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SIX COMPOSERS OF NINETEENTH-CENTURY NEW ORLEANS

LUCIUS R. WYATT

The composers discussed in this essay belonged to a distinct social and ethnic class in nineteenth-century New Orleans known variously as free persons of color, *gens de couleur libre*, and black Creoles. Aside from their mutual concern for economic survival, the citizens of this group were joined together by the French language, their interest in French culture, and their membership in the Catholic Church. They attended performances of the opera and of concert music and maintained a strong devotion to music and the arts. They encouraged their children to study music without the intention of pursuing it as a career.

Since they were people of reasonable financial means, they often sent their children away to the best schools in the northeastern United States, France, and other European countries to be educated. Although they were given certain freedoms, they were not accorded the same social, political, and economic position as whites. After the Civil War, the implementation of oppressive Jim Crow laws posed greater difficulties for them. For instance, a famous law suit of 1869 contested segregated seating in the St. Charles Theatre, while prior to the Civil War, seats in theaters were available to any citizen who could purchase a ticket. Moreover, the Louisiana legislature enacted a specific code that mandated that a person with any amount of African blood was, according to law, a Negro. The effect of the new restrictions was that all persons of African descent in New Orleans—free blacks, former slaves, and Creoles—came together in expressing their vocal opposition to the legalized burdens imposed on them. It was against this social and political background that several talented composers emerged.

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The composers Basile Barès, Edmond Dédé, Lucien Lambert, Sidney Lambert, Eugene V. Macarty, and Samuel Snaër were born and reared in New Orleans.¹ While the Lambert brothers and Dédé emigrated to other countries in search of a broader range of musical opportunities, Barès, Macarty, and Snaër remained in the city. Dédé, a truly gifted musician whose achievements were particularly outstanding, was born of free parents who came to New Orleans from the French West Indies. The composers wrote works for concert performance as well as pieces for social occasions, including salon music for the piano in the French musical tradition. In some instances they composed music for the church. Dédé, an orchestra conductor in Bordeaux, France, wrote many works for the stage.

As early as 1830 the Philharmonic Society, an orchestra directed by Constantin Deburque and Richard Lambert, performed public concerts. As the century progressed, despite the disadvantages of the Civil War and the subsequent problems of Reconstruction, New Orleans remained a fertile environment for music. In studying the music of the period 1850–1900, it becomes clear that the dance forms of black Creoles, consisting of waltzes, polkas, mazurkas, marches, and quadrilles, contained elements that were used in the formation of jazz.

Basile J. Barès (1845–1902)

Basile J. Barès (Bazēl' Barā' or Barez) has been described by several writers as a popular musician who exuded sensibilities that were very French in character. At an early age he was employed by Adolphe Périer who had a music business specializing in French music.² On several occasions Périer sent him to Paris in the interest of his business. On each of these trips abroad, Barès renewed his interest in and love for French culture. While working in Périer's music business, Barès became a performer at the piano, a piano tuner, a teacher of music, and a composer.

Barès studied with Eugène Prévost, the music director of the Théâtre d'Orléans. His studies in harmony and composition were with a Professor Pedigram. In 1867 he visited the Paris Exposition and remained there for four months performing in recitals.

Newspaper reports of the period indicate that Barès was often engaged as a pianist in performances in New Orleans with Snaër, Macarty, and Dédé during his visits to the city. His "La belle Créole: Quadrille des lanciers américain" is dedicated to Eugene V. Macarty.

1. Scholars and writers differ on the spelling of the composers' names and their birth and death dates (see Appendix A).

2. A recent investigation into the origins of Barès by Lester Sullivan (1988, 63–66) revealed that the composer was born a slave and considered the property of Périer.

His musical works consist of dance pieces for the piano in the European salon style of the period. Largely influenced by his contact with French music and his visits to Paris, Barès wrote waltzes, mazurkas, polkas, marches, galops, and quadrilles. These are lighthearted pieces written in diatonic harmony and in compound ternary form. Generally, the pieces modulate to the key of the dominant. Barès shows a special gift in the creation of melodies in his compositions. His melodies and harmonies are particularly interesting in such pieces as "La Créole: Polka mazurka," "La séduisante: Grande valse brillante," and "Mamie Waltz."

