and statements of account, and 8 miscellaneous items including one message from Father Menard; 1 letter, in French, from Lucille Fabre; 1 letter and 2 lists from Grenewand; 1 list of sacred music, letterhead from Drummer's Home; and 1 account, in French, concerning George Washington. (38 items)

1 letter, in French, from C. Hiviere, President de l'Union de l'association des pompiers de la Louisiane, to Elias Coury.

13 broadsides including 1 religious broadside from the Society of the Holy Spirit; 4 theatre broadsides; 4 broadsides from music houses; 1 political broadside from the Independent Democratic Association of New Orleans favoring John M. Parker and opposing "Ewingism;" and 3 broadsides advertising liquor; 1 poster advertising
screen play, "The Common Cause." (14 items)

11 miscellaneous printed items, largely advertisements.

4 receipts for purchases issued Alfred and Emil Choi;
1 questionnaire to "Miss Scholl" from the Louisiana
Music Teachers' Association.

Folder 11 Empty Envelopes
1909-1915, n.d.
9 Items

Folder 12 Newspaper Clippings
1869, 1882-1897, 1910, n.d.
6 Items

6 newspaper clippings concerning Choi's direction of
Lyric Band, 1869; concert at Mount Carmel Convent,
1882; Lafourche Parish riot, 1887; memorial to Father
Menard, 1910; and 1 table of weights for various com­mittees, no date.

Folder 33 Periodicals
1884-1895, 1901
10 printed columns

Musical and Home Journal, vol. 1, nos. 6, 8, new series.
September and November 1884. Louis Grunewald, New
Orleans, 1884. (2 printed volumes)

(World's Industrial and Cotton Centennial Exposition),
National Syndicate of capital and labor. No. 1, the
sugar industry of the South; No. 2, Relations between
capital and labor; No. 3, Education. Theophile Harang,
author. George Muller, printer, New Orleans. 1884.
(3 printed volumes)

South-western Poultry Journal, a monthly magazine devoted
to poultry, pet and thoroughbred stock, vol. 3, no. 11,
1885. A. A. Pittuck, publisher, Galveston, Texas. 1885
(W. W. Garig biographical account, p. 353-354). (1
printed volume)

American Scientist, an illustrated monthly journal of
popular science and general news. vol. 1, no. 3, July,
(1 printed volume)

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Music Teacher, an independent musical monthly, vol. 11, no. 6, June 1895. The Showalter-Lincoln Company, Dallas, Texas (1 printed volume)


Folder 34 Manuscript Writings
no date
11 Items

2 items probably by Cho consisting of "Avis a ma fille," and Notes sur le voyable...a Caillous.

9 unidentified items consisting of "Le Roman de deaux enfants..." "C'est ma fille;" trip to Galveston (3 items); "Mesdames, Messieurs a Freres" (2 items; "Monsieur le President, Chevaliers Catholiques et Frers;" and "Mesdames, Messieurs, et Chevaliers Catholiques."

Bound Manuscript Volumes:

Memorandum Book. 1890, n.d. #1
Entries in unidentified memorandum book consisting principally of notations concerning towns passed through on way to Galveston, Texas; expenses; and sketches including Bath House facing Beach Hotel in Galveston.

Music Notebook. 1845, 1877. #2
Music notebook of Emmanuel Cho at Notre Dame Choir School in Paris, 1845, and at Thibodaux, in Lafourche Parish, 1877. Notes, in French, concern the study of harmony, theory, and counterpoint, and are written in Petite Grammaire Musicale... by F. L. Durand, published by Chez J. Meissonnier, Paris, n.d.

Emil F. Cho Bookkeeping Notebook (1899). #3
Practice ledger of Emil F. Cho, son of Emmanuel Cho and student at St. Mary's College, in St. Mary, Kentucky.

Emil F. Cho Bookkeeping Notebook. (1899). #4
Practice ledger of Emil F. Cho, son of Emmanuel Cho and student at St. Mary's College, in St. Mary, Kentucky.

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Emil F. Choi Bookkeeping Notebook. 1889. #5
Practice discount and collection tickler of Emil F. Choi, son of Emmanual Choi and student at St. Mary's College, in St. Mary, Kentucky.

French Notebook. no date. #6
Unidentified notebook, in French, titled "Evangeline. Une histoire d'acadie from the English of H. Longfellow."

Folder 35 Badges
1900, 1905, no date
4 Items

3 United Confederate Veterans' badges for Braxton Bragg Camp #197 reunions. 1900, 1905, no date.

1 unidentified black, hand embroidered badge. no date.

Folder 36 Cards
1854, 1871-1883, no date
63 Items

63 miscellaneous cards including 13 alphabet cards for embroidery, no date; 3 religious cards (display item, First Communion card), no date; 5 cards advertising hotels, 1853, no date; 9 cards advertising musicians and music houses, 1871, no date; 22 Societe de Bienfaisance et d'Assistance Mutuelle receipts, 1874-1884; 7 miscellaneous cards, 1915, n.d.; and 4 personal cards, n.d.

Folder 37 Sketches
1881, no date
11 Items


8 sketches probably by Emmanual Choi including 2 of Bayou Lafourche, no date.

1 sketch of (German) soldier. no date.

1 sketch of floor plan of house. no date.

Folder 38 Pamphlets
1858, 1880-1915, no date
21 printed volumes


Henry F. Miller. The Henry F. Miller pianos in concerts, season 1880-1881. McIndoe Bros., printers, Boston. (1881)

Camille Desquin. Pages pour le jour des morts ... L. Desquin, printer, Mons, (France). 1885.

Finlay and Brunswig. Jenkins' annihilator. V. Mauberret, Steam Book and Job Printer, New Orleans. 1886.


Louisiana Remedy Company. The Louisiana Condition powders, the best, safest and cheapest stock regulator in the world. Millard's Print, New Iberia, La. (1906)


Thomas Goggan and Brother. Our list of standard books by eminent composers. Thomas Goggan and Brother, Galveston, Texas, no date.


(Knabe Pianos). Edward Baxter Perry, concert pianist and lecturer. no publisher, no place. no date.


Folder 39 Manuscript Music
1854-1855
13 Items

13 items of manuscript music by Chol consisting of the following: Third couplet, "Si dans ces moments . . ." January 23, 1854; "Le Roi de la Foret;" "Paroles de Mr. France;" (Music by Chol, July 15, 1854; "Kyrie;" pages 1-41, October 26, 1854; "Le Ciel," dedicated to Clara Alain. ca. 1854; "Trio," ca. 1854; "Lafourche Dragon March," dedicated to Capiten R. G. Darden, 2 items, July 4, 1855. (display item); "Des Modulations," January 7, 1855; "Corinne Waltz," composed and respectfully inscribed to this scholar, Corinne Galabert, July 12, 1885; 2 items; "Unne couronne a Marie," hommage de L'auteur a la conference des enfants de Marie," March 21, 1885; "Seigneur Dieu's Clemence," musique d'Emmanuel Chol, a Mme Armentine Mayer, ca. 1855 (display item); "Olivia Polka," dedicated to Mme Clara Allain, ca. 1855 (display item).
Folder 40 Manuscript Music
1861-1863, 1893-1910
8 Items

8 items of manuscript music by Choi and others consisting of the following: "Gloria..." by Choi, 1861; "Ma Normandie," par Frederic Berat, 1863, Thibodaux, Lafourche Parish, 1863; "Les Deux Bleus," paroles d'Edouard de Lonlay, musique d'Edouard de Lonlay, 1863; "Divers preludes," par C. H. Rivk (?), 1863; "Songs without words, for violin and piano," by Emmanuel Choi, 1893; "Lauda Jerusalem Domumim, Offertoire a 4 voix," par E. Choi, 1895, (2 manuscript items); "St. Patrick's Day," arranged by E. Choi, 1910.

