A SURVEY OF SOURCES RELATED TO EDMOND DÉDÉ: NINETEENTH-CENTURY NEW ORLEANS VIOLINIST, COMPOSER AND CONDUCTOR

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ABSTRACT

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Violinist, composer and conductor Edmond Dédé (1829-1901), long since forgotten for his musical and political contributions, was instrumental in constructing a place for musicians of color to perform and write music in America at the turn of the twentieth century. Yet, if one were to initiate a discussion of influential composers of the Romantic era, you would be hard pressed to hear his name in the conversation.

Some argue that Dédé's mere existence as a productive black artist in the late nineteenth century, during such a socially and politically turbulent time in American history, warrants his inclusion in the compendiums of American and European musicology; nevertheless, it appears that Edmond Dédé has been removed from the history of American music by the progressive decline in the quantity, quality and frequency of resources published on his life and works. It is my contention that the few brief and sporadic mentions of his name among the available sources are not enough to appreciate his contributions to American music history.

In this thesis, I will identify various inconsistencies in the sources related to Edmond Dédé and highlight several accomplishments of his many professional activities through a review of the literature. I will supply a modern biography for Dédé, triangulated with the survey of literature available to date. Lastly, my interview with conductor and historian Richard Rosenberg, who is dedicated to the preservation and performance of Dédé's works, among other Créole Romantics, will arguably justify such research, while also revealing some of the difficulties one may face in reviving the biography and selected works of such composers; all of which is designed to establish the spectrum in which Dédé is and should be included in American music history.

CHAPTER 1

INTRODUCTION

Qualifying my research on Dédé through the annals of related experiences and events

Having gained the impression from my research that Dédé is not considered a "well known" composer of the romantic era, I will introduce this thesis with a brief qualification of my desire to justify a greater place for Dédé in American music history by discussing some of the events and experiences that brought me to write this thesis.

Beginning with my four years of study at Texas Southern University (TSU), an Historically Black College/University (HBCU) in Houston, Texas, I was presented with and participated in an array of activities that were partisan to minority contributions in historical, sociological and musical events.

One such activity was my tenure as concertmaster (2006-2007) for the Scott Joplin Chamber Orchestra of the Houston Community Music Center[1] under the direction of Anne Lundy, professor of conducting and orchestral activities at TSU. While involved with this orchestra I experienced a commitment to the concept of "preservation through performance" which exists for such African American composers as Chevalier de Sainte George, Duke Ellington, Scott Joplin, William Grant Still and Lena McLin. The desire to

[1] For more information on the Scott Joplin Chamber Orchestra or the Community Music Center of Houston, visit <www.cmchhouston.com>.

preserve the works of predominant African-American composers through the study and performance of their works, was also enhanced by my participation within several other TSU ensembles that focus on the study and performance of black music: such as the TSU Jazz Big Band, Vocal Jazz Platinum, TSU Chamber Orchestra and the Ocean of Soul Marching Band.

These musical experiences gave me an intimate view into the function and history of black music and musicians. I witnessed numerous occasions in which the contributions of specific African American composers' works and performers' abilities were arguably overlooked solely because of their ethnicity. With first hand knowledge of such prejudice, I felt a personal commitment to re-discover the music of minority artists in order to establish their contributions and effects on "greater" more predominant composers and genres of concert music in America and abroad. These experiences, and the subsequent passion I obtained from them, served as the catalyst for my first encounter with and initial study of Edmond Dédé.

Upon graduating from TSU in the Spring of 2007, I entered the graduate music program at Texas State University-San Marcos. I vigorously sought out every opportunity to further discover what I did not yet understand of the African American's role in music. That fall semester, while attempting to fulfill requirements of a course which surveyed the music literature of the romantic era, I found such opportunity with Dédé. Surprisingly it was as simple as typing in "Black romantic composer" into a Google search engine. The results of the search spoke of Dédé in a recent project of Maestro Richard

Rosenberg, Artistic Director of the Hot Springs Music festival.[2] Rosenberg had produced a collection of CDs under the American Classics Series by Naxos recording label related to a group of composers whom he had been introduced to by Lester Sullivan, chief archivist for Xavier University.[3] The liner notes of the CDs include the following anecdote regarding Rosenberg's introduction to the Créole Romantics:

> In 1993 Lester Sullivan introduced me to the music of several 'free black' composers who left their native New Orleans in the late 1850s to study and work in Paris. They achieved great success in France (and a few of them subsequently in South America and Portugal), but remained virtually unknown in the United States. In 1998 I spent a week at the Bibliothéque Nationale in Paris, where I found a wealth of printed music by Edmond and Eugene Dédé, Lucien Lambert (father and son), Sidney Lambert and several of their colleagues. What I found had never been heard outside of France, and had not been performed at all for at least ninety years. I reconstructed the orchestral music (which existed only in poorly edited, nearly illegible sheet music) into performance editions, and thirty-eight orchestral, chamber, vocal and piano works of the 'Creole Romantics'[4] were given their modem premiere at the 1999 Hot Springs Music Festival. This represents merely a sample of these composers' output, and I hope that it will spur other musicians to research and perform more of these delightful pieces. (Rosenberg, 1999)

I found the opportunity to meet with Rosenberg by attending the Hot Springs Music Festival in Hot Springs, Arkansas, in the summer of 2008, affording me a great opportunity to discuss the existence of these "Créole Romantics" with a living artist, one who had not only preserved their names by performing and recording their works, but was also actively promoting their research.

My primary goal was to interview Rosenberg about Dédé, but after finding that the relationships of the "Créole Romantics" were much closer than I originally surmised,

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[2] For more information about the Hot Springs Music Festival, see <www.hotmusic.org>.
[3] Xavier University, like TSU, is an HBCU established as a high school in 1915 and advanced with a four year college curriculum in 1925.
[4] For a detailed description of the individuals labeled as "Créole Romantics" and the origins of the title see chapter 4.

I became curious to discover what, if any, questions had yet to be answered by Rosenberg's codification of Dédé, Gottschalk and the Lamberts into Créole Romantics. The interview[5] reveals complex personal and professional relationships between the composers, New Orleans and their music while in America and abroad.

After completing the interview, I felt challenged by the amount of questions that still needed to be answered in re-discovering the life and works of Edmond Dédé. Notably, however, an extensive amount of information was offered by Rosenberg on Gottschalk. I recognized the need at such a juncture to pursue a greater, more substantial amount of sources to effectively qualify Dédé's existence as an important influential American composer. I therefore made the decision to adopt Dédé as the topic for my Master's thesis in Music History and Literature.

This thesis will not only offer sources related to Dédé through a review of the literature and a biography of his life, but more importantly, it will highlight the areas of consensus to substantiate facts about Dédé that have drawn questions, because of inconsistencies in the authors' research. By doing such, I will support the inclusion of Dédé into the lexicon of American music history and show the importance of his role in the battle to enable what I believe is a strengthening curiosity in the field of musicology to re-discover and permanently establish a place for the American-born minority men and women who were writing, performing and teaching music in the United States when segregation and prejudice ruled without apology, and the concepts of equality and progress were reserved for a nation of select citizens.

[5] See chapter 4.

CHAPTER 2

A SURVEY OF THE LITERATURE RELATED TO EDMOND DÉDÉ:

Controversies and some resolutions

A review of the literature regarding the life and work of Edmond Dédé suggests an apparent void in both volume and consistency, primarily amongst the most established publications on African American music and heritage, with focused interest in New Orleans between the nineteenth and twentieth centuries. Surprisingly, the *New Grove Dictionary of Music and Musicians* (1980, 2001) lacks an entry for Bazile, Edmond or Eugene Dédé.[6] This issue is briefly addressed in Arthur R. LaBrew's *Musicians of Color in England, South America and America* (1996),[7] by commenting on the availability of biographical information when the *New Grove* was first published. LaBrew points out that Marcus B. Christian's work in *The Dictionary of American Negroe Biography* (Logan & Winston) published in 1982, was too late for the 1980 publication of the *New Grove* (6, 1996). The *New Grove* is still without an article on any of the Dédés, despite the recent release of the second edition and web-based *Grove Music Online* in 2001 and the transition to the online resource *Oxford Music Online*, in March of 2008.

[6] Eugene is Dédé's son and Bazile is suggested by LaBrew to be Dédé's father without any primary evidence (LaBrew, 1996).

[7] LaBrew's essay on Dédé, which is included in *Musicians of Color from England, South America and America,* was originally published in *Afro-American Review* 1 in 1984.

Also disappointing in their absence of information regarding Dédé are the *New Grove Dictionary of American Music* (Hitchcock & Sadie 2002), *The International Encyclopedia of Music and Musicians 9th ed.* (Thompson 1964), *Baker's Biographical Dictionary of Musicians* Vol. 2 (Slonimsky 2001), and the Dictionary *of American Classical Composers* 2nd ed. (Butterworth 2004).

In contrast, many dictionaries appropriate to the topic of music and African Americans do include Edmond Dédé. *Africana: The Encyclopedia of the African & African American experience* 2nd ed. Vol. 2 (Appiah & Gates 2005) offers a lengthy and detailed description of Dédé's life and career written by Marcus B. Christian, the revered poet, writer, historian and folklorist, taken from an article originally written for and published in the *Dictionary of American Negro Biography* (Logan &Winston 1982). Regrettably, the writing is filled with several discrepancies, many of which are addressed by LaBrew in his *Musicians of Color in England, South America and America* (1996). Chiefly among these discrepancies are the birth and death dates for Dédé.

Christian gives a birth date of 1827, although he cites Cuney-Hare's *Negroe Musicians and Their Music* (1936) which in turn cites James M. Trotter's *Music and Some Highly Musical People* (1878), one of the earliest known biographical writings on Dédé, which both give Dédé a birth date in 1829. Perhaps there is some perceived importance of Christian's work because of its influence on the study of African American history. This is an explanation for why the birth date he gives Dédé is referenced more often than Cuney-Hare and Trotter. I offer such an explanation because a significant amount of the research I have found published on Dédé after 1976 cites 1827 as his date of birth. Even Eileen Southern, another renowned black musicologist, in her *Music of*

Black Americans (1971, 1983) altered Dédé's birth date from 1829 in the first edition to 1827 in the second. I have yet to discover a primary resource such as a birth certificate or reference thereof, to establish the date presented by Trotter, though valid circumstances support his information. Primarily, the fact that the majority of the biographies he wrote were from personal interviews with the composers and their families while they were still alive. One must also consider the amount of scrutiny he would have endured by the prejudiced population in trying to publish a work on musicians of color in 1878 and his efforts to preserve the integrity and mere existence of colored musicians of the nineteenth century in a time of severe racial inequality and segregation.