Edmond Dédé (1827–1903)

Edmond Dédé's (Edmon' Dāy'dāy') achievements in music are particularly noteworthy. He was a gifted violinist, composer, and orchestral conductor. His early training in music was with Eugène Prévost, Richard Lambert, Constantin Deburque, and Ludovico Gabici, the director of the St. Charles Theatre orchestra. His father, the director of a militia band in New Orleans, recognized his special musical ability and sent him to Mexico for further studies in 1848. Subsequently, he traveled possibly to England, then to Belgium in search of a suitable place to pursue his musical interests. He eventually arrived in Paris, where he found a hospitable environment, and entered the Paris Conservatory of Music in 1857. Arthur La Brew, who has done extensive research on Dédé, believes that he is possibly the first black American to study at the Paris Conservatory and the first to compose an opera (La Brew 1984).

Settling in Bordeaux, France, between 1860 and 1862, Dédé became the director of L'Alcazar Theater Orchestra, a post he held for twenty-five years. It is reported that he became a friend of Charles-François Gounod. According to Desdunes (1973), Dédé wrote many orchestral compositions, the scores of which are presumably in cities in Europe. Dédé returned to New Orleans several times during the 1890s for "farewell concerts" which involved friends, including Basile Barès, as performers.

Dédé's orchestral work *Le Palmier ouverture* is said to be one of his best compositions. Two pieces for voice and piano, "Si j'étais lui" and "Mon pauvre coeur," are illustrative of Dédé's natural instinct for melody. "Si j'étais lui," written in A-flat major, is set to a poem by Victor-Ernest Rillieux. "Mon pauvre coeur," composed in E minor, is particularly striking in its somber character. His "Chicago: Grand valse à l'américaine," a vigorous and multi-sectional piece in C minor, is representative of his mature style.



Figure 1. Edmond Dédé

Lucien Lambert (b. 1828)

Lucien Lambert (Lòòchie'(n) Lambār' or Lambert) was a son of Richard Lambert, the legendary music teacher who inspired many students in New Orleans. Lucien was an excellent pianist who performed in the Théâtre d'Orléans. Desdunes (1973, 82–83) has written of a small artistic rivalry existing between Louis Moreau Gottschalk and, presumably, Lucien Lambert. Although Gottschalk was a better performer, Desdunes felt that Lambert surpassed him as a composer. Apparently displeased over the racial discrimination of his day, Lucien Lambert went to Paris where he continued to study music. Later he went to Brazil to serve as the chief musician in the Court of Dom Pedro. Remaining in Brazil, he

eventually entered the piano manufacturing business. Among Lambert's compositions is "Au clair de la lune," an interesting theme and variations for piano that contains numerous arpeggiated lines.

Sidney Lambert (b. ca. 1838)

Not much is known of the life of Sidney Lambert, a brother of Lucien Lambert. Writers refer to him as an excellent pianist who served as a musician in the court of the king of Portugal. He was honored by the king for his piano-teaching method. He subsequently became a teacher of music in Paris where he lived until his death. The "Rescue polka-mazurka," "Les clochettes: Fantaisie mazurka," and an arrangement of F. A. Rente's "Stella mon étoile: Célèbre valse" are among the best compositions by Sidney Lambert.

Eugene Victor Macarty (1821–1881)

Of the six composers discussed here, Eugene V. Macarty appears to have been the most versatile. He was a singer, pianist, amateur actor, and a comedian. He was also proficient as an orator and writer of prose and verse. On the other hand, he was a successful businessman and civil rights advocate who held a seat in the Louisiana House of Representatives.