Folder 41 Manuscript Music
no date
22 Items

22 items of manuscript music, largely popular music, by Choi including the following: "Cantique a St. Valérie," 4 items consisting of broadside and 3 manuscript items; "Swift as the Flash;" "Grand March, Hymne a Pie Neuf (magazzari);" "Les Petits Orphelins," words by Filleur de Petigny, music by Choi; "Contrepoint double dans le mode majeur, by Choi;" "Atlantique Polka," 2 items; "Recollections of Louisiana, Fantasy;" "Choeurs et soli pour soprano et alti par E. Choi, 1. La distribution des prix; 2. les vacances; 3. le couronneur, 1'adieu;" 5 items; "C. K. Guards, grand march dediée aux membres de la compagnie C. K. de Thibodaux;" "Fantasie sur Trompette;" "Club de l'harmonie;" "Our College boys March;" "Marche des Cro, Cro co diles..." dedicated to the old men; "Medley sur des airs populaires;" and "Helene, Henriette, Adeline;" "Filleur de Petigny, music by Choi; "Contrepoint double dans le mode majeur, by Choi;" "Atlantique Polka," 2 items; "Recollections of Louisiana, Fantasy;" "Choeurs et soli pour soprano et alti par E. Choi, 1. La distribution des prix; 2. les vacances; 3. le couronneur, 1'adieu;" 5 items; "C. K. Guards, grand march dediée aux membres de la compagnie C. K. de Thibodaux;" "Fantasie sur Trompette;" "Club de l'harmonie;" "Our College boys March;" "Marche des Cro, Cro co diles..." dedicated to the old men; "Medley sur des airs populaires;" and "Helene, Henriette, Adeline;" "C. K. Guards, grand march dediée aux membres de la compagnie C. K. de Thibodaux;" "Fantasie sur Trompette;" "Club de l'harmonie;" "Our College boys March;" "Marche des Cro, Cro co diles..." dedicated to the old men; "Medley sur des airs populaires;" and "Helene, Henriette, Adeline;"

Folder 42 Manuscript Music
no date
43 Items

43 items of manuscript music, largely popular music, copied, arranged or composed by Choi, including the following: "L'esperance;" "L'hirondelle;" "La favorite," 6 items; "La Muette de Portici," 16 items; "Choeur des montagnards," 6 items; "Chant des rizieres," 3 items; "L'anglais touriste, Pepetiteur;" "Romance de Parberine;" "Capitaine Shipard, Quick Step;" "Marche, Nuptial;"
"First Love;" "Pour toujours il es parti;" "Les travaux sort finis...No. 1;" "Rosetti indiele Villanelle de Ph. Desporter;" "Heup! Trilbi ou Le Course au rendez-vous chansonnnette kucken;" and "La brise est meutte. . ." 

Folder 43 Manuscript of Music 
no date 
10 Items 

10 items of miscellaneous manuscript music copied, arranged or composed by Choi including "Ce soir a lieu la fete. . ." "Bamboula de la cause perdue," and 8 unidentified items. 

Folder 44 Manuscript Music 
no date 
27 Items 

27 items of manuscript music, principally religious, arranged, copied or composed by Choi including the following items: "O Salutaris;" 9 items, including 1 item dedicated to pupil, B. LaPlace; "Sboth's Mass," 2 items; "Sois toujours notre mere," 1 item; "Ave Maria pour organ, violincelle et soprano," by E. C., 2 items; "Ave regina . . .:" "Ave Maria," 2 items; "Antienne ecce sacrodos magnus," 1 item; "Vepres du dimanche," 1 item; "Pie Jesu," 1 item; "Psalmodie, Dominante la vepres," 1 item; "Chemin de la Croix," 1 item; "Hommage a Madame la Superieure du Convent de St. Joseph," 1 item; "Mandeville o sejour ces le . . .," 1 item; "Echos du santuaire," 1 item; "Quare fremu erunt gentes. . .," 2 items. 

Folder 45 Manuscript Music 
no date 
5 items 

5 autographed items of manuscript music presented Choi by other composers including the following: "Kyrie..." by F. Ch. Verdiez and inscribed "Souveno d'affectueuse sympathie a Monsieur Scholl org' a la Louisiane," 1 item; "Entre filet prelude pour orgue (a 3 parties," and inscribed "Souvenir de bonne amitie (pour) Mr. Choi (Professeur de Piano), Ed. Aubert," 1 item; "La Chatelaine Romance Paroles de Theophile Gautier, Musique de Edouard Garnier," and inscribed "Hommage a Madame Cambier, Ed. Garnier," 1 item; "Il Dort! paroles de A. Polo, musique de G. Marchand. At head of caption: "A MA Souer Pauline
Colson, elegie pour voix de soprano," 2 items.

Folder 46 Sheet Music
1853, 1857-1859
4 Items


Mary Waltz, fragment de salon; composed and respectfully inscribed to Miss Mary Easton by her professor Emmanuel Chol. (no cover). 1856.


Folder 47 Sheet Music
1863 - 1869
12 Items

The Faded Coat of Blue or the Nameless Grave. Ballad. Words and music by J. H. McNaughton. Published by Penn and Remington, 266 Main Street, Buffalo. (1865)

Gen'l R. E. Lee's Grant March. For the Piano. By J. C. Viereck.

Greenwood Waltz. Composed by Miss Lizzie Tebault. At head of title" Affectionately dedicated to her friends. Published by A. Bohne, 118 Canal Street, New Orleans, 1864.


Published by C. D. Benson, Nashville, Tennessee, (1866).

Le reseda improvisation; paroles de L. P. Canonge, musique de Eug. Chassaignac. (New Orleans), 1864. 2 p. (Not in Crandall)


Stonewall Lancers Quadrille. By Jon Jacob. At head of title: Comp et dedicated to Miss Isabelle Barrera. Published by Louis Grunewald, 129 Canal Street, New Orleans, (1863).


Weeping, San and Lonely or When This Cruel War Is Over. Words by Charles Carroll Sawyer. Music composed and arranged by Henry Tucker. Song with Thornes, as sung by Wood's Minstrels, Broadway, N. Y. Published by Sawyer and Thompson, Brooklyn, NY. 1868.

Yes, We Think of Thee at Home; answer Do They Think of Me at Home; words by J. H. Hewitt; music by E. Clark Illsley. New Orleans, Blackmar and Co., c. 1865. 5 p. At head of caption: To Miss Letty Yonge. Engraved at Clayton's (Not in Crandall's).

Folder 48 Sheet Music
1880-1909, n.d.
22 Items

The bandana varieties, by Carlos Greig. New Orleans. Publisher and engraver, Henri Wehrmann, c. 1888. (autographed: "Sentinel, with compliments of the author.")


Croyez vous qu'il revienne? Melodie; musique d'Eug. Chassaignac; poesie de L.L. . . ; dediee a Mme T. Morphy. Litho. X. Magny, New Orleans, no date, 2 p.


Laissez les roses aux rosiers; musique d'Ettienne Arnaud, a.Mr. Ponchard; paroles de Chaubet. New Orleans, Sourdes and Chassaignac, publisher. no date. L. Gery, (eng.) 2 p.