As mentioned above, the date of Dédé's death is also clouded by conflicting resources. LaBrew addresses this by referencing Victor Genez of the Musical and Dramatic Copyright Office who wrote: "Dédé père Edmond dit Charentos Compositeur né à Nouvelle Orleans (E.U.) le 20 November 1827 mort à Paris le 4 Janvier 1901" (p.28). This, in LaBrew's words, nullifies any attempt to permit a death date of 1903.

These two conflicts as well as the spelling of Dédé's first name are outlined in Appendix A of Lucien Wyatt's *Six Composers of Nineteenth Century New Orleans* (1990). The "Outline of Items that Differ in the Literature" gives a list of discrepancies surrounding the published research on each of the six composers of Wyatt's article, with a subsequent list of references that adhere to one of several printed dates, spellings, locations and etcetera that conflict with each other, i.e. Dédé's date of birth. It is displayed quite evidently in Wyatt's appendix that Dédé incurs the largest amount of inconsistencies in published research in comparison to the five other composers (132, 1990). Though not much attention is warranted for the spelling of Dédé's first name or

the spelling of the names of his teachers, since the difference is rooted in the country of origin i.e. in America “Edmond” is spelt with an “o” while in France “Edmund” would be spelt with a “u.” The difference therefore is moot understanding Dédé’s experience with both the American and French cultures.

The *Encyclopedia of African American Society* (2005) offers a narrative on black music and composers, in which Dédé is credited as being the “earliest African American composer to achieve widespread fame.” The reference is short, though important to recognize for the relevance of Dédé’s inclusion in a conversation about classical black composers. Also, *The Garland Encyclopedia of World Music* (2001) mentions Dédé briefly in the context of pre-civil war free black composers. Dédé is attributed with “becoming possibly the first black from North America to matriculate” (p.606) to the Paris Conservatory, probably taken, though not referenced in the text, from LaBrew (1996). There is also an explicit reference to Trotter (1881) and his appendix of music, which includes Dédé’s dramatic aria “Serment l’Arabe.”

The Greenwood Encyclopedia of Black Music: Biographical Dictionary of Afro-American and African Musicians (1982), although extremely concise, proves to be an important and unique resource. Its entry on Dédé is one of the only dictionaries or encyclopedias to mention Dédé’s parents, as well as include a listing of some of his “best-known” compositions.

Despite many inconsistencies, Marcus B. Christian’s article published in the *Dictionary of American Negro Biography* (1982) and reprinted in *Africana: The Encyclopedia of the African & African American Experience* (2005) is the most extensive of the encyclopedia and dictionary articles mentioned.

In looking for more detailed information on Dédé I found several resources that discuss Dédé within historical and social discussions of broader topics, many of which I have referenced already. One such resource is Lester Sullivan's "Composers of Color of Nineteenth-Century New Orleans: The History Behind the Music" (1988). Published in the *Black Music Research Journal* in 1988, it appears at a critical time in the scope of scholarly writing being produced on the *gens de colour libre* and their music, in that, the majority of credible sources related specifically to that topic were published between 1974 and 1990 as can be seen in table 2.1 below.

The following table shows the evolution of research produced on or referencing Dédé in conversations about Créole/Black/African American Music in New Orleans and/or America in the order they were published or presented.

Table 2.1 The Evolution of Research Produced on or Referencing Dédé

AUTHOR	DATE	TITLE
Trotter, James M.	1878	*Music and Some Highly Musical People* (Book)
Des Dunes, Rodolphe	1911	*Nos Hommes et Notre Histoire* (Book)
Cuney-Hare, Maud	1936	*Negro Musicians and their Music* 1st ed. (Book)
Southern, Eileen	1971	*The Music of Black America* 1st ed. (Book)
LaBrew, Arthur R.	1974	"Discussion of Musicians of Color" (Article)
Christian, Marcus B.	1982	Dictionary article entitled "Dédé, Edmond"
Southern, Eileen	1982	Dictionary article entitled "Dédé, Edmond"
Southern, Eileen	1983	*The Music of Black America* 2nd ed. (Book)
LaBrew, Arthur R.	1984	"Edmond Dédé" (Article)
Wyatt, Lucius	1987	Six Composers of Nineteenth Century New Orleans (Article)
Sullivan, Lester	1988	Composers of Color of Nineteenth Century New Orleans: The History Behind the Music (Article)
Wyatt, Lucius	1990	Six Composers of Nineteenth… (edited)
Jerde, Curtis	1990	Black Music in New Orleans: An Historical Overview (Article)
Foner, Phillip	1993	*History of Black Americans: From the Emergence of the Cotton Kingdom to the Eve of the Compromise of 1850* (Book)
	1996	*Musicians of Color from England, South America and*

Table 2.1 Continued

		America (Book)
Cuney-Hare, Maud	1996	*Negroe Musicians and their Music* 2nd ed. (Book)
-	2001	Garland Encyclopedia of World Music: Vol. 3 The United States
Christian, Marcus B.	2005	Africana: The Encyclopedia of the African and African American Experience (reprint of 1982 dictionary article)
-	2005	Encyclopedia of the African American Society

So, why stress importance on Sullivan's article in comparison to the others produced before 1988? When viewed in the scope of what preceded it, Sullivan's article is unique in that it utilizes all of the research presented before its date of publication and attempts to develop a clearer more concrete picture of the composers of color in New Orleans in the nineteenth century by confronting inconsistencies in the research. Sullivan distinguishes between information that has been produced by insight and the facts that are supported by scholarly research. His unwavering ability to resolve these conflicts is extremely valuable in allowing researchers to develop a more focused and concrete opinion of Dédé. Sullivan places it in perspective with the following statement from the text:

> Today, nearly a century after most of these black composers penned their last notes, relatively little is known about them. This survey draws on three sources: the pioneering efforts of such authors as Trotter (1878), Desdunes (1911), Cuney-Hare (1936), and Christian (1982); new leads from recent research by scholars of New Orleans black history, most of whom are not working directly on music; and a fresh look at local and other archival holdings. What emerges is clearer biographical data about the handful of black composers who managed to get their music published. (52)

LaBrew's article was also an important milestone in the development of a research base for Dédé. In it, as mentioned, he attacks several "established" facts about Dédé's life, but most importantly, refutes them with annotation. An extremely detailed

description of the progress and improvement of LaBrew's research is provided within the article, accompanied with a biography of Dédé.

Lucius Wyatt produced a compelling article that specifically examined only six composers to represent the *gens de colour libre* in nineteenth-century New Orleans. The article was published twice: first in 1987 in the *Black Music Research Newsletter*, and later, updated with an additional reference to Sullivan's article, in 1990 in the *Black Music Research Journal*. My only criticism of Wyatt is that his reference list is exceptionally short. In comparing sources, one will notice the length and detail in which Sullivan discusses the composers and their history in contrast to Wyatt, which is in direct correlation to the amount of resources cited. The information presented for each composer is brief, yet important. I am forced to question, however, what Wyatt's intentions were in republishing the article after Sullivan had already presented the same information.

Curtis Jerde in his *Black Music in New Orleans: An Historical Overview* (1990) addresses music being produced in the city in a broader sense, and moves his focus and conversation to the development of jazz in New Orleans, a genre which dominates the city's music history. Dédé, as well as several of his compatriots, are only mentioned in reminiscing on the "internationally recognized musical figures" that emerged from New Orleans in the nineteenth century. A heavy emphasis is placed on Henry Kmen's book *Music in New Orleans: The Formative Years, 1791-1841* (1966), which also focused on the larger development of musical idioms and artists in the city, though Kmen does not mention Dédé.

Many other articles, outside the field of music but extremely important to the understanding of the social and political climate of New Orleans at the turn of the century, reference Dédé. Among them Dale A. Somers' "Black and White in New Orleans: A Study in Urban Race Relations," 1865-1900 (1974) and Fierher's "From Quadrille to Stomp: The Creole Origins of Jazz" (1991) offer unique perspectives into the social climate of New Orleans and the struggle of black musicians to develop their own musical voice. Whether that voice follows European traditions or African cultural and spiritual songs is irrelevant, the focus of the articles is the gradual development of the black musician and composer through the end of the nineteenth century. Of course, Fierher's article focuses more on the historical, continental and musical events that lead to the establishment of jazz in its earliest forms, not necessarily what audiences may view it as today. Dédé is mentioned in a discussion involving the "music millieux of the late nineteenth-century New Orleans" (23). He, along with Gottschalk, is referenced for being descended from Haitian diaspora. The importance of this reference is not Dédé's inclusion in a description of the early classical development and establishment of classical music traditions in New Orleans, nor the reference to his lineage (since LaBrew attests that Dédé was actually a second generation American (1984), but more importantly it is his inclusion in the development of early jazz, which is reiterated and confirmed by opinion in my interview with Rosenberg (2008).

Somer's article cites the August 1865 issue of the New Orleans *Tribune* which announces the performance of "'a great symphony' composed by 'our well known fellow citizen' Edmond Dédé." This is one of the first historical references to the admiration and support New Orleans had for Dédé. Although his various biographies mention the

support fellow Créoles of color and music patrons had for him, few of them cite such a compelling source. Note the date of the issue: 1865. Not only is this the year in which the civil war ended, but Dédé would have been away from New Orleans for over eight years. Despite such facts, the article shows New Orleans' ownership for Dédé as an American composer. Somer's article also gives great historical examples of the black and sympathetic white resistance against the wavering prejudice in New Orleans, specifically after the civil war between 1865 and 1890.