Macarty filed a suit against the St. Charles Theatre in 1869 because of its segregated seating policy. The suit was the outgrowth of a heated confrontation between Macarty and the theater manager, who requested



Figure 2. Eugene Victor Macarty

that he leave a section reserved for whites at an opera performance. Macarty actually threatened the manager with physical violence if he proceeded to remove him. According to Desdunes (1973, 83–84), Macarty often spoke at meetings of the Creoles during the early days of Reconstruction to advise them of their civil rights.

Several writers have reported that Macarty studied at the Paris Conservatory around 1840. He had been a piano student under a J. Norres. On one of his published editions of polkas, *Fleurs de salon* (1854), Macarty refers to himself as the “Pianist of the fashionable Soirées of New Orleans,” an indication that he frequently performed at such social events. The two pieces in this collection, “La Caprifolia: Polka de salon” and “L’Alzea polka mazurka,” attest to Macarty’s ability as a composer and arranger.

Samuel Snaër (ca. 1832–ca. 1880)

Samuel Snaër (Snīay’), the organist for many years at St. Mary’s Catholic Church on Chartres Street in New Orleans, taught music and played several musical instruments, including the violin and the violoncello. He has been described as a modest man and a brilliant pianist. He conducted many concerts involving choir and orchestra.

Snaër was noted for his incredible memory. He would often perform with amazing accuracy pieces that he had not seen in years. On many occasions he would compose pieces, send them to his friends for inspection, and never request the return of his manuscripts. Consequently, many of his compositions have not been recovered.

He composed orchestral pieces, overtures, and many waltzes, polkas, mazurkas, and quadrilles. Because of his experience as an organist and choirmaster, he had a special affinity for the voice and for harmony. Of his pieces for voice and piano, “Rappelle-toi” and “Le chant du déporté” are truly inventive in the treatment of melody and harmony. His “Chant bachique” and the *Mass for Three Voices* demonstrate the composer’s sensitivity to vocal writing. Although “Magdalena: Valse” is a simple piece in C. major, it is a delightful composition that sustains the interest of the listener from beginning to end.

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-
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- Edmond Dédé. [after 1880]. *L'artiste* (Bordeaux, France), troisième année, 2me série, numéro 30.
- Hare, Maud Cuney. [1936] 1974. *Negro musicians and their music*. New York: Da Capo Press.
- La Brew, Arthur R. 1984. Edmond Dédé (dit Charentos), 1827–1901. *Afro-American Music Review* 1, no. 2:69–83.
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- Southern, Eileen. 1982. *Biographical dictionary of Afro-American and African musicians*. Westport, Conn.: Greenwood Press.
- . 1983. *The music of black Americans*. 2nd ed. New York: W. W. Norton.
- Trotter, James M. [1878] 1968. *Music and some highly musical people*. The Basic Afro-American Reprint Library. New York: Johnson Reprint Corporation.

ADDITIONAL REFERENCE³

- Sullivan, Lester. 1988. Composers of color of nineteenth-century New Orleans: The history behind the music. *Black Music Research Journal* 8, no. 1:51–82.

3. This reference was provided by the author to update the original article.

APPENDIX A

An Outline of Items That Differ in the Literature

Basile Barès

1. Spelling of last name
Barès (Desdunes 1973)
Barès (All published music scores)
2. Complete name
Sometimes listed as Bazile Perrier

Edmond Dédé

1. Spelling of first name
Edmond (Desdunes 1973; Rousseve 1937; La Brew 1984; *L'artiste*; published music; Southern 1982)
Edmund (Trotter [1878] 1968; Hare [1936] 1974)
2. Date of birth
1827 (*L'artiste*; Rousseve 1937; La Brew 1984; Southern 1982)
1829 (Desdunes 1973; Trotter [1878] 1968; Hare [1936] 1974)
3. Date of death
1901 (La Brew 1984)
1903 (Desdunes 1973; Hare [1936] 1974; Southern 1982)
4. Spelling of teacher's name
Constantin Deburque (Desdunes 1973; Trotter [1878] 1968; Hare [1936] 1974; Southern 1982)