Lapping Wave, Waltz, by Adolphe Heichelheim, New Orleans, Junius Hart, publisher, c. 1889. 7 pages. At head of caption: Respectfully dedicated to my old school mate, John Oge.


Mandeville, polka de salon par Paul Palvadeau, du mere auteur Anita Schottische. New Orleans. no date, no publisher. 5 p.

La mi careme waltz, as performed by the St. Mary's Band; arranged for the pianoforte. New Orleans, Philip Werlein, publisher, 1877. 5 p. At head of caption: Respectfully


Pourquoi l'aimer, romance; respectfully dedicated to Miss ***; paroles de musique de E. Chol. no publisher; Wehrmann, engraver. Authgraphed by Chol to C. Bourg.


Reverie pour piano par Mme. E. La Villebeuvre; edite par la Liolette. Lithog. de X. Magny, New Orleans, no date. At head of caption A. Madame Caroline Arpin. 4 p.


Two easy piano pieces; my mother's thought dedicated to my mother and father, Mr. and Mrs. A. P. LeBlanc, and Wavelets dedicated to my grandmother and grandfather, Mr. and Mrs. L. U. Tolse, by Josie LeBlanc, age 12 years. New Orleans, The L. Grünewald Co. c. 1894 by Miss Josie LeBlanc. 5 p. (Autographed by Mrs. Andre LeBlanc).

Valse de concert, (in F Major), six piano compositions of moderate difficulty, composed by William H. Pilcher.
New Orleans. Louis Grunewald, publisher, c. 1888 by Wm. H. Pilcher. 7 pages. At head of caption: To my little friend and pupil Miss Eugenie Stocking, Bayou Sara, La.


Newspapers
1882-1915
13 Items

The Thibodaux (Louisiana) Weekly Sentinel, La Sentinelle de Thibodaux. July 15, 1882. Article, in French, concerning program offered by Choi and his students at the Convent du Mont Carmel; article, in English, by Edwin H. Fay, State Superintendent of Education, on the Peabody Scholarship.


The (Thibodaux, Louisiana) LaFourche Star, L'Etoile de Lafourche. December 17, 1887. Paper contains Thibodaux business directory listing Emmanuel Choi, Professor of music; residence just below the town. French and English articles on the McEnery-Nicholls gubernatorial election.


. December 26, 1906. Articles, in French and English, on New Year.


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March 26, 1913. Choir of St. Joseph Catholic Church, Thibodaux, Louisiana, renders "elegant mass" on Easter Sunday; the formation of the Mississippi River Lessee Association at Memphis; state convention of the Woodmen of the World at Baton Rouge.

April 2, 1913. Mission services at St. Joseph Catholic Church; desire for post office to be located on site of Opera House; alarm over high water.


Thibodaux (Louisiana) Commercial Journal, Journal Commercial, Thibodaux. September 18, 1915. Thibodaux Carnival Club; Election of officers of Knights of Columbus; illiteracy in Louisiana.

Cross References:


4. LeBlanc, Joseph  
Sugar Manufacturer  
Assumption Parish  
Paincourtville  
1879

Comments, in French, on illness of E. F. H. Dugas.

5. Dugas, Armelise  
Sugar Manufacturer  
Assumption Parish  
Paincourtville  
1879

1 letter, in French, to Chol.

6. Allen, R. H.  
Rienzi Plantation  
Lafourche Parish  
1868, 1872

"Grace Galop," by Chol dedicated to Mrs. Allen, 1868, Folder 47. 
Recommends Chol to James M. Allen, 1872

7. Dugas and LeBlanc  
Westfield Plantation  
Assumption Parish  
Paincourtville  
1888

Request wine purchase by Chol, April 23 and May 12

8. Charity Hospital  
New Orleans  
1883

Broadside of benefit program featuring Chol and his daughter, Pauline, May 31.

9. Mount Carmel Convent  
Lafourche Parish  
Thibodaux  
1882-1904, 1913

Bills and receipts for tuition and books of Elizabeth and Clotilde Chol, music course offered by Chol, commencement program, clippings and newspaper regarding recital of Chol's pupils.

10. Broadside-burial  
Lafourche Parish  
Thibodaux  
1916

Burial broadside of Emmanuel Chol, age 82.

11. Thibodaux College  
Lafourche Parish  
Thibodaux  
1883-1913

Tuition bills and report of Henry Chol; program and commencement invitation to New Thibodaux College.

12. Ursuline Convent  
New Orleans  
1909

Personal letter, in French, from Mathilde Chol commenting on visit by Cardinal Gibbons, March 1.
13. Pictures

Family pictures, Bayou Lafourche plantations and sugar house, Catholic prelates, (Magnolia Plantation) at Schriefer in Terrebonne Parish, New Orleans Landmarks; Mississippi River scenes, views of Thibodaux and Shreveport.

14. Badges

3 Union Confederate Veterans' badges for Braxton Bragg Camp #197 reunions.

15. United Confederate Veterans

Same as #14

16. Travel

Manuscript notes and writing describing trip, Folder 38.

17. Display items

Catholic first communion card, n.d., Folder 36.


18. Confederate Music


19. Newspapers

20. Broadsides - Religious

Lafourche Parish
Thibodaux
1880, 1892-1899
1913, n.d.

Miscellaneous Catholic broadsides including broadsides concerning program at Eglise St. Joseph, 1880; Father Menard's Memorial Fund, 1896-1897; Mount Carmel commencement program, 1913; and Society of the Holy Spirit broadside, n.d.

21. Broadsides - Political

New Orleans
1909, n.d.


22. Broadside - Theatre

Texas
1901, 1904, n.d.

(Louisiana)

Palace Theatre broadsheet, Houston, 1901; W. B. Patton in The Last Rose of Summer, 1904; 4 miscellaneous theatre broadsides, n.d.

23. Broadsides - Advertising

New Orleans
Washington, D.C.
1891, 1897, n.d.

Miscellaneous broadsides advertising music houses, liquor, insurance, and American Patent System.

24. Broadside - School

New Orleans
1894

Broadside advertising Classical and Commercial Institute.

25. Steamer "St. Laurent"

Atlantic Ocean
1886

Menu showing picture of boat.

26. Music Teacher and Composer

Lafourche Parish
Louisiana
1845, 1854-1916, n.d.
Papers, pictures, manuscript and sheet music, pamphlets and printed items reflecting Choi's professional career, education of his children, and affiliation with the Roman Catholic faith.

27. **Music Teacher and Composer**
   - **Lafourche Parish**
   - 1845, 1854-1916, n.d.
   
   Same as #26

28. **Louisiana Music Teachers' Association**
   

29. **Benevolent Associations**
   - **Lafourche Parish**
   - 1874-1884
   
   22 Société de Bienfaisance et d'assistance Mutuelle receipts issued Choi, Folder 26.

30. **White, Edward D.**
   - **Lafourche Parish**
   - 1898
   
   1 invitation to (Catholic) picnic on grounds of White's plantation.

31. **New Orleans**
   - **St. Louis Cathedral**
   - 1893
   
   Admit card to Centenary of Cathedral.

32. **Politics**
   - **Louisiana National**
   - 1887-1888, 1908-1909, n.d.
   

33. **Catholic Layman**
   - **Louisiana**
   - 1858-1915, n.d.
   
   Kentucky

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Papers, pictures, manuscripts and sheet music, clippings, newspapers, and notebooks reflecting Choi's religious activities and education of his children in parochial schools.

34. Menard, Charles M.  
   Catholic Clergyman  
   Lafourche Parish  
   Thibodaux  

   Letter and note, in French, from Menard to Choi, 1886, n.d.  
   circular letters and related items regarding Father Menard and contributions to a memorial fund, 1896-1897, 1905.