Lastly, in another unlikely source, Dédé is admired and testament is made to his reception in New Orleans as a successful American composer. In Charles E. Kinzer's article entitled "The Band of Music and the First Battalion of Free Men of Color and the Siege of New Orleans, 1814-1815" (1992) there is reference to Dédé along with Lucien Lambert and Victor-Eugène Macarty whom Kinzer describes as "strengthening the hometown conviction that European music was a worthwhile vocation" (361). The preface to that statement declares: "the entire Creole-of-color community of New Orleans took great pride in the accomplishments of its musical expatriates and the success of such figures as Dédé…" (361). Although a brief mention and a relatively unrelated article to the life and works of Dédé, Kinzer's comments are invaluable in the recent and slow discovery and research into the reception of Dédé and such figures like him in New Orleans. Although this alone warrants an inclusion in my research, the article sheds interesting light to what Kinzer labels some of the "earliest known musicians of any race in the city's history" (362). It is especially important, considering Dédé's father Bazile is recorded as working as the *chef de musique* for a local militia unit (Sullivan 1988), as

well as Michel Deberque, a member of the first Battalion band and the brother of Dédé's violin instructor Constantin Deberque.

Unfortunately, a majority of the books referenced thus far fall under the same limitations as the articles, in that they only mention Dédé in conversations on larger topics to which he is associated. To my knowledge, no book focusing singularly on Dédé or the Creole romantics has yet to be written. There is, on the other hand, a plethora of published books on black music, its history and social/political effects in the southern United States, particularly Louisiana before and after the Civil War which give us a clearer picture of the environment in which Dédé existed. I have found a handful of books that offer concise but important insights into Dédé's education and career and the controversy surrounding many of the still unestablished facts about his life, most of which, again, are among books primarily designed to address the broader subjects listed above.

Maud Cuney-Hare's book the *Negroe Musicians and their Music* (1936), arguably one of the quintessential resources for black music in America, provides little information on Dédé, though I feel a sense of accomplishment is warranted for his mere inclusion. As discussed above there are many discrepancies have been found, primarily the dates of birth and death. This is in no way an attempt to invalidate or take away from the value and importance of Cuney-Hare's work and her book's contribution to the study of African-American music, but it is frustrating to see the effect it has had on later research. No resource can or should be considered absolute, yet a majority of the resources published after 1936 that discuss Dédé quote the dates presented by Cuney-Hare.

Like Cuney-Hare, Eileen Southern is *Music of Black America* (1971, 1983) offers an incredible resource for the study of black music in America, yet a sufficient amount of information on Dédé is lacking. This, again, is in no way an attempt to discredit the value of Southern's work and is meant only to address the information presented, or rather not presented, on Edmond Dédé. Dédé is mentioned in Southern's first edition in Part II "Let My People Go, 1776-1866," in chapter V entitled "The Ante-Bellum Period: Urban Life," in a section dealing specifically with New Orleans. Great emphasis is placed on the Lamberts and Gottschalk, as should be; however, the information presented on Dédé leaves many unanswered questions. His birth and death dates, as an example, are not consistent with the sources cited, lacking any explanation or mention of a recent discovery or research that would justify such. The information presented covers a portion of Dédé's education in New Orleans as a violinist, his departure to France in 1857, and three of his compositions (p.142).

All that has been said of the first edition may be transferred for the second with some surprising alterations in volume and perceived importance. The information presented on Dédé receives a considerable cut and relocation. He is mentioned in Southern's second edition in Part Three "Blow Ye The Trumpet, 1867-1919," in Chapter 7 entitled "After the War", in a section dealing with the concert stage specifically the concert instrumentalists, a section that existed but did not reference Dédé in the first edition. Although the birth date has been changed to 1827, without explanation, and a more elaborate, albeit short, biography is presented to include his return to America in 1893 and his work in Bordeaux, little is done to establish his accomplishments in

America, and there is no mention of his departure in 1857, another contrast from the first edition.

Phillip Foner's book *History of Black Americans: From the Emergence of the Cotton Kingdom to the Eve of the Compromise of 1850*, (Westport 1993) offers only a brief mention of Dédé, in the context of freed men of color writing art music in New Orleans at the turn of the twentieth century. The references occur in two places precisely: one in a chapter entitled "Free Blacks in the Antebellum South," in a section with the heading "Deterioration of the Status of Free Blacks," in a conversation regarding the emigration of the free negro community to France, Haiti and the northern United States (188). Dédé is mentioned as leaving with several other "artists and intellectuals" in obvious reaction to the growing racial divide in New Orleans' law and social acceptance. The second reference is in a chapter entitled "The Free Black Elite" in a section with the heading "Black Composers, Musicians and Singers," in a conversation about the careers of black musicians and composers working in Philadelphia, presented by Foner as the "musical center for black music in America in the mid-nineteenth century," with reference to "a close rival" of New Orleans (276). Among the New Orleans composers listed is Dédé, though the reference carries presuppositions to wealth and opportunity that may not have existed for all of the artists included. Little to no attention is paid to Dédé biographically, and there appears to be little care for the establishment of facts in his

inclusion, both in contextual references and the spelling of his name i.e. “Edmund” vs. Edmond Dédé.[8]

Arthur LaBrew’s *Musicians of Color in England, Latin America and America* (1996) is an invaluable resource to modern research conducted on select composers of color from the prescribed regions designated by LaBrew. What appears to be a collection of self-published articles collected and republished together as a book on musicians of color in England, Latin America and America at the turn of the twentieth century, LaBrew shows strict standards in research for the validation of accepted vs. established fact, and forces the reader to re-evaluate one’s own knowledge of the selected composers and what such a knowledge is based on. LaBrew attacks many misconceptions and unquestioned biographical “facts” that have been written about the composers, specifically Dédé. The establishment or rather re-establishment of information on the composers is done tastefully and with primary sources. Included at the end of the article on Edmond Dédé is a list of his works in chronological order with a catalogue of their discovered and permanent locations. Though several articles and publications preceded the need to catalogue Dédé’s works, LaBrew’s seems to be the most up to date and includes unpublished works accredited to Dédé as well, extending the list almost exponentially. Exciting to note is the inclusion of other members of the Dédé family, not recognized in many of the other resources on Dédé, especially with any biographical information. Included in LaBrew’s text are Dédé’s father Bazile, his son Eugene Arcade

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[8] Foner leaves off the accents on Dédé’s last name in his article. This is a misspelling and is not justifiable with the cultural debate regarding the spelling of Dédé’s first name, referenced on page 9 of this chapter, since both the French and English spelling of Dédé’s last name would include an accent on both e’s.

(also with a list of published works and their location), and Atana (a musician and relative of the family).

James Trotter's book *Music and Some Highly Musical People* (1878) is a seminal resource in the study of African American music. Trotter draws on first-hand accounts for the biographies and works of several musicians and composers of the nineteenth century, with commentary on their personal disposition and social acceptance in contrast to just an academic report on their musical abilities. Dédé is mentioned in Part II entitled "Other Remarkable Musicians, and The Music Loving Spirit of Various Locations," in a third section dealing with New Orleans and "the musical and general culture of its colored citizens" (340-41). Much detail is given to the education and early development of Dédé both as an instrumentalist and composer before leaving for France in 1857. Trotter gives an update on Dédé's status in Bordeaux and lists a select number of compositions to which is remarked, "titles of only a very few of the works composed by Edmund Dédé can now be given" (341), referencing the extensive amount of works Dédé produced in his life time. Such a resource is an incredible insight to how Dédé was perceived by citizens and patrons of America in the time that he was alive. The fact that Dédé would be included in such a monumental work while he was living in France shows the ownership and pride Americans, especially the *gens de colour*, had for Dédé in his tragic absence from the country he could not live in.[9]

In conclusion, many questions still surround the collected information on the free and captive black citizens of America who were writing music in the south before, during and after the civil war, especially those living in Louisiana, dubbed by Richard

[9] By the time Trotter's work was published, Dédé had been living in Paris for over twenty-four years.

Rosenberg as the “Creole Romantics” (Rosenberg, 2008). As the search continues for primary evidence to document the facts of the many composers mentioned in this essay, extreme care and importance needs to be placed on their inclusion and contributions to the lexicon of American music as to avoid the inconsistencies seen with Dédé. Their effects have only begun to be catalogued and appreciated as more and more, piece by piece, a clearer picture is drawn of the social and political climate in which these forgotten legacies survived, and in exceptional cases, thrived as musicians of color in America at the turn of the twentieth century.

CHAPTER 3

TOWARD A BIOGRAPHY OF EDMOND DÉDÉ

Dédé was born sometime within the years 1827 and 1829 in New Orleans, Louisiana to two freed colored migrants of West-Indies origin (Cuney-Hare 1936, 237). It is suggested by Cuney-Hare (1936, 237) that Dédé's parents, whose names and lineage are speculated by LaBrew (1996, 5-9),[10] immigrated to the United states as early as 1809. While in New Orleans Dédé's father took a post as *chef de musique* for a local militia band. Sullivan asserts from this that Dédé's first music instructor would have been his father (1988, 54). Although other resources do not confirm who exactly Dédé's first instructor was, there is a consensus that his first instrument was the clarinet,[11] as stated by Sullivan: [quite befitting] "for the son of a bandmaster" (1988, 54). Dédé soon developed into a violin prodigy first under the tutelage of Constantin Debergue, a free black musician "recognized by Trotter (1878, 340) as the conductor of the local Philharmonic Society founded by free creoles of color in the antebellum period" (Sullivan 1988, 54), and later with Italian-born violinist, composer and conductor of the old St. Charles Theater (Cuney-Hare 1936, 237) Ludovico Gabici.[12] The idea that Dédé had the

[10] Labrew devotes a large portion of his article to the origins and history of the name Dédé in New Orleans prior to Dédé's birth in 1809 to refute Cuney-Hare's claims. He does not suggest a family tree but does reference several individuals with similar surnames to be related to Dédé.
[11] Cuney-Hare cites Dédé's first instrument as the cornet which does not follow the consensus (1936, 237).
[12] Dédé also studied counterpoint and harmony under teachers of both races: Eugene Prevost and Charles Richard Lambert. (Sullivan 1988, 54)

privilege, arguably the right, in retrospect, to study with both a black and white instructor suggests the cultural and professional environment available to Dédé in his youth. In the suggested year of his birth[13] on July 4, 1827, during a time of great celebration for the nation's independence; William Hamilton, leader of New York's black community claimed "no more shall the accursed name of slave be attached to [black people]" (Foner 1993, 191). Although this sentiment did not ring as loud in the south, New Orleans held special reservations for its diverse and ever growing population. Kmen states that nineteenth-century New Orleans gave residence to the largest Negro population, both slave and free, of any American city (1966, viii).[14] This is arguably the only place in America that Dédé would have been able to accomplish the things he did as a young black male.

