

Eugène Damaré, 1840–1919

TOM MOORE

Florida International University

Abstract: [Pierre]-Eugène Damaré was born on December 3 or 5, 1840, in Bayonne, France, to musician Joseph Barbe Damaré (1803-1850) and Adele Olympe Hauvet (d. 1848). The prolific composer produced more than four hundred works, many for piccolo or flute and orchestra/piano, the exception being works for the stage – operas and vaudeville-comedies. His long career took him from popular open-air concerts in Paris, through tours of the Americas and Europe to a late and important stay in Oran, Algeria. The article organizes and translates much original source material on his career, and provides a detailed list of the composer’s works with piccolo/flute.

Keywords: Paris, France, Oran, Algeria, Damaré, flute, piccolo, flutist, piccoloist

[Pierre]-Eugène Damaré was a French composer whose career extended into the twentieth century. His works are still recorded today, and his prolific pen produced more than four hundred works (the highest opus number I have found is his *Pizzicato*, op. 426, for piccolo or flute and orchestra, published after his death, in 1923). Yet, biographers have spent little effort in tracing his career. Damaré was born on 3 or 5 December 1840, in Bayonne, France, to musician Joseph Barbe Damaré (1803–50) and Adele Olympe Hauvet (d. 1848).¹ Bayonne is in Basque country, in the department of the Pyrénées-Atlantiques, less than ten miles from the border with Spain.

The longest and most detailed biography that I have found for Damaré is the appreciation published while he was in charge of the *Musique Civile* in Oran. Oran, the second most important city in Algeria, was under Spanish sovereignty from 1509, briefly under the Turks, and was then a French possession and overseas department from 1831 until the war of independence for Algeria, which ended in 1962.

The anonymous author in *La Vie Oranaise* writes:

When, on the boulevard, you happen to meet a little gentleman, his head and chest nodding slightly, his eyes bright, a prominent mustache, his face very fresh, his pace a little quick, well, interested, you turn around to look.

What, you do not know him?

Yes, yes, it is Damaré!

But yes, by the devil, it is Damaré, Damaré himself, looking very well for his sixty years, whose always bold bravado has captivated Oran, through his good manners and his always triumphant piccolo.

Ah, what a devilish man. As soon as he disembarked, attracted by the vivifying sunlight, happy for the appeal that Behr had made to him, entrusting to him the direction of

¹<https://gw.geneanet.org/malo1?lang=fr&pz=elsa&nz=fick&ocz=0&p=joseph+barbe&n=damare>

the Musique Civile, he said tranquilly to himself: let us conquer Oran, and, tranquilly, he conquered Oran.

You laugh, and you are wrong to do so. What a rapid career, what a succession of successes! Elsewhere I will relate the victories of his valiant phalanx at Montpellier, at Carpentras, at Valence, at Elche; but I would like to borrow his lyre from the good journalist poet Cruck in order to sing your lightning, triumphant campaigns, o my old friend, happy magistrate and happy musician.

The bulletins of victory of the Musique Civile having brought him to the attention of all, Damaré, adopted by Oran, joined the Municipal Council. His luminous and harmonious reports surprised his colleagues, but he would surprise them even more. Who does not recall the great Musical Competition, which brought hundreds of thousands of visitors to Oran, which caused a river of silver, of gold, to flow through the city! Was it not him who organized here the first concert of classical music! Was he not the initiator, the tireless propagandist for our School of Music! Did he not create all in one piece this chorale, the Chanteurs Oranais, which has more than one hundred and twenty members! Do we not owe the Hospital to this well-known entrepreneur! Is not the Civil music first in our city today, marching together with our Musique des Zouaves! And I am forgetting, what a sublime idea, your rosebushes, o Damaré!

However, this is only a few years' work.

Few lives are as full as that of our excellent, municipal piccolo. Student in the course of harmony of the master Léo Delibes, Damaré made his debut with a first prize at the Conservatory. It was then the epoch of the artist of the Grand Concerts: our laureate then was counted among the number of the best among these soldiers of true music. For seven years, we saw him as first soloist with the great Lamoureux.² But already his footloose nature caused him to travel the world. He made triumphant tours through the Americas, both North and South; he stopped in Venezuela long enough to create a conservatory in Caracas, only to be expelled from there by a wicked revolution. But his renown filled the world, and he charmed new sovereigns with the harmonious sounds of his piccolo, now legendary. Queen Victoria celebrated him. Vienna and Petersburg treated him as a cherished son.

