THE MUSIC OF AMERICA ON PAPER

Based on the course syllabus for “American Music Printing and Publishing,” at the Rare Book School (University of Virginia, Charlottesville), 2008, and focused on the early years, from 1698 through the mid/late-20th century.

I. TIME LINE. MAJOR AMERICAN MUSIC PRINTERS AND PUBLISHERS. BIBLIOGRAPHY


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TIME LINE

c.a. 1540, music printing in Mexico; 1631, in Lima

1698 Bay Psalm Book, ninth ed.
1790 First U.S. copyright law
ca. 1793 Sheet music publishing (Philadelphia, New York, Boston, Baltimore)
1830 First general revision of the Copyright Law, which recognized music
ca. 1825 — American music lithography
— minstrelsy
ca. 1846 — de facto copyright
— major firms
— Stephen Foster
1856 Revision of the Copyright Law, which recognized dramatic works
1870 Second general revision of the Copyright Law, which provided for copyright deposits at the Library of Congress rather than the District Courts
1877 Sound recording invented
1891 — International Copyright Treaty (counterpart to the 1886 Berne Convention), providing for foreign copyright
— first published copyright registers (scarce, with casual citation practice)
1897 Music protected against unauthorized public performance
Copyright practices improved, and published registers widely distributed
1911 — Third general revision of the Copyright
— High point in music publishing output (also in piano sales)
— Ascendancy of sound recordings as earlier patents expire
1914 ASCAP (1939: BMI)
1976 Fourth general revision of the Copyright Law
[1998] [Digital Millennium Copyright Act]
MAJOR AMERICAN MUSIC PRINTERS AND PUBLISHERS.

COLONIAL AND REVOLUTIONARY ERA

<table>
<thead>
<tr>
<th>BOSTON</th>
<th>GERMANTOWN (Pa.)</th>
<th>WORCESTER (Mass.)</th>
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<tr>
<td>1698</td>
<td>Green &amp; Allen</td>
<td>1752 Christopher Saur</td>
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1787-1920s: EAST COAST

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<tr>
<th>BALTIMORE</th>
<th>HARTFORD</th>
<th>NEW YORK</th>
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<tr>
<td>1794</td>
<td>Joseph Carr</td>
<td>Gordon</td>
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<td>1802</td>
<td>Cole</td>
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<td>1822</td>
<td>Geo. Willig, Jr.</td>
<td>Hewitt</td>
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<td>1838</td>
<td>Benteen (also in Boston)</td>
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<td>1853</td>
<td>Miller &amp; Beacham</td>
<td>Gilfert</td>
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1840s-1920s: WEST OF THE APPALACHIANS

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<thead>
<tr>
<th>CHICAGO</th>
<th>DALLAS</th>
<th>DETROIT</th>
<th>LOUISVILLE</th>
<th>NEW ORLEANS</th>
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<tr>
<td>1855</td>
<td>Higgins</td>
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<tr>
<td>1858</td>
<td>Root &amp; Cady</td>
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<td>1864</td>
<td>Lyon &amp; Healy</td>
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<td>1888</td>
<td>Summy-Birchard</td>
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<td>1891</td>
<td>Will Rossiter</td>
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<td>1892</td>
<td>Hope (later Carol Stream, Ill.)</td>
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<td>1896</td>
<td>Sol Bloom</td>
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<td>Rodeheaver (later Winona Lake, Ind.)</td>
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<td>1845</td>
<td>Church</td>
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<td>1870</td>
<td>Fillmore</td>
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<td>1854</td>
<td>Gordon</td>
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<td>1858</td>
<td>Latitude (Ohio)</td>
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<td>1864</td>
<td>Jno. Fischer</td>
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<td>1890</td>
<td>Lorenz</td>
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<td>1844</td>
<td>Couse</td>
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<td>1857</td>
<td>Whitney</td>
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<td>1868</td>
<td>Roe Stephens</td>
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<td>1898</td>
<td>Remick (1904: New York)</td>
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<td>1841</td>
<td>August</td>
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<td>1845</td>
<td>Brainard</td>
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<td>Sachtleben</td>
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<td>1900?</td>
<td>Vaughan</td>
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<td>1848</td>
<td>Bald &amp; Weber</td>
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<td>1868</td>
<td>Kunkel</td>
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<td>Rodeheaver (later Winona Lake, Ind.)</td>
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<td>1880</td>
<td>Stark (1900: St. Louis; 1905: New York)</td>
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<tr>
<td>1909</td>
<td>Gordon Thompson</td>
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<td>1910</td>
<td>Harris</td>
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  General Sources, Cataloging, Illustration.
  Topics: Collectors and Dealers, Catalogues and
  Exhibitions, Digital Archives
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This list has not been updated since 2008, except for a few titles on p. 25. It would be good if someone put together the successor to (or even a new edition of) the Bibliographical Handbook of American Music. The list of digital archives in particular has expanded greatly. Some of the digital sources cited here have probably now been abandoned, sadly, while others are available at different addresses.

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  See esp. Ch. 2-4, 6, 13, 16, and passim.

  See the articles on “Publishing and Printing of Music” (vol. 3, pp. 650-54) and “Bibliography” (vol. 1, pp. 205-12), also on individual publishers, here and in Music Printing and Publishing (Grove, Norton, 1990).

  See esp. pp. 120-22, also other music entries in the index; also my analysis of the music coverage and addenda in Yearbook for Inter-American Music Research, 8 (1972), 140-46.

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Addenda (July 2009)


Florida Atlantic University. www.library.fau.edu/musicscores


Praise the Lord: we are a musical nation!

—Dylan Thomas, Under Milk Wood