Dédé moved to Mexico in 1848, as did many other of New Orleans' free creoles of color after the Mexican war (Sullivan 1988, 54). Sullivan asserts the primary reason for this move would have been due to "changes in race relations in New Orleans" (1988, 54), though Cuney-Hare states that "Dédé's father sent him to Mexico in order to complete his musical training (1936, 236). Sullivan also relates illness to the cause for Dédé's ultimate return to New Orleans (1988, 54), though LaBrew states it was the risk of attaining the epidemic fever that was plaguing Mexico rather than actually being afflicted by the illness that sent Dédé back (1996, 10).[15] Regardless, Dédé returned to New Orleans in 1851 with what Christian calls an "economical turn of mind" (1982,

[13] A discussion on the discrepancies surrounding Dédé's date of birth was offered on pages 7-8 of the Chapter 2.
[14] Qouted from Jerde 1990, 18.
[15] Sullivan also asserts that while in Mexico Dédé met virtuoso pianist Henri Herz, who was on an extensive concert tour of the Americas; however, LaBrew disputes this as well, since no such encounter was recorded in Herz's memoirs.

168). By this point Dédé had been composing regularly. In 1852, just one year after his return, he was rewarded for his compositional efforts with the publication of his mélodie "Mon Pauvre Coeur" (1852). Sullivan presents that it was most likely published by Dédé himself (55, 1988), as was the standard operation for most ante-bellum imprints of music by local blacks; yet, Sullivan also states that "it is arguably the oldest piece of sheet music by a New Orleans Creole of Color" (1988, 55).

Dédé began saving his money by working as a cigar roller, what Sullivan refers to as his "day job" (Trotter 1878, 340); and with the assistance of several local patrons and friends acquired enough funds to travel to Europe. Christian states that he traveled to Belgium first, being disappointed by not finding what he had hoped, for he then moved on to Paris (1982, 168). Cuney-Hare, however, writes that Dédé arrived first in England before going on to Paris with no mention of Belgium (1936, 237). Wherever he arrived in Europe first, the consensus is that he went to Paris by the assistance of some close friends in New Orleans who undoubtedly called upon the appropriate people to get Dédé admitted into the Paris Conservatory in 1857 (Trotter 1878, 340). While at the Conservatory Dédé studied with Jacques-François Formental Halévy (1799-1862) and Jean-Delphin Alard (1815-1888) and won several medals for his achievements on the violin (Cuney-Hare 1936, 237). It is proposed by Christian that Dédé befriended the famous composer Charles Gounod (1818-1893) who was also a student of Halévy (1982, 168). By 1860 Dédé had completed his studies at the Conservatory and moved to Bourdeaux[16] (Sullivan 1988, 55). The next few years would prove to be quite eventful. In 1863 Dédé wrote and produced a ballet entitled *Néhana, reine des Fées*, among

[16] Most of the resources do not reference a year in which Dédé arrived in Bourdeaux. Sullivan (1988, 55), however, protests "about 1860," Wyatt (1990, 127) suggests "between 1860 and 1862," while Southern (1984, 249) supplies a date of 1868.

completing several other works which were being performed by the L'Alcazar Theater Orchestra under his baton. Dédé kept his post as the director for 'Alcazar for over twenty-five years.[17] Sullivan mentions the practicality in Dédé's choice to settle in Bourdeaux. He states:

> New Orleans and Bourdeaux were once closely related, and trade and other connections were still strong between the two at the time Dédé went there. Quite a few Louisiana Creoles of Color, including musicians and litérateurs, had settled there in the mid 1850s and 1860s in order to escape first the growing sentiment at home against free blacks and later the Civil War and its aftermath. (1988, 55)

In the summer of 1864 Dédé married the beautiful and accomplished French woman, Mlle. Sylvie Leflét,[18] an event that reached the shores of New Orleans and New York through the local news papers (Sullivan 1988, 55). In just three years, on January 12, 1867, they had their only child, a son, Eugène Arcade Dédé; who would grow to become a successful composer in his own right.[19]

Christian explains some of the success that Dédé experienced while he was in Bourdeaux, as well as the esteem and admiration that surrounded his achievements in New Orleans and France.

> As a master violinist and composer Dédé received many honors from his native city, from France, and elsewhere. Clarence Cameron White named him as one of the five foremost Negroes in tonal art. Roussève cites his "Valliant Belle Rose Quadrille" (later called, according to James Monroe Trotter, "Le Palmier Overture") as one of his best known pieces. His Quasimodo Symphony was presented at the Orleans Theater on the night of May 10, 1865, before a vast audience composed of leading Negroes and New Orleans and prominent northern whites, with Samuel Snaër, Jr., leading his own orchestra in its production. All of his compositions were considered of the highest order. On a journey to Algeria he wrote his "Le

[17] Christian claims it was twenty-seven years to be exact (1982, 168).
[18] This Spelling of Dédé's wife's name is taken from LaBrew's 1996 article which contrasts Sullivan's spelling with the use of an "a" instead of an "é."
[19] In my research thus far LaBrew offers the most extensive biography of Eugene Arcade Dédé (29, 1996).

> Serment de L'Arabe." Among his other compositions was "Si j'étais lui," and many others that are for the most part unlisted. According to Rodolphe Desdunes, he composed thousands of pieces- "not counting the dances and ballets distributed over all parts of Europe where he visited or lived." This lavish estimate of Dédé's productivity was probably due not to facts but to the high esteem in which the people of his race held him. (1982, 168)

By the mid-1880s Dédé had a Paris publisher and membership in the French Society of Authors, Composers and Editors of Music. In addition to Christian's description Sullivan points out that during Dédé's "Bourdeaux period, he wrote ballets, *ballet-divertissements*, operettas, *opéra-comiques*, overtures and over 250 dances and songs… in addition to writing all of this theatrical music… he produced at least six string quartets and an unpublished cantata, *Battez aux champs…* This variety and volume of output contrasts sharply with the production of the New Orleans black composers who remained at home" (1988, 56).

In 1878 Dédé accomplished international status when Arthur Pougin, editor of the Fétis supplement, entered his name into that dictionary (LaBrew 1996, 14). The entry appeared as follows:

> DÉDÉ (Edmond), compositeur, à écrit la musique de deux ballets qui ont été representés sûr le Grande-Théâtre de Bourdeaux: Néhana, reide de Fées (un acte, vers 1862), et *La Sensitive* (3 actes, 1877). Cete artiste à donne aussi quelques operettas à l'Alcazar de bourdeaux, don't il est le chef d'orchestre; etc.
>
> *DÉDÉ (Edmond), composer, wrote music for two ballets which were performed at the Grande- Théâtre de Bourdeaux: Néhana, reide de Fées (one act, from 1862), and La Sensitive (3 acts, 1877). This artist has also written several operettas at the Alcazar in Bourdeaux, where he is the orchestral conductor, etc.*(translated by C.T. Hanson)

By 1894 Dédé was a full member of the Society of Dramatic Authors and Composers in Paris. It was at this time, "almost forty-six years after his self imposed

exile" (Christian 1982, 168) that Dédé planned and executed a trip back to New Orleans. Many accounts explain that the trip was made so to visit his family, which undoubtedly was true; however, Dédé was met with wide acclaim and concertized from Texas to Louisiana and as far north as Chicago upon his return (Cuney-Hare 1936, 237). He made the trip in 1893, despite Wyatt's claim, that he "returned to new Orleans several times during the 1890s for 'farewell concerts'" (1990, 127). Though the farewell concerts did take place, and there was in attendance the most popular and talented musicians of the day, the consensus of the research published that covers Dédé's return to America cites the date of one trip from 1893 to 1894. On the journey to America, Dédé's ship was caught in a violent storm and his treasured Cremona violin was lost at sea. Despite such a loss, and the disorientation of the ship from its original course, Dédé landed in Galveston and stayed for two months, both visiting patrons and performing for the public, for which he was praised by the best musicians of the region both black and white (Cuney-Hare 1936, 237).[20]

Christian recalls Dédé's return to New Orleans in great detail:

> […after all the years he had been absent from his native city his name was still a legend.] Some were fond of recalling his handsome figure, amiable disposition, commanding appearance, and "unmixed Negro blood." The music lovers recalled his mastery of the violin-how while he was still a student in New Orleans his admirers never seemed to grow tired of listening to his peculiarly fine playing of the studies of Kreutzer and the "Seventh Air Varié de Beriot." His staccato and legato were considered an exercise in perfection. Admirers declared that he threw his whole soul into his playing and "meets with no difficulties that he does not easily overcome." Dédé returned in full measure the high esteem that his compatriots accorded him… His visit to New Orleans in 1893 became a triumphal homecoming. The elite of the old free colored class flocked to his concerts to hear the aging maestro "charm and captivate his public by the enchantment of his bow" (1982, 169).

[20] Among the list of patrons who entertained Dédé while he was in Galveston are Cuney-Hare's parents. Cuney-Hare 1936, 237.

While performing in New Orleans, Dédé was absorbed by attention and praise; he even received accolades by *L'Abeille,* the last major French-language organ of white Creole New Orleans (Sullivan 1988, 57). During his time in New Orleans he introduced two new songs, before he left to return to France: "Si j'étais lui" which was published locally by A.E. Blackmar; and, "La Patriotisme" a song which utilized a text by Desdunes (Sullivan 1988, 57). Dédé considered "La Patriotisme" as his farewell to New Orleans and arguably America. The somber tone and lulling rhythm of the alliteration of the text is haunting as one realizes the sincere love Dédé had for the country that refused to accept him because of the color of his skin:

La Patriotisme

My adopted mother, France, who so often has consoled me;

Eternal is my destiny to live far from my native country, the land of my birth; but the prejudice that pursues, it is implacable;

My country which refuses my love, it is the land of my birth.

(Cuney-Hare 1936, 238).