35. Janssens, F.  
   Catholic Archbishop  
   New Orleans  
   1896

   1 letter, in French, to L. P. Caillouet, Judge, commenting on the memorial fund being raised honoring Menard.

36. Dubourg, Armond  
   Catholic Bishop  
   Lafourche Parish  
   Thibodaux  
   1911, n.d.

   Picture, n.d., Folder 22; The (Thibodaux, La.) Commercial Journal account of funeral of Dubourg, August 26, 1911.

37. New Orleans  
   Post Cards  
   1916, 1921, n.d.

   Jackson Square, 1916; St. Rock's Chapel, 1921; Lafayette Square showing City Hall, Palmer's Church, Howard residence and Soule College, n.d. Folder 47.

38. Shreveport  
   Post Cards  
   no date

   Central Christian Church, Charity Hospital, Commercial National Bank, Golf and Country Club, Post Office, State Fair Building, State Fair Ground Stand, T. E. Schumpert Memorial Hospital. Folder 30.

39. Thibodaux  
   Pictures  
   no date

   Photographs showing roof tops and home of Dr. H. Dansereau, and interior view of St. Joseph Church. Folders 29 and 31.

40. (Barbier), Alexander M.  
    Catholic Clergyman  
    Lafourche Parish  
    Thibodaux  
    c. 1912, 1913

    Picture of Catholic prelates, including Barbier, c. 1912, Folder 16.
42. (Magnolia) Plantation Terrebonne Parish no date
Schriever

Photograph showing plantation home and railroad tracks.
Folder 25.

43. World's Industrial and New Orleans 1884
Cotton Centennial Exposition

3 issues by Theophile Harang titled "The Sugar Industry of the South," "Relations between capital and labor," and "Education." Folder 33.

44. Women's apparel 1901
The Delineator Butterick Fashions. December. Folder 33.

45. Fay, Edwin H. 1882
La. State Sup't. of Ed.

The (Thibodaux, La.) Weekly Sentinel article by Fay on the Peabody Scholarship. July 15.

46. French immigrant Lafourche Parish 1845, 1854-1919,
Valenciennes, France Thibodaux n.d.

Same write-up as #26)

47. Riviere, C., President no date
L'Union de l'Association des Pompiètes de la Louisiane

Letter, in French, to Elias Coury.

48. New Orleans 1886
Factor, sugar

1 letter to Chol from John Calder and Company

49. New Orleans 1872-1874, 1876
Writer n.d.

50. St. Mary College 1898-1899
Kentucky
St. Mary

Tuition receipts and bookkeeping notebooks.
51. Lescale, Lucius
New Orleans
Organist, Tudor Theatre

Sheet music titled "Chant sans paroles," by Lescale, 1909,
Folder 48. Forwards "Tudor Waltz" and "Uncle Pat" to Choi,
and reply (in French) from Choi.

52. Broussard, Robert F.
U. S. Representative from La.

Letter (copy) (in French) from Choi to Broussard; reply from
Broussard's secretary states Broussard in Mexico.

53. Riot
Lafourche Parish

Newspaper clipping concerning riot. Folder 12.

54. Texas Description
Galveston

Manuscript notes with illustrations concerning trip to Gal-
veston, n.d. Folder 38; entries concerning expenditures,
travel route and sketches including Bath House facing Beach

55. French Language

Letters, receipte bills, broadsides, newspapers, pamphlets,
manuscript writings, 1858-1911, n.d. Music Notebook, 1845, 1845,
1877, #2; French Notebook, n.d. #6.

56. Fourrier, Henry
Baton Rouge
Musician

Sheet music titled "Musique religieuse repertoire, a Notre
Dame Du Mont Carmel," by Fourrier. Folder 46.

57. Canonge, L. Placid

Sheet music titled "le reseda improvisation," words by
Canonge and music by Eugene Chassaignac. Folder 47.

58. Jefferson College
St. James Parish

Sheet music titled "La mi careme waltz," as performed by the
St. Mary Band and dedicated to Rev. J. B. Bigot, S. M.,
souvenir of Jefferson College, Folder 48.

59. Child Composer

2 piano compositions composed by Josie LeBlanc, age 12, titled "my mother's thoughts," and "wavelets."

60. Rouquette, Adrien E.
    Pseudonym, Chata-Imah

Sheet music titled "Zozo mokeur, chancon Creole;" English version and music composed by W. T. Francis; paroles de Chatah-Imah. Folder 48.

61. Holidays - St. Patrick's Day

Manuscript music arranged by Chol. Folder 41.

62. Theatre Texas
    (Louisiana) 1901, 1904, n.d.

(same write-up as #22)

63. Music Composer and Teacher Lafourche Parish 1845, 1854-1916
    Thibodaux n.d.

Same write-up at #26

64. Locquet Institute New Orleans 1871

2 invitations to Chol from Leila Ewing to commencement exercises and musical soiree.
APPENDIX 3

CHOL PAPERS IN THE GRANT COLLECTION

This collection is owned by Newton and Heloise Grant of New Orleans, Louisiana.