Constantin Deberque (La Brew 1984) Lucien Lambert

1. Sometimes listed as Charles Lucien Lambert (La Brew 1984)

Sidney Lambert

1. Spelling of first name
Sidney (Trotter [1878] 1968; Hare [1936] 1974; Desdunes 1973; Southern 1982; score of "Rescue Polka Mazurka")
Sydney (Score of "Stella mon étoile")

Eugene Victor Macarty

1. Spelling of last name
Macarty (Trotter [1878] 1968; Hare [1936] 1974; Southern 1983; Desdunes 1973; La Brew 1984)
Macarthy (Blassingame 1973; score of *Fleurs de salon* and Barès's "La belle Créole")
McCarty (Southern 1982)
2. Full name
Victor Eugene Macarthy (Blassingame 1973)
3. Matriculation at the Paris Conservatory of Music questioned (La Brew 1984)

Samuel Snaër

1. Date of birth
ca. 1832 (Southern 1982)
1834 (Trotter [1878] 1968; Hare [1936] 1974)
1835 (Desdunes 1973)

APPENDIX B

[Editors note: The following list consists of all of the works given in the music list for the original article with the addition of many more works by Edmond Dédé, Lucien Lambert, and Sidney Lambert which are held in the Bibliothèque Nationale in Paris. This list was published as a supplement to BMR Newsletter 9, no. 1, and was titled "Updated Music List: Six Composers of Nineteenth-Century New Orleans." The locations where the compositions are held are indicated as follows.]

- * Held by the Center for Black Music Research, in photocopy format.
- † Held, most in photocopy format, by the Amistad Research Center, New Orleans, Louisiana
- ‡ Held by the Tulane University Library, New Orleans, Louisiana
- § Held by the Bibliothèque Nationale, Paris, France

The Music of Basile Barès

- *† Basile's Galop, op. 9, for piano. New Orleans: A. E. Blackmar, 1869.
- *† La belle Créole: Quadrille des lanciers américain, for piano. New Orleans, A. Elie, 1866.
- *‡ La capricieuse: Valse, op. 7, for piano. New Orleans: A. E. Blackmar, 1869. Reprinted in *Music and Some Highly Musical People*, James M. Trotter, [Appendix] 60–68. New York: Johnson Reprint Corp., 1968.
- ‡ Les cent gardes: Valse, op. 22, for piano. New Orleans: [Louis Grunewald], 1874.
- ‡ La coquette: Grande polka de salon, for piano. New Orleans: A. Elie, 1866.
- † La course: Galop brillante, for piano. New Orleans: A. E. Blackmar, 1866.
- * La Créole: Polka mazurka, for piano. New Orleans: A. E. Blackmar, 1884.
- *† La Créole: Souvenir de la Louisiane, Marche, op. 10, for piano. New Orleans: A. E. Blackmar, 1869.
- *‡ Delphine: Grande valse brillante, op. 11, for piano. New Orleans: Louis Grunewald, 1870.
- ‡ Elodia: Polka mazurka, for piano. n.p., n.d.
- ‡ Exhibition Waltz, for piano. New Orleans: L. Grunewald, 1870.
- *‡ Les folies du carnaval: Grande valse brillante, for piano. New Orleans: A. E. Blackmar, 1867.
- ‡ Les fusées musicales (by 1865). n.p., n.d.
- ‡ Galop du carnaval, op. 24, for piano. New Orleans: Louis Grunewald, 1875.
- ‡ Grande polka des chasseurs, à pied de la Louisiane, for piano. New Orleans: Basile/Tolti & Simon, 1860.
- ‡ La louisianaise: Valse brillante, for piano. New Orleans: A. E. Blackmar, 1884.
- ‡ The Magic Belles (by 1865). n.p., n.d.
- *‡ Mamie Waltz, op. 27, for piano. New Orleans: Junius Hart, 1880.
- ‡ Mardi Gras Reminiscences: Waltz, for piano. n.p., n.d.