While in his last days in America Dédé received honorary membership in the Société des Jeunes-Amis, a leading social group composed mostly of Creoles of color of antebellum free background (Sullivan 1988, 58). Discouraged by the ever increasing torrent of prejudice exemplified by the Jim Crow laws, Dédé returned to France.

Dédé died in Paris in 1901, survived by his wife Sylvie and their son, Eugène Arcade Dédé (LaBrew 1996, 17). Little information has surfaced on the life and collected works of Eugène Dédé but LaBrew asserts "He is an extremely prolific composer of many published songs, orchestral works, an operetta: *Oncle et nevue,* etc.

He has more published works than his father thus presuming he had a more nominal career" (LaBrew 1996, 29)."

Although there are still pertinent facts regarding Dédé's life which need to be established, the work available to date offers a concise, yet appropriate picture of what Dédé became for the *gens de colour*, among others. His triumphs, considered to be such by the sheer circumstances he overcame as a black composer in the antebellum south, are a testament to the struggle of the free Créole of color in New Orleans at the turn of the twentieth century. His fame was evident in the social and historical accounts of his initial training, his return to America and his academic accolades while at the Paris conservatory. The power of his name and his works can be appreciated by the publication and performance of such in America (despite his absence from 1857 to 1894) and abroad. In fewer words, the achievements of Dédé in the arenas of art and popular music in France and America are substantial justifications for a permanent, unwavering and more prominent inclusion in the field of American music history.

CHAPTER 4

DISCUSSING THE CRÉOLE ROMANTICS:

An interview with Maestro Richard Rosenberg

Introduction

Richard Rosenberg is the Artistic Director and Conductor of the Hot Springs Music Festival. Earlier music directorships include RESONANCE, the Corpus Christi Symphony, the Chamber Orchestra of California, the Waterloo/Cedar Falls Symphony and the Pennsylvania Ballet. He also served on the conducting staffs of the Baltimore Symphony, the Oakland Symphony, the London Classical Players and the Aspen Music Festival, and as Acting Director of Orchestras at the University of Michigan in Ann Arbor. As a guest conductor, Rosenberg has performed with the Rochester Philharmonic, the Kennedy Center Opera Orchestra, Miami City Ballet, and symphony orchestras and ballet companies throughout the United States, Europe and South America. His teachers include Leonard Bernstein, Herbert von Karajan and Sir Roger Norrington. Under his baton, Rosenberg's editions of music by the 19th-century Louisiana Composers Edmond Dédé, Louis Moreau Gottschalk and Lucién Lambert, dubbed the Créole Romantics, were released on five compact discs on the Naxos/Marco Polo label with the Hot Springs Music Festival in 2000. [21]

My initial interest of Rosenberg's work in producing these CDs on the Créole Romantics was vested solely in Edmond Dédé; however, upon further research I realized

[21] The following biographical information was taken from <www.hotmusic.org> accessed 4/10/09.

there were inseparable connections that existed among Dédé (1827-1901), Louis Moreaux Gottschalk (1829-1869), Charles-Lucien Lambert Sr. (1828-1896) and Lucien-Léon Guillaume Lambert Jr. (1858-1945). Upon receiving my inquiry for an interview, Rosenberg invited me to participate in his Hot Springs Music Festival as an associate violinist. After arriving in Hot Springs, I purchased the collection of CDs Rosenberg produced for the Créole Romantics to study their liner notes and music and prepare a series of questions to address my interest in Edmond Dédé.

In general, the questions were designed to elicit Rosenberg's personal experiences, while re-discovering the artists through their works. Subsequently, the format of the questions yielded two larger related goals: one, to find a justification for the research and work that would establish a modern base of knowledge for the composers' lives and careers; and a second goal to reveal the difficulties and unique challenges in attempting to revive the works of the composers, which had been long since forgotten.

Rosenberg's responses provided in the transcription below, show an informed command of the information available on the Créole Romantics, although it becomes quite noticeable that his answers are dominated by information on Louis Moreaux Gottschalk. This bias of accomplishments, vested largely in the work of Gottschalk rather than being equally distributed amongst all of the Créole Romantics, can arguably prove the concept that there is an importance through exposure and availability of resources which does not exist, in comparison, for Dédé and Lambert. Such a concept, blatantly evident in Rosenberg's responses, supports my claim that minority composers or composers of color, despite their perceived value, are shunned because of the color of their skin and therefore overlooked in the research and publication of information on

indigenous American Romantic composers of the nineteenth century. This claim is intended to, and should be directly applied to, the availability and exposure, or lack thereof, for the resources pertaining to Dédé's life and career.

Transcript

HANSON: In an academic sense, how do you define Créole[22] Romantic Composers? (I watched the video that Don Vappie[23] was soliciting last night and loved it, it was amazing; but he spent a large amount of time, talking to other Créoles and trying to find: "What does Créole mean, and how do we define ourselves that way?")

ROSENBERG: Sybil Kein's book do you know that? (Hanson: No.) A book called *Creole* (2000). Fabulous, fabulous text, called *Creole*! She wrote this book about the Creole experience. She explains what she thinks Créole means, but the definition of Créole is different depending on who you ask. Gottschalk was Créole and Dédé was Créole, but one of them was Jewish and played in Jackson square in St. Jackson Cathedral in New Orleans, others were Catholic… It is a very "les pres" lose definition.

It is someone I guess of French origin/ French-Indies origin, black, white, mulatto it makes no difference. I believe it has to do more with language then anything else. And, there was no term for the composers I accidentally stumbled upon. So when we were proposing to Claus Hammond at Naxos records that we record a single disc of music/orchestral music by some of these composers that we had just discovered we had to come up with some category to put them in, because there was none, since very few of

[22] See Appendix A for Milly Vappie's *Creole Music & Its Contribution to the Development of New Orleans Jazz* for a detailed discussion on the origins of the word Creole and its relationship to early music in New Orleans.

[23] Benoit, Michelle A. & Pitre, Glen, *American Creole: New Orleans Reunion*, DVD, 2006, Côte Blanche Productions.

us new that they even existed! So we figured: well they are romantic composers, of that era, and they are Créole… so let's call them Créole Romantics, and it has seemed to have stuck, so we created and coined that phrase.

I guess that all means that there were Créole composers, who were of the romantic era, and there are more then Dédé and Lambert and the Lambert family and Dédé family and Gottschalk. There is Basile Barés (1845-1902) and Samuel Snaër (1835-1900) oh just a slew, McCarthy (1821-1890) these are all composers that you would see in the Cybil Kein book. It was Lester Sullivan that did his home work, and he wrote the article on the Créole composers of New Orleans, in that book, it is his own article.[24] Which leads me to how I found out who these composers were…

Laura and I were in Philadelphia, I was the Music Director of the Pennsylvania Ballet, during the last two weeks in December we would do too many Nutcrackers, like 31 in two weeks! It was like sensory deprivation. Afterwards we rented a cottage in the French quarter that allowed pets. So we went down there with our german-shephard pointer and two cats and in two weeks at the corner of Dumaine and Bourbon, 738 Dumaine, I was orchestrating a Schubert trio, the Eb trio, for the ballet company. So I would do some orchestration in the morning, in the afternoon we would go to museums and in the evening we would go listen to music, and in between we would just… eat!

We went to the Mint museum[25] as part of the museum complex run by the Louisiana state museum, and they had a display on composers of Louisiana and composers of New Orleans, and there was Gottschalk, who I had heard of, and Louis

[24] Sullivan, Lester, "Composers of color of nineteenth-century New Orleans: The history behind the music," *Black Music Research Journal* 8 (1988): 51-82.
[25] For information on the Old U.S. Mint Museum in New Orleans see < http://lsm.crt.state.la.us/mintex.htm>.

Armstrong and Jelly-Roll Morton and those folks, and then there were these pictures, these photographs of Dédé and these discussions of the Lamberts. It said the display was assembled by Lester Sullivan.

So I found out who Lester Sullivan was. He is, or was, the chief archivist for Xavier College, which is another all black college, except… he is the shortest, whitest guy I have ever met! You know he has white hair and the whitest of white skin, and he was very excited that there was someone who is not just a musicologist but a performer who was interested in these composers, and he put me on a track that just changed my life.

He sent me to, first of all he gave me a lot of scores he had copies of, but he told me were I could find a lot of the materials and were he suspected a lot of the materials were. So, I found a lot at Tulane University, some at the *Walter's Collection* in New Orleans. I saved money, sense I couldn't get a grant from anyone to pursue this, no one gave a damn, and so I went to the Bibliothéque Nationale in Paris in February of 1998. I just went through the card catalogues, and found all this stuff and everything that looked interesting, well actually I had them give me copies, I paid for copies of all the music I found of Dédé and all the Lamberts and Eugene Dédé as well and they sent it back.

I was going to transcribe everything by hand, and I realized that I would probably wind up with carpal tunnel syndrome, so I learned how to use Finale, which was three weeks of cursing and screaming at the computer, and I just transcribed all of the orchestral works of Dédé that I could find.

The Lambert Opera *La Brésiliana* (1875, piano solo) by Charles Lucien Lambert which was premiered in 1891 for full orchestra, it is in the liner notes,[26] the opera based on the King Arthur legend. Broceliande is the forest where Merlin resided. And so it's a four act grand opera which was premiered in Rouen. It received 20 performances. It was extremely well received and the reviews were very positive and it was a composer from New Orleans! The parts disappeared. The score I had thought disappeared and we had the vocal score to the opera, and then I discovered a two piano version of the overture and so I orchestrated the overture as best as I could, at least so people could here what the composer's notes were. Since then at the library of congress I found it under a different title and so I'm in the process of transcribing it, so the ones we have on the NAXOS disc is not Lambert's own orchestration. Someday I hope that I'll finish transcribing that and move on to some other stuff.

The Gottschalk music,[27] well again, everyone new who Gottschalk was and there is quite a bit of music in the Lincoln Center library, though it is harder to access than it used to be. All the materials that you can see, now, are all from micro-films that were done in 1961, and very, very sub-quality. It is very hard to decipher what some of the music is. I could show you what some of the manuscripts look like, and trying to figure out what some of the notes were has been sheer hell.