<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Medium</th>
<th>Publisher</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Olivia Polka</td>
<td>Piano</td>
<td>Ms</td>
<td>Apr. 29, 1855</td>
</tr>
<tr>
<td>2.</td>
<td>Mary Waltz</td>
<td>Piano</td>
<td>Ms</td>
<td>1856</td>
</tr>
<tr>
<td>3.</td>
<td>Mary Waltz</td>
<td>Piano</td>
<td>Wehrmann</td>
<td>1856</td>
</tr>
<tr>
<td>4.</td>
<td>Pleasant Dream Waltz</td>
<td>Piano</td>
<td>Ms</td>
<td>1857</td>
</tr>
<tr>
<td>5.</td>
<td>L'echo lagunes</td>
<td>Piano</td>
<td>Ms</td>
<td>c. 1857</td>
</tr>
<tr>
<td>6.</td>
<td>L'espérance mazurka</td>
<td>Piano</td>
<td>Ms</td>
<td>c. 1857</td>
</tr>
<tr>
<td>7.</td>
<td>Pleasant Dream Waltz</td>
<td>Piano Duo</td>
<td>Ms</td>
<td>Oct. 12, 1859</td>
</tr>
<tr>
<td>8.</td>
<td>Remembrances of Louisiana</td>
<td>Piano</td>
<td>Ms</td>
<td>c. 1860</td>
</tr>
<tr>
<td>9.</td>
<td>Après la priere</td>
<td>Piano</td>
<td>Ms</td>
<td>c. 1860</td>
</tr>
<tr>
<td>10.</td>
<td>Sauve que peut</td>
<td>Piano</td>
<td>Ms</td>
<td>1867</td>
</tr>
<tr>
<td>11.</td>
<td>Sauve que peut</td>
<td>Piano</td>
<td>A. E. Blackmar</td>
<td>1867</td>
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<tr>
<td>12.</td>
<td>Sourie du printemps</td>
<td>Piano</td>
<td>A. E. Blackmar</td>
<td>1869</td>
</tr>
<tr>
<td>13.</td>
<td>Sourie du printemps</td>
<td>Piano</td>
<td>Wehrmann</td>
<td>1869</td>
</tr>
<tr>
<td>14.</td>
<td>La ______ (erased)</td>
<td>Piano</td>
<td>Ms</td>
<td>Aug. 18, 1886</td>
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<tr>
<td>Item</td>
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<td>Medium</td>
<td>Publisher</td>
<td>Date</td>
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<tr>
<td>15.</td>
<td>Untitled Piano</td>
<td>Ms</td>
<td></td>
<td>Apr. 16, 1915</td>
</tr>
<tr>
<td>17.</td>
<td>Tennesean Flower Waltz Piano</td>
<td>Ms</td>
<td></td>
<td>n.d.</td>
</tr>
<tr>
<td>18.</td>
<td>L'absence et le retour Piano</td>
<td>Ms</td>
<td></td>
<td>n.d.</td>
</tr>
<tr>
<td>19.</td>
<td>Happy New Year Galop Piano</td>
<td>Ms</td>
<td></td>
<td>n.d.</td>
</tr>
<tr>
<td>20.</td>
<td>Valse brillante Piano</td>
<td>Ms</td>
<td></td>
<td>n.d.</td>
</tr>
<tr>
<td>22.</td>
<td>Offertoire Organ</td>
<td>Ms</td>
<td></td>
<td>July 30, 1852</td>
</tr>
<tr>
<td>23.</td>
<td>Récit de hautbois Organ</td>
<td>Ms</td>
<td></td>
<td>Aug. 12, 1852</td>
</tr>
<tr>
<td>24.</td>
<td>Offertoire Organ</td>
<td>Ms</td>
<td></td>
<td>Oct. 13, 1852</td>
</tr>
<tr>
<td>25.</td>
<td>Solo de flutes Organ</td>
<td>Ms</td>
<td></td>
<td>November, 1852</td>
</tr>
<tr>
<td>26.</td>
<td>Offertoire Organ</td>
<td>Ms</td>
<td></td>
<td>Feb. 24, 1853</td>
</tr>
<tr>
<td>27.</td>
<td>Morceau d'orgue pour un mariage Organ</td>
<td>Ms</td>
<td></td>
<td>n.d.</td>
</tr>
<tr>
<td>28.</td>
<td>Méditation pour orgue Organ</td>
<td>Ms</td>
<td></td>
<td>n.d.</td>
</tr>
<tr>
<td>29.</td>
<td>Les Oiseaux Vocal</td>
<td>Ms</td>
<td></td>
<td>Aug. 26, 1852</td>
</tr>
<tr>
<td>30.</td>
<td>O Salutaris Vocal</td>
<td>Ms</td>
<td></td>
<td>November, 1852</td>
</tr>
<tr>
<td>31.</td>
<td>LeCiel Vocal</td>
<td>Ms</td>
<td></td>
<td>Jan. 26, 1855</td>
</tr>
<tr>
<td>32.</td>
<td>O Salutaris Vocal</td>
<td>Ms</td>
<td></td>
<td>Aug. 12, 1862</td>
</tr>
<tr>
<td>33.</td>
<td>Cantique à St. Valérie Vocal</td>
<td>Ms</td>
<td></td>
<td>Apr. 28, 1867</td>
</tr>
<tr>
<td>34.</td>
<td>Ave Maria Vocal</td>
<td>Ms</td>
<td></td>
<td>c.1886</td>
</tr>
<tr>
<td>35.</td>
<td>There Is No Heart But, Hath Its Inner Anguish Vocal</td>
<td>Ms</td>
<td></td>
<td>n.d.</td>
</tr>
<tr>
<td>36.</td>
<td>Pourquoi l'aimer Vocal</td>
<td>Ms</td>
<td></td>
<td>n.d.</td>
</tr>
<tr>
<td>Item</td>
<td>Title</td>
<td>Medium</td>
<td>Publisher</td>
<td>Date</td>
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</tr>
<tr>
<td>37.</td>
<td>Pourquoi l'aime</td>
<td>Vocal</td>
<td>Wehrmann</td>
<td>n.d.</td>
</tr>
<tr>
<td>38.</td>
<td>While The Sun Goes Down</td>
<td>Vocal</td>
<td>Ms</td>
<td>n.d.</td>
</tr>
<tr>
<td>39.</td>
<td>L'âme en peine</td>
<td>Vocal</td>
<td>Ms</td>
<td>n.d.</td>
</tr>
<tr>
<td>40.</td>
<td>Messe</td>
<td>Choral</td>
<td>Ms</td>
<td>1852</td>
</tr>
<tr>
<td>41.</td>
<td>A la Memoire Venerée de Mere Therese et de Mere Saint Augustin</td>
<td>Choral</td>
<td>Ms</td>
<td>July, 1856</td>
</tr>
<tr>
<td>42.</td>
<td>Messe des morts</td>
<td>Choral</td>
<td>Ms</td>
<td>Nov. 16, 1865</td>
</tr>
<tr>
<td>43.</td>
<td>Ave Maria</td>
<td>Choral</td>
<td>Ms</td>
<td>August, 1882</td>
</tr>
<tr>
<td>44.</td>
<td>Messe Imperiale</td>
<td>Choral</td>
<td>Ms</td>
<td>Jan. 1, 1888</td>
</tr>
<tr>
<td>45.</td>
<td>La Cause perdue</td>
<td>Operetta (Complete)</td>
<td>Ms</td>
<td>1889</td>
</tr>
<tr>
<td>46.</td>
<td>O Salutaris</td>
<td>Choral</td>
<td>Ms</td>
<td>Feb. 10, 1892</td>
</tr>
<tr>
<td>47.</td>
<td>Messe royale</td>
<td>Choral</td>
<td>Ms</td>
<td>c. 1893</td>
</tr>
<tr>
<td>48.</td>
<td>Lauda Jerusalem Dominum</td>
<td>Choral</td>
<td>Wehrmann</td>
<td>1893</td>
</tr>
<tr>
<td>49.</td>
<td>Offertoire de Ste. Valerie</td>
<td>Choral</td>
<td>Ms</td>
<td>Aug. 24, 1897</td>
</tr>
<tr>
<td>50.</td>
<td>3 Morceaux de chant</td>
<td>Choral</td>
<td>Ms</td>
<td>n.d.</td>
</tr>
<tr>
<td>51.</td>
<td>Messe des doubles</td>
<td>Choral</td>
<td>Ms</td>
<td>n.d.</td>
</tr>
<tr>
<td>52.</td>
<td>O Salutaris</td>
<td>Choral</td>
<td>Ms</td>
<td>n.d.</td>
</tr>
<tr>
<td>53.</td>
<td>Messe des mortes</td>
<td>Choral</td>
<td>Ms</td>
<td>n.d.</td>
</tr>
<tr>
<td>54.</td>
<td>Offertoire pour le jour de paques et temps</td>
<td>Choral</td>
<td>Ms</td>
<td>n.d.</td>
</tr>
<tr>
<td>55.</td>
<td>Messe a 4 voix</td>
<td>Choral</td>
<td>Ms</td>
<td>n.d.</td>
</tr>
<tr>
<td>56.</td>
<td>Choeurs D'Esther</td>
<td>Choral</td>
<td>Ms</td>
<td>n.d.</td>
</tr>
<tr>
<td>57.</td>
<td>Tantum Ergo (Trio)</td>
<td>Choral</td>
<td>Ms</td>
<td>n.d.</td>
</tr>
</tbody>
</table>
Box 2  Documents Concerning Emmanuel Choi

Item

1. September 4, 1835, Birth Record of Aime Emmanuel Choi.

2. July 1, 1847, grade report for Emmanuel Choi from the Maîtrise de la Métropole de Paris.

3. September, 1847, two certificates of awards to Choi.

4. March 24, 1851, bill for personal expenses of Choi to his mother from the Maîtrise de la Notre Dame de Paris.


6. 1853, bill for personal expenses of Choi to his mother from the Maîtrise de la Notre Dame de Paris.