- †‡ Merry Fifty Lancers, op. 21, for piano. New Orleans: Philip Werlein, 1873.
Minuit: Polka de salon, for piano. n.p., n.d.
- *†‡ Minuit: Valse de salon, op. 19, for piano. New Orleans: Henry Wehrmann, 1873.
- *†‡ Regina: Valse, op. 29, for piano. New Orleans: Louis Grunewald, 1881.
- *†‡ La séduisante: Grande valse brillante, for piano. n.p., 1867.
- *‡ Les variétés du carnaval, op. 23, for piano. New Orleans: Louis Grunewald, 1875.
- † Les violettes: Valse, op. 25, for piano. New Orleans: Louis Grunewald, 1876.
- *† The Wedding: Heel and Toe Polka, op. 26, arrangement for piano. n.p.: J. Flanner, 1880.

The Music of Edmond Dédé

- Ables, ballet. n.p., n.d.
- L'Abile de la chouette: Féerie (dramatic piece). n.p., n.d.
- § Les Adieux du coursier: Chant dramatique oriental, for voice. Paris: E. Fromont, 1888.
- § L'Amour! c'est-y bon? Bordeaux: E. Philibert, 1877.
- L'Anneau du diable: Féerie (dramatic piece) in three acts. n.p., 1880.
- L'Antrophage, operetta in one act. n.p., 1880.
- Après le miel, opéra comique. n.p., 1880.
- Arcadia ouverture, for orchestra. n.p., n.d.
- § Battez aux Champs: Cantate dédiée à L. M. l'Empereur Napoleon III. Manuscript, 1865.
- § Bikina: Conseil hygiénique. Bordeaux: Émile Marchand, 1881.
- Bordeaux: Grand valse. n.p., n.d.
- Les Canotiers de Lormet, ballet-divertissement, n.p., 1880.
- Caryatis, ballet-divertissement. n.p., n.d.
- § C'est la faute à Colas, for voice. Paris: L. Couderc, 1881.
- Chant dramatique, for orchestra. n.p., n.d.
- *§ Chicago: Grand valse à l'américaine, for piano. Paris: E. Fromont, 1892.
- § Chicago: Grand valse à l'américaine, for orchestra. Paris: E. Fromont, 1891.
- Chik-King-Fo, operetta in one act. n.p., 1878.
- § Comme une soeur, for voice. Paris: F. Guillemain, 1887.
- § La Conspiration des amoureux: D'après le Pronunciamento Marche espagnole, for voice. Paris: Bathlot et Héraud, 1887.
- § Cora la Bordelaise, for voice. Bordeaux: E. Philibert, 1881.
- § Cora la Bordelaise, for voice. 2nd edition. Paris: Vve Ghèluve, 1881.
- § En Chasse: Mazurka élégante, for orchestra, by Eugene Dédé. Edited by Edmond Dédé. Paris: n.p., 1891.
- Diana et Actéon, ballet-divertissement. n.p., n.d.
- Ellis, ballet. n.p., n.d.
- Émilie. n.p., n.d.
- § L'Ermitage ou l'hospice de St. Vincent de Paul à Pouy près Dax (Landes): Romance religieuse, for voice. Bordeaux: E. Philibert, 1855.
- Les étudiants bordelais, operetta in one act. n.p., 1883.