The first piece we did of course was *Night in the Tropics* (1859) because that is the piece that people are more familiar with. But most people never encountered it in its

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[26] See Appendix A for liner notes from the LAMBERT Sr. / LAMBERT Jr: Overture de Broceliande / Bresiliana / L'Amazone CD, which gives a brief history of Charles-Lucien and Lucien-Léon by Lester Sullivan, with commentary on their aforementioned works by Richard Rosenberg.

[27] See Appendix A for liner notes from the *GOTTSCHALK: Night in the Tropics (A) / Celebre Tarantelle / Berceuse* CD, which gives a brief history of Gottschalk by Frederick Starr, with commentary on Gottschalks works by Richard Rosenberg.

original Gottschalk version. We first recorded the *Night in the Tropics* (1859) with Gottschalk's friend's version of the *Tarantella* for Naxos. And then I found all of this other material by Gottschalk at the library and also from his great, great grand nephew who lives somewhere in central Pennsylvania now whom I met and looks just like Gottschalk if Gottschalk hadn't died when he was forty.

But you can see from looking at these manuscripts, the copies, that it is really hard to determine what the notes actually are. So to reconstruct some of this has been very, very difficult, by looking at some of the parts, to some of the parts with combinations of the score. for instance when we did the *Montevideo Symphony* [?],[28] the second symphony, there where indications in the score that there were parts for violas and timpani and other instruments that we couldn't find the parts for and Gottschalk was notoriously lazy about notating stuff. I mean we have doodles he drew of like caricatures of friends, but when it came down to writing music on paper he usually left it to his assistants and then a lot of music occasionally would just disappear and we would find it now. I mean since we have recorded the "complete orchestral Gottschalk music" that score that I just showed you came to my attention. This means that my "complete orchestral works of Gottschalk" disc is not complete.

But with the music of Dédé and Lambert, the parts had been published so quickly, that there are so many discrepancies in the parts, and there were no scores only orchestral parts. So in reconstructing this music over a year, I assembled the parts and put each part into Finale and then realized, okay, here he has a flat a sharp and a natural for the same

[28] See Appendix A for liner notes from the *GOTTSCHALK: Orchestral Works (Complete)* CD, with a detailed description of Gottschalk's orchestral works by Frederick Star and several brief editorial notes on the preparation and performance of the works by Richard Rosenberg.

exact note and using just good judgment, I hope good judgment trying to determine what the composer actually meant.

There was a little opera or a Saynète called *Francoise et Tortillard* (1877) a little five minute opera that would have been done during the intermission of a serious opera. He (Dédé) was popular in Bordeaux, where he founded the orchestra as Gilbert and Sullivan did in London. So these little short operas where like a five minute version of an "I Love Lucy" episode with music. They were sometimes performed with piano, sometimes with a small band, and all I found was the piano version of this little opera. So I took sort of a *Pierre Lunaire* ensemble and exploded it so that it could be done with maybe a little more colorful sound than just the piano and we performed it and recorded it. And you know, I don't think it's great music but I think it's very good music and certainly as good as a lot of other stuff that was coming out of Offenbach, who by the way was a roommate of Gottschalk when they were studying at the Paris conservatory. They used to perform together frequently.

Offenbach was a cello student and they were both of Jewish extraction… but Dédé was doing in southwest France what Offenbach was doing in Paris. But after he left the United States for France to avoid what was happening with the Civil War he didn't go back until the early 1890's. He saw what had happened with Jim Crow and his relatives and he just didn't like what was happening in the states so he went back to France ultimately and lived the remainder of his life there.

But he married a blonde French woman, no one thought anything of it, as the way they would have here after the Civil War. He had a son who was a blonde haired black man, who was of course Créole, but if you see the photos of him he looked very, very

black and had a very successful carrier as a composer in his own right. The *En Chase* [?] or "On the hunt" was orchestrated by his father and it is on that disc, and in some ways the music is more coherent and tender than the father's music but the orchestration is superb. And Dédé was of course the son of a Clarinetist, a band master, and he could play clarinet and violin from a very early age.

I mean all of them, the Lamberts the Dede's and the Gottschalks they would play in the orchestra pits of the various opera orchestras in the two opera houses in New Orleans and this is a period in New Orleans when, again, there was no racial segregation. A black person and a white person could buy tickets any where in the hall as long as they could afford the tickets. So you know Gottschalk and the Lamberts and Dédé would sit in the balcony for the cheapest seats and they would watch all of this repertoire being done, like Donizetti and Meyerbeer and it was just a whole different ball of wax than it turned into after the Civil War.

They all had a very polite and friendly rivalry. They would have piano playing contests, but they all learned from each other. The dark skinned or Créoles of color "Creole Colour" wanted to be as white as they could be. Gottschalk was enamored when his Mammy Sally who would take him every Sunday to Congo Square, which is now Louis Armstrong park, to listen to the Bamboula instruments and hear the dance. This certainty permeated all of his output. I mean if you put the Bamboula in Chopin you have Gottschalk! With the coloristic variations of Berlioz, who thought very highly of Gottschalk as well as Chopin. But he was the first composer to mix all of this together and come up with something that was so incredibly original. The kind of stuff that Copland did later and Smetana did in Bohemia. But Gottschalk in many ways preceded

all of that Nationalistic fervor if you don't count Glinka in Russia, but it was Berlioz who inspired these composers to use the music that they grew up with as a point of departure. I am sorry I am going on a little bit too much.

HANSON: No, that is really striking a chord with me, because it is just interesting to think that at a time when America was being shunned for its artistic capabilities that there are predecessors that are pushing a way yet no one is recognizing it. With this pause, you have already answered how you discovered the Créole Romantics, so to the next question: Is there a Créole Romantic composer that you associate with, more than any of the others, and if so what is that association, and why do you experience it?

ROSENBERG: It has to be Gottschalk. Just because he was such an incredible craftsmen, so inspired. I mean for many years we only knew Gottschalk in parody format. I mean the music that accompanied films in the early nineteen twenties and teens it's all based on that pianola style which is the undulating left hand, but that was about as far as people tended to take it.

There was a reworking of the *Night in the Tropics* (1859), his Symphony No. 1, *La Nuit Tropique,* which tried to bring the piece into a format which people could tolerate. I mean, that kind of samba dance that came form the Bamboula may have been just a little too sexy for that period, I don't know!

Gottschalk was in a way one of the first real superstars in the United States. He was a sex symbol. You know, he would perform concerts and women would throw their hotel keys and garters on the stage. And if you look at him, he was certainly an average looking guy; he had these dropping eyes that everyone adored.

There was a cast made after he died by an act of congress in 1871 of Gottschalk, his posthumous, and the only one which survived was a plaster bust that Fred Star, who wrote our liner notes, had. I had seen it on his desk in Washington D.C. at Johns Hopkins where he is the Director of Oriental Studies. And then I saw it in his house, he had restored the Lambert house, plantation cottage, in the Ninth Ward, meticulously. It took him twenty-five years to do this restoration. I mean, Gottschalks parents use to visit there regularly, as well did the young Gottschalk, and I noticed that he had, in the mean time, dropped it and had broken the nose and the back of the head. So I said "I have always been looking for these," and he said "why don't you take this one, bring it back to Hot Springs and bring it to a foundry where they can restore it." So we got the original back and gave them all of the photographs we could find of Gottschalk including the photograph of his death mask. They restored (it) and we had a cast made of it and we are now selling these in plaster versions as well… But you can see he was, I think, kind of an odd looking guy.

He had this appeline nose and these drooping eyelids, but the mustache which he grew because he had a fairly shallow chin, women seem to find that and his demeanor at the piano quite appealing. You know he would do these rituals of taking off his white gloves before playing the piano and laying them down. And by the time he came out on stage at every concert he had like this five minute ritual of getting ready. Then of course he was a phenomenal pianist by all accounts both by Chopin and Wallace Colley who said "he was just an amazing pianist" and you look at the music he wrote and it really is impossible to play.

In April, we were in the French Quarter, we had just gone down to LSU to give some classes, and we went to the French Quarter and we were walking towards Jackson square and you know in the evening they have all of these tours they do, like little ghost tours of New Orleans and we heard one guy talking about how Gottschalk was from the quarter and very few people performed his music because it is just too difficult… so I gave him my card and told him about the discs.

Gottschalk, when he began to write down his music, was phenomenal. He spent so much time performing that he didn't get that much time to write music and he took off some time around 1858-59 and went to the Caribbean. He went to Mantova. He had this little rinky-dink, what do you call it?... junky piano in this little cabin above a volcano, and he lived there with a man servant. In the evenings he would role his piano onto the balcony, and he was inspired by it and he wrote all this music because he had the time to write it down. And that's were you get the *Night in the Tropics* (1859) and *Escanas Campestres Cubanas* [?]. Little fourteen minute opera, which is the perfect length for an opera I think. People would do anything for him. There was one concert though, after which he gave a recital, and these three Amazon like women were in the wings and they just picked him up and he wasn't seen again for three days!

He was really quite a superstar; children would come to his concerts and get coloring books of Gottschalk. He was an amazing person; I would have loved to have met him.

Plus his philosophy of giving so much of his earnings to charity, he was a strong proponent of public education. Both in the United States, but then he moved down to South America and he urged that there be universal public education available to

everyone. He was an abolitionist and so after a while he was no longer welcome in his home town. Which is why he ended up being buried in New York, New Orleans didn't want him after his death. And in his later years he hadn't been back to New Orleans for a long time. It was just very unusual for an artist from the south to be that progressive. I mean, if you read his writings: *Notes of a Pianist,*[29] he talks about all of the people he met and their opinions on slavery and education and public welfare, he was just a really good guy! But his music speaks to me in a way that no other composer of that genre does. I mean Dédé and Lambert are very, very well crafted, but they seem in some ways a little bit forced.

HANSON: Yeah! Suppressive rather than…

ROSENBERG: Well they were surface-able, I mean Dédé's. Most of his dance pieces that we recorded, that I found, are quadrilles and waltzes and polkas. But with Gottschalk, it's all to the service of the concert hall, and kind of an ennoblement not just a diversion. His harmonic language is far advanced over the others, and he began to just… he was willing to take chances that people didn't. I mean you listen to his music and you can hear a lot of Copland and Ives in it. Later on, I mean in the union were he has… well for instance, the second symphony, the one he wrote for the city of *Montevideo*, which he calls the *Montevideo Symphony*, in the last movement you hear the Uruguayan national anthem, then you hear *Hail Columbia*, and then you hear *Yankee Doodle* and then he puts them all together, the kind of stuff that Ives was doing much later.