8. Twenty photographs of the exterior of the Maîtrise de la Notre Dame de Paris taken in 1875.

9. July 18, 1853, joint letter from Alfred Choi and Emmanuel Choi to their mother in Russia.

10. August 28, 1854, visa for Choi and his mother to sail for America.

11. November 20, 1854, New Orleans receipt establishes that Choi was in New Orleans by that date.

12. February 27, 1855, letter from Choi to his brother Alfred describes his first days in Thibodaux.

13. September 1, 1857, invitation to the wedding of Emmanuel Choi and Mathilde E. Coulon.

14. October 30, 1862, Civil War pass to cross enemy lines.

15. December 6, 1862, Certificate of French Citizenship to prove Choi's neutrality during the Civil War.

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Item

16. December 7, 1864, Certificate of permission for Choi to bear arms during the occupation of Thibodaux by Federal troops.

17. March 23, 1865, Certificate of enrollment for Choi during the occupation of Thibodaux.

18. February 16, 1867, letter from Choi to A. E. Blackmar, music publisher in New Orleans.


21. October 15, 1872, Choi's registration to vote.

22. 1880, list of music awards given by Choi to his pupils at Mt. Carmel Convent.


24. 1880, letter from Choi to Henry Pilcher concerning the purchase of the organ.

25. July 12, 1882, printed program for musical entertainment by Choi and his students for commencement.

26. October 8, 1885 to March 6, 1886, three letters of correspondence between Choi and the Patent Office Department of the Scientific American, concerning a patent for a burglar alarm invented by Choi and Delphin Monnier of Thibodaux.

27. May 25, 1886, patent papers for patent number 342,577, a burglar alarm, invented by Choi and Delphin Monnier of Thibodaux.

28. June 1, 1886, letter from Dr. A. Delcourd of Houma to Choi concerning his health.

29. June 3, 1886, power of attorney from Monnier to Choi to be able to sell their burglar alarm patent.

30. June 10, 1886, and June 12, 1886, two letters of introduction for Choi to use on his trip to France.
31. September 18, 1886, newspaper clipping from Valenciennes, France announcing the performance of Choi's "Ave Maria" at the Notre Dame de Valenciennes.

32. September 18, 1886, inscription in a book of Beethoven Piano Sonatas from the Union, Artisque, Littérarie et Scientifique Valenciennnoise to Choi in honor of him on the occasion of the performance of his music at the Notre Dame de Valenciennes on that date.

33. October 2, 1886, Lists des Passengers on the Steamship La Champagne during Choi's return to America from France.

34. March 25, 1887, newsletter from the Union, Artisque, Littérarie et Scientifique Valenciennnoise. Membership lists beginning in 1890 show Choi to be a member of the Union.

35. 1890, and after, blank certificate for Choi's music course.

36. c. 1890, manuscript for textbook covering the basic rudiments of music titled The Friend of Young Musicians.

37. c. 1890, fragments of two textbooks "Traité d'harmonic and De la Composition Musicale.

38. c. 1890, Matrix thirteen by thirteen of the twelve chromatic scales using scale degree names.


40. June 18, 1891, printed program of the musical presentation by Choi and other Thibodaux musicians at the State Teacher Institute held in Fireman's Hall in Thibodaux.

41. January 30, 1892, invitation to the fiftieth anniversary of the priesthood of Father Charles M. Menard, Pastor of St. Joseph Church in Thibodaux.

42. 1893, letter from Choi to Archbishop Janssens of New Orleans thanking him for the performance of Lauda Jerusalem Dominum on the occasion of the centennial anniversary of the consecration of the first archbishop of New Orleans in the St. Louis Cathedral in New Orleans.

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Item

43. 1893, letter from Choi to a colleague, who is not named, thanking him for the performance of Laúdà Jerusalem Domínum in the St. Louis Cathedral.

44. July 3, 1893, invitation to Choi from a number of important citizens of Thibodaux inviting him to perform a benefit concert.

45. 1900 and after, blank form for monthly statements to parents of girls in the singing (solfege) class taught by Choi at Mt. Carmel Convent.

46. February 11, 1913, invitation to Choi from the Thibodaux Fire Co. No. 1 to become an honorary member and participate in the Annual Parade and Banquet.

47. May 25, 1916, newspaper clipping concerning Choi's reaction to the destruction by fire of St. Joseph Catholic Church.

48. 1979 Choi Family Genealogy Chart showing the descendents of Emmanuel Choi. The chart was constructed by Newton and Heloise Grant with the assistance of several other family members.

49. Two photographs of Mt. Carmel and Mt. Carmel music students with Choi.

Box 3 Books owned by Emmanuel Choi

Item


6. Fischer, George. Knights of Columbus Hymnal. New York:
Item

L. Fischer and Brother, 1898.


Box 4 Musical Scores owned by Emmanuel Chol

<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Medium</th>
<th>Composer</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td><em>Si. j'étais Roi</em></td>
<td>Opera</td>
<td>Adolphe Adam</td>
<td>n.d.</td>
</tr>
<tr>
<td>Item</td>
<td>Title</td>
<td>Medium</td>
<td>Composer</td>
<td>Date</td>
</tr>
<tr>
<td>------</td>
<td>------------------------------</td>
<td>-------------</td>
<td>---------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>3.</td>
<td><strong>Sonatas for Piano</strong></td>
<td>Piano</td>
<td>Ludwig von Beethoven</td>
<td>1886</td>
</tr>
<tr>
<td>5.</td>
<td><strong>Lucie de Lammermoor</strong></td>
<td>Opera</td>
<td>Gaetano Donizetti</td>
<td>n.d.</td>
</tr>
<tr>
<td>6.</td>
<td><strong>Martha</strong></td>
<td>Opera</td>
<td>F. de Flotow</td>
<td>n.d.</td>
</tr>
<tr>
<td>8.</td>
<td><strong>Jaquarita</strong></td>
<td>Opera</td>
<td>F. Halévy</td>
<td>n.d.</td>
</tr>
<tr>
<td>9.</td>
<td><strong>La Juive</strong></td>
<td>Opera</td>
<td>F. Halévy</td>
<td>n.d.</td>
</tr>
<tr>
<td>10.</td>
<td><strong>Recueil de Faux-Bourdons</strong></td>
<td>Choral</td>
<td>M. E. Henry</td>
<td>1881</td>
</tr>
<tr>
<td>11.</td>
<td><strong>Saluts</strong></td>
<td>Choral</td>
<td>Louis Lambillotte</td>
<td>n.d.</td>
</tr>
<tr>
<td>12.</td>
<td><strong>Echos</strong></td>
<td>Choral</td>
<td>Adolphe Larmande</td>
<td>n.d.</td>
</tr>
<tr>
<td>13.</td>
<td><strong>Chants a Marie</strong></td>
<td>Choral</td>
<td>R.P.L. Lambillotte</td>
<td>1881</td>
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<tr>
<td>14.</td>
<td><strong>Cantiques Populaires</strong></td>
<td>Choral</td>
<td>L. Lepage</td>
<td>1893</td>
</tr>
<tr>
<td>15.</td>
<td><strong>L’Étoile du Nord</strong></td>
<td>Opera</td>
<td>G. Meyerbeer</td>
<td>n.d.</td>
</tr>
<tr>
<td>16.</td>
<td><strong>Complete Works for</strong></td>
<td>Piano</td>
<td>W. A. Mozart</td>
<td>n.d.</td>
</tr>
<tr>
<td>17.</td>
<td><strong>Cosimo</strong></td>
<td>Opera</td>
<td>Eugène Prévost</td>
<td>1835</td>
</tr>
<tr>
<td>18.</td>
<td><strong>Der Barbier von Servilla</strong></td>
<td>Opera</td>
<td>Gioacchino Rossini</td>
<td>n.d.</td>
</tr>
<tr>
<td>21.</td>
<td><strong>Semiramis</strong></td>
<td>arr. Piano</td>
<td>Gioacchino Rossini</td>
<td>1902</td>
</tr>
<tr>
<td>22.</td>
<td><strong>Milton</strong></td>
<td>Opera</td>
<td>Gaspard Spontini</td>
<td>1804</td>
</tr>
<tr>
<td>23.</td>
<td><strong>Rigoletto</strong></td>
<td>Opera</td>
<td>Giuseppe Verdi</td>
<td>n.d.</td>
</tr>
<tr>
<td>24.</td>
<td><strong>Lohengrin</strong></td>
<td>Opera</td>
<td>R. Wagner</td>
<td>n.d.</td>
</tr>
</tbody>
</table>
PART II
SYMPHONY
FOR
BRASS AND PERCUSSION
BY
JOHN CROOM
AUGUST 1979
# INSTRUMENTATION