- Les faux mandarins, ballet. n.p., n.d.
- § Françoise et Cortillard, for voice. Bordeaux: E. Philibert, 1877.
- § Le Garçon troquet: Chanson-type, for voice. Paris: Raymond Viel et Masson. 1887.
- Le grillon du foyer, operetta. n.p., n.d.
- § J'la connais!, for voice. Paris: chez Duhem, 1884.
- § La Journée Champêtre, for chorus. Paris: E. Fromont, 1890.
- § Kikipatchouli et Kakaoli: Duo chinois, for vocal duet. Paris: G. Ondet, 1891.
- § La Klephte: Chant dramatique oriental. Paris: E. Fromont, 1888.
- § La Malagaise: Seguedille, for voice. Paris: E. Fromont, 1888.
- § Le Marinde la France: Chansonnette de bord. Bordeaux: E. Philibert, 1855.
- § Mèphisto masqué: Polka fantastique, for piano. Paris: L. Bathlot et Héraud, 1889.
- § Mèphisto masqué: Polka fantastique, for orchestra. Paris: L. Bathlot et Héraud, 1889.
- § Mirliton fin de siècle: Polka originale, for orchestra. Paris: E. Fromont, 1891.
- § Mirliton fin de siècle: Polka originale, for piano and mirliton. Paris: E. Fromont, 1898.
- § Mon beau Tyrolien: Tyrolienne comique. Bordeaux: E. Philibert, 1876.
- † Mon pauvre cœur, for voice, n.p., 1852.
- § Mon sous off, for voice. Bordeaux: E. Philibert, 1876.
- § Mon sous off'cier: Quadrille brillant, for orchestra. Bordeaux: E. Philibert, 1877.
- Néhana, reine des fées, ballet in one act. n.p., 1862.
- Le Noye, opera comique. n.p., n.d.
- Les nymphes et chasseurs, ballet in one act. n.p., 1880.
- § Ous'qu'est mon toréador?, for voice. Paris: Bathlot et Héraud, 1889.
- Le Palmier ouverture, for orchestra. n.p., n.d.
- Papillon bleu: Grand valse. n.p., n.d.
- Paris: Grand valse. n.p., n.d.
- Patriotisme, ballad. n.p., n.d.
- La phocéenne: Grand valse. n.p., n.d.
- § El Pronunciamento (la conspiration): Marche espagnole, for piano. Paris: Bathlot et Héraud, 1886.
- Quadrille. n.p., n.d.
- § Quasimodo, for voice. Bordeaux: E. Philibert, 1865.
- § Quasimodo, for voice. Bordeaux: E. Philibert, 1869.
- § Rêverie champêtre: Fantaisie, duet for violin and violoncello or flute and bassoon with piano accompaniment. Paris: Author, 1891.
- § Rosita: Cancion Sevillanne, for voice. Paris: J. Poulalion, 1890.
- La sensitive, ballet in two acts. n.p., 1877.
- Si j'étais lui, for voice. n.p., n.d.
- § Le Serment de l'Arabe: Chant dramatique, for voice. Bordeaux: E. Philibert, 1865.
- *† Le serment de l'Arabe, a dramatic aria from *Sultan d'Ispahan*. Reprinted in *Music and Some Highly Musical People*, James M. Trotter, [Appendix] 53–59. New York: Johnson Reprint Corp., 1968.
- § Si tu m'aimais. Arrangement of the melody by R. Van Erbs. n.p., 1893.
- Spahis et Grisettes, ballet-divertissement in one act. n.p., 1880.

- Sultan d'Ispahan, opera in four acts. n.p., n.d.
 Sylvia, overture. n.p., n.d.
 Symphony ("Quasimodo," by 1865). n.p., n.d.
 § Titis: débardeurs et grisettes, for voice. Paris: Smitte, 1876.
 § Tond les chiens, coup'les chats: Duo burlesque, for voice. Paris: Puigellier & Bassereau, 1893.
 Le triomphe de Bacchus, ballet-divertissement. n.p., 1880.
 Une aventure de Télémaque, opera. n.p., n.d.
 § Une Noce en musique: Chansonnette comique. Paris: Bathlot et Hèraud, 1889.
 Vaillant belle rose quadrille. n.p., n.d.