[29] Gottschalk, Louis-Moreaux, *Notes of a Pianist*, Princeton, New Jersey: Princeton University Press (1881) 2006.

And I did both of the symphonies in Montevideo last year. It was the first time since Gottschalk had been there in 1868, the year before he died, that it had been performed there, even though it was dedicated to that (U.R.)[30] city. What I didn't realize when I programmed it, and I didn't realize it until the dress rehearsal, was that the Uruguayan national anthem that he uses is the one they still use: (Rosenberg hums the tune). When we got to that part of the concert there was a collective gasp in the audience, and when it was over… when *Yankee Doodle* and *Hail Columbia* and the (U.R.)… I mean they were just cheering, and I had never experienced that before at a concert.

And clearly, I mean he was a showman. He was quoted to be represented by P.T. Barnum as his agent and he declined. Of course he didn't want to be thought of as a circus act, but he new how to work an audience. A lot of the things he did he did for show, the *Night in the Tropics* (1859), even though it's a great piece of music, when first presented, he arranged that it be done by an orchestra of over 650 performers.

Not because the music needs it, I mean we recorded that version, not with 650 players, but certainly with enough to have everything covered. It wounded up being 250 players. But since then, because the music really deserves to be heard, I have gotten a lot of mileage by reducing it to normal… "normal," orchestral forces. As long as you have a lot of percussion because it is best done with the kind of Bamboula that he would have expected it to be done with. I mean you look at the score, in fact let me get the score for you, I have a copy of the manuscript here…

Well, in the manuscript on the first page of the second movement, which is the *Créole festival*: "Fétive Créolia," he writes this huge orchestration and at the very bottom

[30] U.R. Stands for "Unintelligible Recording." It will be used sparingly to designate words or phrases that I was unable to understand for the transcription from the recording.

line he writes the word Bamboula. And he writes in just one line: Bum-ba-bum-bum. And the rest of it he leaves blank. He leaves a space but… he was given this wandering commission from General Alissimo in the Cuban Army, and because of that commission he was allowed to commandeer every band on the island. He got all of these Afro-Cuban Bamboula ensembles to participate, and he knew that they just knew what to do. So he didn't bother writing it out, and if you think about that, you know you are performing something with a clear set of rules and there is room for improvisation…

HANSON: Aleatoric ideas floating underneath it.

ROSENBERG: …but what happens in the late teens early twenties in New Orleans that sounds very similar in preparation? Jazz! I mean it is not written down, you got your charts, you know here its loud over there you get soft, you got forty bars of this and then suddenly something else happens, and so its 1859 jazz.

Anyway, so the version that I recreated, that was reduced, has all of the notes that he wrote but can be done by human forces and nothing is missing, again, as long as you have somebody hitting something. I had a proposed Bamboula and I wrote out something that would work, and we have done it quite a bit, about four or five times. I just sent out the parts to the grand rapids symphony, I just got a call that the Delaware Symphony wants to do it in September, and then it is being done in Chicago; well, Lance did it in London, the Philharmonic has done it, so in some small way I feel that the work we have done here at the music festival has helped to put Dédé and Lambert and Gottschalk, and even Basile Barés and Samuel Snaër back in the living repertoire.

[Phone call interruption.]

In Paris, around 1998, when I was looking at the music of Dédé and Lambert I spent one afternoon just refilling through their card catalogues, and there were pieces by Berlioz and Debussy and Fauré, that I had never even heard of! This means that if you rifle through the card catalogues of libraries all over the world, then there is all of this stuff there that no one does.

I mean two years ago we did the world premiere of Cole Porter's last musical, (only because I doggedly spent ten years researching where the music might be). I was told by CBS television that the music might have been destroyed. It had been performed on TV in 1958, but it was heavily abridged because it had to fit into the one hour and fifteen minute format of the Dupont show of the month. But we did the world premiere in Hot Springs of a Cole Porter musical! There is so much repertoire out there, yet we treat the modern concert hall as some kind of museum, not as a living evolving creature. I think it does a disservice to the audience, it doesn't give them the opportunity to explore things that they are familiar with and things that they should be familiar with and stylistically, I mean even music that they are familiar with they need to re-examine how it can be performed, how did the composer want you to perform it?

Doing the Mahler that we are doing Saturday, the *Bach suites*. What/where did that come from? Well, he (Mahler) felt Bach was an important composer and no one knew how it (the harpsichord) was played. So they took an old Steinway piano, (then) a new Steinway piano, and they put slivers of New York Times underneath the felts because it sounded twangy and they thought: "that is what a harpsichord sounded like!" So the result is not Bach, it is very much Mahler, but from an historical perspective how

do we know that what they are performing now either from Roger Norrington,[31] or Nikolaus Harnoncourt[32] is correct? It is kind of a constant evolution and constant exploration. And to neglect music of American composers just because we haven't heard their name is not good.

One of the things that I try to do in this festival by example, is show young musicians that there are a lot of opportunities out there that they may not have thought of. Now that you are competing with television and so many different kinds of media, we have to find a way to recapture audiences. One way to NOT keep their attention is doing the same thing over and over and over again the same old way.

I'm sorry. That was a long answer to your question.

HANSON: No, please, it is all great! In what ways, artistically and musically in their careers or in their social status, do you recognize the effects of the color of the composers' skin while they were in America, or while they were in France or South America…

ROSENBERG: How do I feel about it?

HASNON: Yes, in the research that you did and the conversations that you had, what were some of the things that might have been shocking to you that really effected… I mean it was obvious that Dédé had to leave pre-civil war, because of the atmosphere that was in New Orleans, but musically and artistically do you recognize anything or find

[31] Sir Roger Arthur Carver Norrington, born 16 March 1934, is a British conductor. Norrington is best known for performances of Baroque, Classical and Romantic music using period instruments and period style. See <http://www.wikipedia.org/wiki/Roger_Arthur_Carver_Norrington>.

[32] Nikolaus Harnoncourt, born 6 December 1929, is an Austrian conductor particularly known for his historically informed performances of music from the classical era and earlier. See <http://www.wikipedia.org/wiki/Nikolaus_Harnocourt>.

anything in your research that showed: "they were kept from this," or "they did not explore this," just because of the color of their skin?

ROSENBERG: Someone like Basile Barés, he was a slave. He wrote music while he was a slave. But because he wrote music, and because he was such a fine pianist, he had a different status even amongst slaves. Dédé bought his family. Just so that he could keep them all together, and it was tragic what was going on there, yet they lived with it as if it was fairly normal.

After Dédé experienced first hand, and witnessed what was going on in the south, which was the treatment of the blacks, I mean, it certainly affected his music. The *Méphisto Masqué*[33] is dedicated to Bigotophonistes, it says that inscription. I believe it is his finest work.

It begins with an Ophélcleide solo, and then, it is an orchestra with a twelve part divided "Kazoo[34] Orchestra." And they are called "mirlitons." And in my research, I thought a mirliton was a vegetable! It kind of looks like a pair without its dentures in. You can have mirlitons stuffed with seafood and things like that, but the mirlitons are also the Kazoo the first indigenous American instrument. It is the oldest company, oldest instrument company in the United States: Kazoobee operates out of Buffalo New York. But Bigotophonistes, if you explore the origins of that word means both someone who plays a "buzzy" instrument or bigots!

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[33] See Appendix A for both the 1889 publication for solo piano and an excerpt from the refurbished edited score, created from parts of the 1899 orchestral arrangement by Dédé, prepared and printed with permission by Richard Rosenberg.

[34] The kazoo is a type of mirliton; a device which modifies the sound of a person's voice by way of a vibrating membrane. It has been in existence for hundreds of years by this definition, but the modern "American" Kazoo most individuals are familiar with today was invented in the 19th century by an African American named Alabama Vest in Macon, Georgia.

So the Mask of Mephisto, this polka, is a devilish piece which is dedicated to bigots and to the people who play in the orchestra. That doesn't just come from nowhere. He certainly wrote that in response to something that affected him deeply, as I am sure it affected all of his family and friends. The *Chicago Waltz* [?] is dedicated to a family of free blacks who lived in Chicago during that period. But they were treated in such a way that he felt he could do much more in Bordeaux, and he did. He founded the orchestra there he was wildly popular. No one walked the streets of Bordeaux without whistling his tunes.

The other composers, less is known. I know that the Lamberts, I mean one of the Lamberts went to Brazil another one went to Portugal and that they traveled quite a bit and then the one who wrote the opera went to Rouen where he had a successful career writing, doing several operas. I have the score to both.

(Phone call interruption)

Does that answer it or?...

HANSON: Yes, that comes into the next question I had. I was going to ask, the quantity and quality of work produced by these composers how is it affected, but I think you have actually answered that quite well.

ROSENBERG: Well it was quite varied. Some of it was exquisite. And some of it is tolerable, and serviceable. Some of the dances, the *Mon Sous Officié* (1877) of Dédé, which is on the disc, I mean no one really enjoyed playing it that much but we felt that we should, just because (U.R.) and you can compare it to the *Méphisto Masqué Polka* (1899), and some of the other pieces. Like any composer, I mean Beethoven wrote great music and then he wrote *Wellington's Victory*! So…

HANSON: Good deal. How do you feel America's musical society was affected by Dédé's and Lambert's departure? If it was affected! I will read the previous question, which you somewhat answered, I asked: Do you believe the quantity or quality of work produced by Dédé and Lambert would have been the same if they had of stayed in Louisiana. And I think it is more an obvious answer because we have talked about how productive they were outside of the society vs. the culture that was here.

ROSENBERG: I think that the tragedy is that we didn't get to keep them. I think it wound up causing the need for the Jelly Rolls and the Louis Armstrongs to come and sort of spring up out of that void that was there. I am in no way saying that Louis Armstrong and Jelly Roll Morton were not significant, I just wish that we had been able to foster both the concert music vain and then the popular jazz that evolved essentially out of the "bordello" ilk. I mean, the music that became Dixieland jazz was really stuff that was meant to entertain men who would go to the story house, (story house district?), well the French Quarter.