<table>
<thead>
<tr>
<th>Parts Performers</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Fr. Horns in F</td>
</tr>
<tr>
<td>4</td>
<td>Trumpets in Bb</td>
</tr>
<tr>
<td>4</td>
<td>Flügelhorns in Bb</td>
</tr>
<tr>
<td>3</td>
<td>Tenor Trombones</td>
</tr>
<tr>
<td>1</td>
<td>Bass Trombone</td>
</tr>
<tr>
<td>1</td>
<td>Euphoniums</td>
</tr>
<tr>
<td>1</td>
<td>Tubas</td>
</tr>
<tr>
<td>1</td>
<td>Timpani</td>
</tr>
<tr>
<td>1</td>
<td>Snare Drum</td>
</tr>
<tr>
<td>1</td>
<td>Bass Drum</td>
</tr>
<tr>
<td>1</td>
<td>Tubuiar Bells</td>
</tr>
<tr>
<td>1</td>
<td>Cymbals and Antique Cymbals</td>
</tr>
<tr>
<td>1</td>
<td>Tam-Tam and Triangle</td>
</tr>
</tbody>
</table>

**Note:** I = Lower pitch one-fourth tone  
†= Raise pitch one-fourth tone
Symphony for Brass and Percussion is basically a twelve-tone work with the exception of a few empirically derived passages. The rows employed in the composition are shown in this matrix:

<table>
<thead>
<tr>
<th>C</th>
<th>C#</th>
<th>F</th>
<th>E</th>
<th>D</th>
<th>D#</th>
<th>G</th>
<th>F#</th>
<th>A</th>
<th>G#</th>
<th>A#</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>C</td>
<td>E</td>
<td>D#</td>
<td>D</td>
<td>F#</td>
<td>F</td>
<td>G#</td>
<td>G</td>
<td>A</td>
<td>A#</td>
<td>A</td>
</tr>
<tr>
<td>G</td>
<td>G#</td>
<td>C</td>
<td>B</td>
<td>A</td>
<td>A#</td>
<td>D</td>
<td>C#</td>
<td>E</td>
<td>D#</td>
<td>F</td>
<td>F#</td>
</tr>
<tr>
<td>A#</td>
<td>A</td>
<td>C#</td>
<td>C</td>
<td>A#</td>
<td>B</td>
<td>D#</td>
<td>D</td>
<td>F</td>
<td>E</td>
<td>F#</td>
<td>G</td>
</tr>
<tr>
<td>A#</td>
<td>B</td>
<td>D#</td>
<td>D</td>
<td>C</td>
<td>C#</td>
<td>F</td>
<td>E</td>
<td>G</td>
<td>F#</td>
<td>G#</td>
<td>A</td>
</tr>
<tr>
<td>A</td>
<td>A#</td>
<td>D</td>
<td>C#</td>
<td>B</td>
<td>C</td>
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<td>D</td>
<td>E</td>
<td>F</td>
<td>G#</td>
<td>G</td>
</tr>
</tbody>
</table>
| F | F#| A#| A | G | G#| C | B | D | C#| D| D#
| F#| E | G | F | F#| A#| A | C | B | C#| D |
| D | D#| G | F#| E | F | A | G#| B | A#| C | C#
| C#| C | D | F#| F | D#| E | G#| A | A#| B | C |

Unity and continuity are achieved to some extent through the cyclic use of twelve-tone row material from the same matrix in each of the four movements of the work. Instrumentation and scoring techniques used in a similar manner in each movement also contribute to unity and continuity. The instrumentation is that of a standard brass choir with traditional percussion instruments added to provide rhythmic drive and tone color variety. The only significant change in instrumentation is in the second movement where the four trumpet players are required to switch to flugelhorns. A detailed description of scoring techniques is provided for each movement.

**FIRST MOVEMENT**

The first movement is 134 measures in length, in common meter, with a tempo indication of 144 quarter notes per minute. The original form of the row is introduced in a ground scored for tubular bells, timpani, tuba, and baritone or euphonium. The ground which is heard throughout the movement, changes pitch class every six measures, which requires that each of the brass parts be performed by at least two players to the part in order to stagger breathing.

Against the ground the horn, trumpet, and trombone sections are scored in unisons and octaves. These instruments present the original form of the row in short rhythmic patterns followed by a stretto beginning in measure 13 that reaches its climax in measure 16 where the inversion of the original row is introduced first in the horn and trombone parts, then answered by the trumpets. A stretto of running eighth notes occurs between two pairs of trumpets, followed by a stretto between two pairs of horns playing quarter note triplets, which is followed by a stretto of running eighth notes between two pairs of trombones. This treatment of the inversion leads to a repetition of the entire introduction. The introduction ends in measure 41. The original form of the row is outlined in bell-tones beginning in measure 42. Sudden explosive crescendos and decrescendos accent pitch classes in the row without attacks. All twelve tones are heard vertically in this section with individual pitch classes being brought to the foreground, then quickly receding. Percussion parts provide rhythmic drive.

Glissandi in the trombone parts are empirically derived in order to achieve a continuum of sound and at the same time create a constantly changing microtonal sonority. These glissandi are scored against a continuation of bell-tones in the horn and trumpet parts beginning in measure 61 and ending in measure 130. A two
octave descending glissando is called for in the trombone parts between measures 82 and 88, and a two octave ascending glissando is required between measures 89 and 95. These glissandi are possible only if careful attention is given to alternate positions and dynamics. The illusion should be that of one trombonist performing a two octave glissando, rather than four trombonists performing segments of the glissando. Much attention must be given to these glissandi in rehearsal if the desired result is to be achieved.

Other special effects used in the first movement include stopped horn parts in measures 83 through 92, staccato repeated sixteenth notes with overlapping rhythmic patterns in the trumpet parts in measures 88 through 130, and bile up octave horn rips in measures 104 through 130.

An extreme crescendo in all parts that make up a dense twelve tone vertical aggregate closes the movement.

SECOND MOVEMENT

The second movement is 99 measures in length, with some passages in common meter and others in 3/4 meter. Tempo indication is 72 quarter notes per minute throughout the movement.