The Music of Lucien Lambert⁴

- Ah, vous disaise-je maman, piano transcription, n.p., n.d.
 § Ah! vous dirai-je maman: Caprice, for piano, op. 33. Paris: Colombier, 1861.
 § L'Amarone: Caprice mazurka, for piano, op. 67. Paris: Colombier, 1890.
 § L'Américaine: Grande valse brillante, for piano. Paris: Colombier, 1866.
 § Adagio du trio, op. 11, by Beethoven. Arrangement for piano. Manuscript, 1862.
 § Andante et fantaisie [illegible], for piano and orchestra. Paris: Heugel, 1892.
 § L'Angélus au monastère: Prière, for piano. Paris: Impr. de Dinquel, 1854.
 § L'Angélus au monastère, et le Départ: 2 Romances sans paroles, for piano. Paris: J. Heinz, 1862.
 § Au bord du ruisseau. Paris: Heugel, 1895.
 § Au clair de la lune: Variations et final, for piano, op. 30. Paris: Colombier, 1859.
 *†† Au clair de la lune, op. 30. Paris: Emile Gallet, n.d. Reprinted in *Music and Some Highly Musical People*, James M. Trotter, [Appendix] 69–80. New York: Johnson Reprint Corp., 1968.
 § Aubade, for voice and piano. Paris: Conrard, 1886.
 § Berceuse. Arrangement of the song by L. M. Gottschalk. Paris: A. Noël, 1898.

4. *Editor's note*: Lester Sullivan (1988, 59) has pointed out the fact that this listing contains compositions by both Lucien Lambert (also called Charles-Lucien, b. ca. 1828) and his son Lucien-Leon-Guillaume (b. 1858–1945). According to Sullivan, "The sheet music catalog cards of the Bibliothèque show at least forty pieces by the father, twenty-eight under the full name 'Charles-Lucien,' dating from 1857 to 1890, and twelve others under 'Lucien' alone, dating from 1854 to 1862—all Paris publications and most of them dances." A re-examination of the catalog cards reveals the following pieces listed under Charles-Lucien: *L'Amarone* (1890), *L'Américaine* (1866), *Les Bords du Rhin* (1861), *La Brésilienne* (1864), *Brésiliana* (1875), *Le Calabrais* (1861), *La Canadienne* (1861), *Le Carnaval vénitien* (1860), *Le Carnaval vénitien* (1861), *Daniella* (1857), *Daniella* (1869), *Delhi* (1858), *En Avant* (1864), *Fantaisie hongroise* (1884), *God Save the Queen* (1881), *Jupiter* (1859), *La Lyonnaise* (1856), *Marche funèbre* (1890), *Marlborough* (1881), *Le Niagara* (1860), *Olga* (1861), *L'Onde et les roseaux* (1859), *La Parisienne* (1856), *La Péruvienne* (1859), *Polka havanaise* (1862), *Rêve de bonheur* (1860), *Rêve de bonheur* (1866), *Rose de Noël* (1864), *Voix célestes* (1872), and *Venise* (1890).

- § La Belle au bois dormant: Poème symphonique pour orchestra, by Alf. Bruneau. Transcribed for piano, four hands. Manuscript, 1902.
- § Les Bords du Rhin: Polka brillante, for piano. Paris: J. Heinz, 1861.
- § La Brésilienne: Polka brillante, for piano, op. 58. Paris: Colombier, 1864.
- § Brésiliana: Fantaisie caprice brillant, for piano. Paris: J. Heinz, 1869.
- § Brésiliana: Grande valse brillante, for piano. Paris: au Ménestrel, 1875.
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The Music of Eugene V. Macarty

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The Music of Samuel Snaër

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- Le bohémien (by 1877). n.p., n.d.
- † Chant bachique, for male choir. Manuscript. n.d.
- Le chant des canotiers. n.p., n.d.
- *† Le chant du déporte, for voice. New Orleans: Louis Grunewald, 1865.
- Dormez, mes chères amours. n.p., n.d.
- Grand scène lyrique. n.p., n.d.
- Graziella Overture, for orchestra. n.p., n.d.
- † Magdalena: Valse, for piano. Manuscript, n.d.
- * Mass for Three Voices. "Gloria" and "Agnus Dei" reprinted in *Music and Some Highly Musical People*, James M. Trotter, [Appendix] 127–152. New York: Johnson Reprint Corp., 1968.
- †† Rappelle-toi, for voice. New Orleans: Louis Grunewald, 1865.
- *†† Sous sa fenêtre, for voice. New Orleans: Louis Grunewald, 1866.
- Le vampire. n.p., n.d.