Imagine if Gottschalk had not been forced to leave the Untied States because he had been illegibly caught with an under-aged women in San Francisco when he took the first freighter going wherever, because he didn't know where he was going. He was afraid he was going to be lynched! And the people that accused him of course said the day after he left: "well actually we fabricated the whole thing." But imagine if he had not gone to South America. If he had been somewhere where they had better medical facilities, he died of a ruptured appendix and it was only a few -weeks after he had been hit by a Southern sympathizer with a sand bag walking the streets of Montevideo, (or was it Rio), I don't remember, but it is in the notes of an apprentice, in the epilogue. I mean,

imagine if he had of lived for another thirty years, if he had of lived to be seventy! I mean if he was writing stuff like this in his thirties and twenties, I just… it boggles the mind of what could have been.

What if Schubert had of lived longer? Or Mahler hadn't died at age 51! There would be no need for Schoenberg and Hindemtih. Who knows were things would've been now? That's not the case.

HANSON: Do you feel that the presence of Dédé's and Lambert's sons, says anything about their personal beliefs and practices in music? The fact that their sons became composers.

ROSENBERG: Well, there are people who are encouraged to go into their family business, when I was a child everyone said: "you are going to be a policeman like your father," and I said "NO!" I mean it probably would have been easier if I had, compared to fighting with one's family to do something different. Many households feel that music is a gentile art and something that everyone should know but no one should actually go into. Who knows, I suspect that they probably went into it because it was what daddy did and what they learned to do through an early age and they just loved it!

I think that maybe it was also affected more by where they wound up, then where their parents started. They really did want to assimilate. The style of Dédé and the Lamberts in many ways is much more European than what Chopin did. Chopin took the technique that he learned in Europe and applied it to something that was so, original, just because he was combining it with the sound of the music he had heard in his youth, which was definitely not Western. I mean it was more Caribbean or African, or of African extraction.

HANSON: I am going to ask the same question in a different light, which is something that I am probing for, an assumption that I am making on my own, and it is more towards personal biographies of these composers which you can or cannot answer. You know what they have said, and I am just curious to what you have found. I see that they are alike, but in a way, especially for Dédé, maybe not for Lambert, they saw their sons as a way for their music to finally be heard and appreciated, but if they didn't pass it on to their sons it would die with them because they were not getting what they needed or expected.

ROSENBERG: When you look at someone like Don Vappie, which you heard yesterday, everyone in his family, everyone, is a musician. They may have family reunions and then produce a CD! And this was the way it was in New Orleans. I mean, you went into the family business. Just like a carpenter would be the son of a carpenter and so forth. If you are a policeman then your sons are policemen, and for generations in New Orleans this was the case. Don Vappie's parents were musicians, all of his cousins are musicians all of his children will probably be musicians although one is studying to be a doctor. His Grand children love music. They are learning instruments even though they are just pre-teens. Lambert's parents were musicians, his cousins were musicians, Dédé's father and Grandfather, and I mean that is what you do! In some families that is the way it is. Look at George Walker Bush and the father, you become president! That is what you are supposed to do, not always… well I won't go there. But I don't think it has to do with trying to leave a legacy so much as making a living, and doing what you know.

HANSON: What do you consider to be Dédé's most powerful work, in contrast to any others that he has? I think you answered this with the *Méphisto Masqué* (1899).

ROSENBERG: Yes, the *Méphisto Masqué* (1899) definitely.

HANSON: Same question for Charles Lambert.

ROSENBERG: I don't know all of his music. Of course there is so much… There is probably a slew of it in Oporto Portugal, and there is probably a lot in Brazil. He wrote a couple of piano pieces that sound like the music that Hindemith wrote later on. Perhaps his later pieces before he died in 1948, he lived to be very, very elderly… 1945 sorry, and some of the later piano pieces sound really far out there. There is a prelude postlude and something or other which is on the disc, some piano works, but the *Bréciliana* (1891) is a beautiful, beautiful overture, and the opera which some day I hope to either find the original set of parts and mount, or re-orchestrate so it can be presented, is exquisite; as the requisite ballet that the Paris/French musicians and audiences would have expected. And I don't think there is any music like that before. It has strains of Fauré, some Wagner, but it is really quite original. There are some hints of Mendelssohn like *Mid-summer Nights Dream* incidental music with the forest horn calls and things like this, but it is very picturesque and full of sound painting.

HANSON: Same question for Gottschalk.

ROSENBERG: Oh, God... *Night in the Tropics* (1859) has to be, by far one of the best pieces but the *Escenas Campestres Cubanas* [?], I mean it sounds like nineteenth century Tito Puente. It is just, it is one long section, it has four sections, the first one was borrowed from his *Maganzon* [?], which is a Cuban dance (Rosenberg hums dance) and it is used for three of the four movements. But the second movement is this episode where this tenor this bass and the soprano are singing, and the tenor and the bass are clearly these aristocratic guys walking down the street and they see this beautiful Maiden,

probably a peasant maiden. They sing: "Oh what a beauty, I wish she would come with me! I'll show her love," and they start doing this little singing contest about who would be the better lover. She says: "Oh guys go away all I want to do is dance." So she is the smart one and then she gets the final word in the third movement. But there is a long episode kind of like this "Danzon," almost like a riff, and it goes on for a very long time almost like three minutes…how does it go? I can't remember. You hear the solo climate (humming) and it just goes on very, very slowly and it just builds, kind of like a Salsa band, and this is in 1859! So in all of these years everything that is going on in Latino music and orchestral music had already been done to the enth degree in 1859, and the orchestration is exquisite. Have you listened to those yet?

HANSON: Not all of them, I found most of them when I got here, because I have not had access to them.

ROSENBERG: It is just phenomenal music. Everything he wrote was like an exploration of how far he could go. The piece we premiered here for, well we premiered it with three pianos ten hands, but it was originally for forty pianos and orchestra. You know it is a great reworking of a composition by F.T.M. Mayroot and there is the *Variations on a Portuguese theme* [?], which is kind of a square piano show off piece in a style that is not very innovative. Yet, what he has done with it, shows you what his technique must have been like! So, there are all of these windows in to what he must have been which are extraordinary but if I had to choose one work. It would have to be between the *Night in the Tropics* (1859) and the *Escanas Compestres Cubanas* [?] I am not even talking about the songs or multitude of piano pieces he wrote.

HANSON: Hmm… I want to get one more question in. I learned a lot about this in the liner notes and some of the research you have done, yet it hasn't really been published in any recent materials, but I am interested in some of things that I haven't gotten to hear about the relationship of these composers amongst themselves, professional and social. I know that, like with Lambert and Dédé the student teacher relationship and the fact that they were companions and that there were friendly competitions that took place between them, but more specifically for the recordings, things that I know will not come out of my head as eloquent as if they were coming from you. Some of the relationships that they had, because they existed in the same time of course, but how well did they know each other?

ROSENBERG: Oh, well they were all good friends! They use to go to the opera together and they wound up playing in the pit together. I mean they hung out, all of the musicians even the slaves and the freed slaves and the freed Creoles of Color. Probably, during that period, Gottschalk was the odd man out just because of his Jewish ancestry, but New Orleans in this time period was a melting pot, unlike we have seen in this country since.

It must have been an amazing time to be in the United States, aside form the annual outbreak of yellow fever. Gottschalk was whisked off during many of his childhood years to be outside of the city. There is a whole episode if you read that, oh, who wrote that, there is another Gottschalk biography form the 1950's, but I can't remember the author, well he talks about Gottschalk's father who would take him out of town just to get out of the city, ultimately his brother Edward died, they are actually buried next to each other in Greenwood Cemetery in Brooklyn.

So many of their colleagues died and friends and family from yellow fever, but they were out in the boondocks, and the first day that they were there this Indian peddler and his colleagues came to trade and they came in the house and after that every day they came in the house, and his mother, Gottschalks mother, most have been a bit of a hypochondriac and very paranoid and just didn't want that. So they moved back to the city even though it meant that they could contract yellow fever, but she just didn't want to be so isolated.

They hung out together. They inspired each other. They were good friends, in a time in New Orleans when there was not any kind of segregation or racial divisions. I mean the rest of the country could learn a lot form exploring that period before the civil war.

HANSON: Fantastic!

CHAPTER 5

CONCLUSIONS

This thesis has surveyed the available resources pertaining to or related to Edmond Dédé as a composer, violinist and conductor, in order to establish a more accurate base of knowledge on his life and career that might ultimately justify a re-assessment of his place in American music history.

Unfortunately, in doing such, a blatant void has been displayed for a concrete and practical understanding of Dédé's influence and impact on American music in current musicological research. Arthur LaBrew's 1996 publication entitled *Musicians of Color* expresses the following: "Dédé was a more prolific composer than any of the New Orleans Créoles of color… yet the amount of space given him in most documentaries camouflages this observation" (18). This thesis substantiates LaBrew's statement and seeks qualification for arguments regarding Dédé's prolificness and subsequent significance.

In Chapter Two it was evident that the resources that are available show inconsistencies in the basic fundamental facts of Dédé's life. When overlooked, these inconsistencies have had a lasting effect and continue to distort any attempt to establish a fundamental knowledge of Dédé. Yet, through the work of such scholars as Sullivan and LaBrew that qualifies facts through the juxtaposition of published materials, we are able

to inaugurate a general, more accurate understanding of Dédé as well as other composers of the same genre.

Furthermore, it is my intention, beginning with Dédé's biography outlined in chapter three, to continue such efforts as displayed by Sullivan and LaBrew by providing accurate information differentiated between the perceived authority of speculative knowledge and facts that have been established through methods of scholarly research. Efforts by individuals such as Richard Rosenberg, who actively pursues new opportunities to educate audiences of the Créole Romantics, prove to be invaluable in the overall proliferation of knowledge of these composers. This sentiment is expressed in my interview with Rosenberg, in which he states the desire to have his work "spur other musicians to research… more" about the Créole Romantics (Rosenberg, 1999). Indeed, by researching and writing about these composers and the musical and social contributions they have made, this thesis should spur the desire to further research the Créole Romantics, specifically Dédé, with the intent of establishing their place in American music history.

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