The sonority of conical bore brass instruments is featured in the second movement. For this reason four flugelhorns are required to replace the four trumpets. All four flugelhorn parts are independent, and, therefore, require a flugelhorn instrument for each of the four parts. A mixture of flugelhorns on some parts and trumpets on others does not accomplish the purpose of this scoring.

Row material for the first theme (measures 135-155) is taken from the inversion of the original row. A thematic transformation of the inversion is accomplished by changing the meter and rhythm of the first theme. The new theme is in strict canon beginning in the tuba part in measure 156, and moving up a major second for each imitation until all parts have entered on successive degrees of an ascending whole tone scale. Six different inversions are used in this canonic passage. The canon breaks into free counterpoint in measure 167. Pitch classes are melodically introduced and sustained to form vertical aggregates beginning in measure 170.

Additional canonic imitation is used beginning in measure 173.

A quasi-jazz ballad idiom is given a twelve tone "twist" when four rows in original form are spaced vertically as major seventh and minor seventh chords. These chords move in parallel (thickened line) motion, using monorhythmic patterns which are imitated in the different brass sections beginning in measure 181.

A recapitulation begins in measure 215. The first theme ends in a quasi-jazz ballad final cadence which is partially derived from the row and partially, through empirical techniques.

THIRD MOVEMENT

The third movement is 115 measures in length, in 3/4 meter, with a tempo indication of 100 to 110 quarter notes per minute. The movement opens with a unison which is sustained for seven measures before any melodic motion takes place. Tone-band notation is used to visually represent the aural effect of the sustained unison which is desired. Canonic imitation of the theme, which is based on the original form of the row, begins in the eighth measure (measure 262). The melodic motion gradually increases as the parts leave the sustained unison of the introduction and begin to imitate the theme. The sustained unison continues as a pedal point in the tubular chimes, tuba, and baritone or euphonium parts. The inversion is introduced as running eighth notes in the first trumpet part in measure 255.

This second theme is used against the continuation of the canonic imitation of the first theme. The second theme is also treated in canonic imitation. Rhythmic complexity is increased through driving, repeated note patterns in the brass using two eighth notes against triplets and sixteenth notes. A climax is reached in measure 272 followed by a sudden drop in dynamics when all parts except for the pedal point abruptly stop and observe two measures of rest. The desired effect is that the listener becomes aware that the pedal point has been present throughout the movement when all other complex sounds are temporarily silenced. The brass gradually re-enter on the pedal point which in effect is a recapitulation. Another climax is reached in measure 312. Cross accents and driving rhythm in the percussion section contribute to the climax. Once again all parts, except for the pedal point abruptly stop allowing the pedal point to be clearly heard as before.

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Unlike the first time, there is an immediate return to the complex cacophony of sound. Trombone glissandi and french horn octave rips provide additional intensity. The glissandi are empirically derived. One by one each part returns to the pedal point causing a gradual decrease in rhythmic and melodic activity. The final eleven measures consist of only the pedal point in all brass parts and tubular chimes. Staggered breathing is absolutely necessary to achieve the effect desired in this movement.

FOURTH MOVEMENT

The finale is 127 measures in length with multiple meter and tempo changes. The movement opens with the original form of the row. After a slow introduction the tempo changes suddenly to a faster tempo with an alternation of 3/4 and 6/8 meters. The inversion of the original form of the row is introduced in measure 362. Vertical sonorities are achieved through sustaining pitch classes as they are melodically introduced beginning in measure 370. Tubular chimes are allowed to ring sympathetically after twelve-tone vertical aggregates are played as loudly as possible. Quarter-tone alterations are employed in the trombone parts in measures 378-379 and 398-399. Multiple meter changes occur between measures 405 and 415. Straight mutes are required for the trumpet parts in measures 417 through 424.

Twelve-tone vertical aggregates are employed between measures 426 and 440. Tone color changes are achieved through combinations of crescendos and decrescendos. The repeated eighth note patterns in measures 441 through 443 systematically omit a different pitch class on each half beat until all twelve tones have been omitted in the negative melody. Quintal and tertian harmonies are utilized from measure 444 through 449. These sonorities are derived empirically. Quarter-tone alterations are employed in the trombone parts in measure 450. The principal theme returns in measure 453. Very close canon imitations beginning in measure 465 creates a chaotic effect which is resolved by the return of the principal theme. The concept of hexachordal combinatoriality is employed in measures 469 through 472. Beginning in measure 469, the superimposition of 3/4 meter against 6/8 meter requires that the passage be conducted one beat to each measure. The finale ends symbolically on a C major triad.
Ending should be as loud as possible!
All Parts except Baritone and Tuba should Gradually Increase Volume to Measure 272.
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Notes: Tubular Chimes Should Be Placed Unevenly Between Bass Drum and Audience and SAU How to Start Four Trombones. A.L.A.P. = As Loud As Possible!

Notes: Tuba Should Be Altered To Ring, Sympathetically A.L.A.P. Solo. Allow Chimes To Continue to Ring Until Tubal Decay. Notes: "f" = Raise 1/4 Tone. Notes: "f" = Lower 1/4 Tone.
VITA

John Robert Groom was born in Jennings, Louisiana, on April 27, 1941. He received most of his elementary education in Louisiana and was graduated from Sulphur High School in Sulphur, Louisiana in 1959. His undergraduate work was done at Louisiana State University and McNeese State College where he was graduated in 1964 with a Bachelor of Music Education degree. During his undergraduate work, he received the Outstanding Student Award from McNeese State College in 1962, for his participation as a representative of the college in the National Intercollegiate Band.

After graduation Mr. Groom began his teaching career in Houston, Texas, where he worked as a private brass instructor for six months before going on active duty as an Artillery Officer in the United States Army. While stationed at Fort Devens, Massachusetts, he continued his musical experience playing trombone in the Concord, Massachusetts, Symphony Orchestra. After one year at Fort Devens, he was transferred to Viet Nam where he was awarded the Bronze Star Medal for Valor.

Upon his return to the United States and release from the army, he began work as a full time graduate student. In September, 1967, he was employed by the Calcasieu Parish School Board to teach both high school and junior high bands in Vinton, Louisiana.
In 1968, Mr. Croom received the Master of Music Education degree from McNeese State College. In 1970, he received the Master of Music degree in composition from Louisiana State University.

Since 1970, Mr. Croom has been Assistant Professor of Music at Nicholls State University in Thibodaux, Louisiana, where he teaches music theory, composition, and brass.

Mr. Croom is a member of the Pi Kappa Lambda Honorary Music Fraternity, the American Musicological Society, the Southeastern Composers League, the National Association of College Wind and Percussion Instructors, the National Trombone Association, the Organ Historical Society, Music Educators' Association, and the District VII Band Directors' Association.

Mr. Croom organized Community Concerts in Thibodaux in 1973, and the Community Orchestra and Chorus of Thibodaux in 1975. He is Choirmaster at St. John's Episcopal Church in Thibodaux and is the Music Director of the Friends of Christ Church in Napoleonville. He is the chairman of the annual Contemporary Music Festival held at Nicholls State University. He organized the first summer music camp at Nicholls State University in 1971.

Mr. Croom is married to the former Diana Wilsene Edgar, and is the father of two daughters, Sheramie and Michelle Croom.
Candidate: John R. Croom

Major Field: Music

Title of Thesis: Part I: Emmanuel Choi (1835-1916), His Life and a Catalogue of His Compositions Part II: Symphony for Brass and Percussion, an Original Composition

Approved:

Kenneth B. Klaus
Major Professor and Chairman

James D. Trentham
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination: July 12, 1979