A SUPPLEMENTARY BIBLIOGRAPHY ON NEWFOUNDLAND MUSIC
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Introduction

This list is intended to supplement information contained in an earlier “Reference List on Canadian Folk Music”, which was published in the first issue of The Canadian Folk Music Journal. It is compiled from a slightly larger working bibliography which I have been using in the compilation of a title and first line index of Newfoundland songs and ballads in print.1

Since the intent in this list is to focus specifically on Newfoundland, several items from this larger bibliography have been left out. In general I have omitted larger national collections such as the recent Penguin Book of Canadian Folk Songs, by Edith Fowke (1973), and regional collections such as Keith Bissell’s Six Maritime Folk Songs (2 vols., 1970). I have also left out orchestral, vocal and choral arrangements in the form of sheet music, although these are included in a special section on “Compositions Based on Folk Songs” in the earlier “Reference List”. As a general principle I have tried not to exclude important material which is not in the earlier list.

Most of the items which will be listed in this bibliography are reasonably accessible, although a few of the older ones may be more difficult to obtain. Items which I have heard of but have never seen will be marked with an asterisk.

This is not a bibliography of “folk” music, but of music in general, traditional and non-traditional. In Newfoundland as elsewhere, musical forms influence each other and that influence can be seen in the final product. Locally produced popular music is a blend of both “traditional” and non-traditional materials; traditional will include popular songs and elements of popular styles in their performances.2 For example, at a recent community concert in an outport near St. John’s I heard traditional songs accompanied by electric guitar, recent hit tunes sung in an unaccompanied traditional style, and one man who finished a traditional song by yodelling.

The influence of popular upon traditional culture is not a new phenomenon, and often the use of the label “traditional” as opposed to “popular” depends as much, or more, on the historical/social context as it does on the nature of the material. For instance, “The Kelligrews Soiree”

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and "The Trinity Cake", two songs written around the turn of the century by John Burke of St. John's, may appear now to be traditional. When Burke wrote them, however, he was deeply involved in the popular music scene in St. John's. He owned a gramophone, he produced vaudeville-type shows and revues, and he wrote his own plays and musical comedies, some of which showed a thorough awareness of the popular theatre, and by extension, music of his day.3 And he wrote songs which he would publish in broadsides or in small booklets. Some of these booklets contained local songs. Others contained imported material, but like The People's Songster, which he published in 1900, with a partner, George T. Oliver, they all contained "some of the most recent songs of the day."

This bibliography then concentrates not only on the songs collected from tradition and commentary on them, but also on the non-traditional influences which feed into tradition.

Hopefully by supplementing the larger national reference list with local and/or regional bibliographies, people in other areas will be similarly motivated, making the basic bibliography on Canadian music larger and more accessible to interested scholars.4

I. BOOKS, PAMPHLETS, ARTICLES

Burke's Popular Songs. [St. John's]: (n.p., n.d.).
Burke's Popular Songs, December 1929. [St. John's: Long Brothers Printers, 1929].
Burke's Xmas Songster. [St. John's: John Burke], 1920.
The Irish Songster. St. John's: John Burke, 1922.
Burke, John, and George T. Oliver, comp. The People's Songster, Buyers' Guide and Gems of Poetry and Prose. St. John's: Oliver and Burke, [1900].
Burke, John and James Murphy, comp. The Duke of York Songster and Christmas Advertiser. St. John's: Burke and Murphy, 1901.

3 For instance it was probably in or around 1900 that he wrote and produced The Topsail Geisha, a parody of a highly successful British musical comedy, The Geisha. The latter was first performed in 1897.

4 The relevance of certain of the items in the bibliography, to folksong, may not be immediately apparent. Where necessary clarification will be made in a footnote.

5 I have seen both the eighth and the fourth editions. There is little difference in either size or format between the two, and I would suggest that one edition is as good as another.


Karples, Maud, comp. *Fifteen Folk Songs From Newfoundland*. London; Oxford University Press, [c1943].

Koch, Felix J. *A Little Journey to the Northern Wilds*. Chicago: A. Flanagan, [c1908].9


6 A historical essay on the 1869 confederation debates. Songs are included as historical materials.

7 Much valuable information is given on songs and singing styles and events, especially in Chap. X, “An Evening With the Muses.”

8 This tourist information booklet contains a selection of songs from the Gerald S. Doyle collection (q.v.).

9 This contains only two mentions of singing traditions in Labrador on pp. 39 and 128. I am including it not for the volume of information so much as for its inclusion of any information on Labrador folksong traditions, a rare phenomenon outside of the Leach collection (q.v.).
Murphy, James, comp. *Coronation Song Book of Newfoundland*. St. John’s: Published by James Murphy, 1911.

*Murphy’s Sealers’ Song Book*. St. John’s: James Murphy, 1905.

*Old Songs of Newfoundland*. St. John’s: James Murphy, 1912.

*Songs and Ballads of Newfoundland. Ancient and Modern*. St. John’s: James Murphy, 1902.

*Songs of Newfoundland by Various Authors*. St. John’s: James Murphy, 1917.

*Songs of Our Land: “Old Home Week” Souvenir*. St. John’s: Telegram Print, [1904].

*Songs Sung By Old-Time Sealers of Many Years Ago*. St. John’s: James Murphy, 1925.

*Songs their Fathers Sung. For Fishermen. Old Time Ditties*. St. John’s: James Murphy, 1923.

Murphy, James. see also: Burke, John and James Murphy.


*Old Home Week Songster. Terra Nova’s Kind Welcome to her Sons and Daughters*. [St. John’s]: Herald Job Print, 1904.


*Again songs are used as historical evidence in the description of the 1869 confederation debates.*
II. Periodicals

The following periodicals usually concentrate on local or regional interest materials. Usually this entails a sort of antiquarian interest, and it is common to find songs published in them. Although newspapers are not mentioned by name here it is worth noting that it has been a long-standing practice in Newfoundland for local poems and songs to be sent in to the editorial columns of local newspapers.

*The Newfoundland Quarterly.* St. John’s, Newfoundland, 1901-.
*Newfoundland Stories and Ballads.* St. John’s, Newfoundland, 1954-.

*Memorial University,*
*St. John’s, Newfoundland.*

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Résumé: Paul Mercer présente une bibliographie de la musique de Terre-Neuve comme un supplément à la "Liste de références" plus générale "de la Musique folklorique Canadienne" dont la parution a eu lieu dans notre première publication. Il donne un sommaire, non seulement de la cueillette de chants traditionnels, mais aussi des influences non-traditionnelles qui aident à bâtir la tradition.

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TWO P.E.I. SONG BOOKS

Until recently few folk-song collections from Prince Edward Island have appeared. Edward D. Ives published *Twenty-one Folksongs from Prince Edward Island* in 1963 as an issue of *Northeast Folklore,* and studied two island singers: Larry Gorman and Lawrence Doyle, but it was not until the province’s centennial celebration in 1973 that two other books appeared:


Fifty-five songs, mostly about local happenings, although a few more widely known items are included.


Fifteen songs with piano accompaniments. Five are widely known, the others are local.