

**EDUMUND DeDe'** (1829-1903) studied the clarinet as a child under Debarque. He switched to the violin under Gavici, the white director of the St. Charles Theatre Orchestra. As he matured, DeDe' supported himself as a cigar maker and lived frugally until he could go to Paris in 1857 on his savings to continue his studies. He remained in France, married a Frenchwoman, and became the director of the orchestra of *L'Alcozar* in Bordeaux. Several of his more notable compositions are: *Le Sement de L'Arabe*, *Vaillant Bele Rose Quadrille* and *Le Palmier Overture*.

**SAMUEL SNAER** (1883 - ?) was most noted as a pianist, but performed as well on the cello and violin. He taught both violin and piano and was the organist for St. Mary's R.C. Church. Snaer was a productive composer of both secular and religious music, with an overture for full orchestra (*Graziella*) and a solemn Mass to his credit. In addition, the musician/composer wrote instrumental pieces, vocal and instrumental compositions, Polka, Mazurkas, Quadrilles, and Waltzes.

**E.V. McCARTY** (1812 - ?) received his first piano lessons under professor J. Norres in New Orleans. An unnamed patron felt that McCarty's skills merited further study in Paris where he became friendly with the Hon. Pierre Soule who intervened to get him admitted to the Imperial Conservatoire, even though he was over age. He studied harmony, composition and achieved some distinction in vocal music. He also became a dramatist and was awarded the lead in the play *Antony* by Alexander Duman. McCarty remained in Paris.

In addition to individual achievements in musicianship, the fascination for parades and brass bands was shared by all of the citizens of New Orelans. Blacks had heir own brass bands and a high degree of proficiency was achieved by the instrumentalists, for private study was often pursued by the band members.

Other areas of the South found entertainer/musicians often working in obscure anonymity. Most documentation of the time indicates that free Blacks performed or listened to recreational music within the confines of their own homes. The churches were a bastion for gatherings, as has been noted, and often provided a focus for social gatherings. Taverns and streetcorners in urban areas gave the itinerant musician a place to perform.

In the rural area, the slave fiddler or banjoist, as noted, would provide instrumental music in his jubilees.

**SOLOMON NORTHRUP**, in his book *Twelve Years As A Slave*, clearly articulated how slaves had a determination to make some sense of an insensate degradation through music.

Born free in Saratoga Springs, New York, he became well-known in the area for his expertise in fiddling. Working during the summers at the United States Hotel, a resort in his home town, he became an itinerant fiddler during the winter months, playing with "pick-up" dance bands and earning as much as three dollars a night.

Lured to Washington, D.C., by a promise of a well paying engagement plus expenses, Northrup was kidnapped and taken to a plantation in Louisiana where he became property of Edwin Epps and acquired the new name of Platt Epps.

During this period, his mistress encouraged Epps to buy "Platt" a violin so that he could entertain the family. When it was discovered that he really did possess considerable skill, Epps hired out his slave to play at other plantations.

Playing his violin was the only balm that Northrup had during his bondage. Poetically, he wrote: "*It was my companion the friend of my bosom, triumphing loudly when I was joyful, and uttering its soft, melodius*

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**Bill Pickett**

1860-1932

Cowboy and inventor of the rodeo sport of bulldogging.

**Bill Pickett**

Bill Pickett was a Texan, born about 1860, the son of a Choctaw Indian woman and a Black man. After cowboying through South America, he settled down in Oklahoma. There he became a rodeo star.

Pickett, who invented the sport of "Bulldogging" steers traveled with a wild west show through the US, England and Mexico. He would leap from his horse onto a running steer, grab a horn in each hand and twist until the steer's nose came up. Holding the steer with his teeth, he'd fall to the side and drag the kicking bull to the ground.

Once, in Mexico, he wrestled a bull in front of 25,000 people, clinging to the bull's horns for 38 minutes.

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