However, his footloose humor settled down. For fourteen years, he was an orchestral director; five years, director of a theater; twelve years, director of festivities at the l'Hotel-de-Ville in Paris, where, without knowing it, he served his apprenticeship as city councilor. Finally, he dropped his anchor here with us; I have already said the rest.

But what I have not said, that for which I would need your format, o formidable Echo, is the extraordinary production of our extraordinary Damaré. Let us try to summarize.

Three-hundred-fifty-two published works, two operas in three acts, six in one act, of which two were very highly successful; ten vaudeville-comedies, alone or in collaboration. Would you like some titles? Well, listen: *La Cabine no. 9*;³ *Le Départ du Régiment: Jean-Bart; Don Galurin 1er; Un nez entre deux côtelettes*;⁴ *La Reine Bouboule; L'Orphéon de Zanzibar*;⁵ I am forgetting some of the best!

² Charles Lamoureux, 1834–99. His Concerts Lamoureux began operations in 1881.

³ A work by this title is indexed in the Catalogue general de la librairie française, p. 443: *La Cabine no. 9*, comédie bouffe, par Marc Conal [recte: Sonal] et Pierre Laurey. We know that Damaré was collaborating on another work with Sonal, *Mariage Tonkinois*, in 1887. See below in this article.

⁴ We are lucky to have a brief review of this work, published in *Le Monde Artiste*, 23 December 1876, p. 7. "It is true to say that M. Damaré, for whom the piccolo or little flute has no secrets, has adorned this little act with music whose quality of originality is undeniable. There are a trio and a drinking song which are very well treated by the young composer, who will have a smiling future" (H. de Poville). The score for this work has been digitized at the National Library of Spain: <http://bdh-rd.bne.es/viewer.vm?id=0000171323&page=1>

⁵ This work was played at the Folies Bergère ("Opérette de Gothy, m. de Damaré"), as advertised in *L'Orchestra* for May 1878. It received a brief notice in *Le Monde artiste* of 30 March 1878: "With a great

And further, one honor will summarize everything: Damaré has been a member of the Société des Auteurs for forty years!

And this is not all, it is with this which remains that I will conclude this too rapid overview: Damaré is one of us, Damaré is a journalist, a correspondent of numerous artistic journals, to which he is an assiduous contributor. He had lacked our glory, but knowing his duty he did not hesitate.

Along with my applause for the artist, may my brave Damaré allow me to salute him as my colleague.

Although widely repeated, I have not yet found any original nineteenth-century publications that confirm the claims here regarding either study with Delibes (born in 1836, Delibes was only four years older than Damaré), or the first prize from the Conservatory (since Damaré was born in 1840, his study there would have been in the late 1850s, or early 1860s (the transition there from the five-key simple system flute to the Boehm design took place at Tulou's retirement in 1856). His name does not appear in the list of prizewinners at the Paris Conservatoire in Lassabathie's history of the institution.

Damaré is very much present in the French press for the latter half of the nineteenth century, though with a career path that is perhaps atypical for performing virtuoso/composers, in that he seems never to have held an institutional position until arriving in Oran.

The first mention of Damaré in the press seems to be through his participation in the series of "Concerts des Champs-Élysées," also known as the "Concerts Besselièvre." These were a successor to the open-air concerts given during the summer at the Champs-Élysées by Mussard. The Concerts Besselièvre were inaugurated on 21 May 1859, and took place nightly between 8 and 11 p.m.⁶ The *Semaine Musicale* of 1 August 1867 writes:

Will the month of August be more beautiful than the month of July? We are permitted to desire this for everyone, and most especially for M. de Besselièvre. But if the sun took a rest during the month when it should appear the most, the same was not true for the orchestra of M. Eugène Prévost. The repertoire, already so rich and varied, for this agreeable concert series, has been enriched even further by a certain number of pieces that we have been happy to hear, and which do not mar it.

The report goes on in considerable detail about the works on offer, including:

1. the Overture to *Le Roman d'Elvire*,⁷ de M. Ambroise Thomas, a nice selection, the best from this opera which only met with mediocre success.
2. The Overture to *La Conjuration de Fiesque*, de M. Ch. Lefebvre.⁸ A little too much pretention, but much good will. This composer is decidedly making progress.

reinforcement of pretty women and luxurious sets, at the Folies-Bergère they are presenting an operetta destined for a great success. This is l'Orphéon de Zanzibar, for which the music has been written by M. Damaré, the piccoloist whose talent is well known. In order to give great brilliance to the reprise of this transformed operetta, the direction of the theater has spared no expense."

⁶ Joanne, Adolphe Laurent, *Paris Illustré*, p. 504.

⁷ This was premiered in Paris on 4 February 1860.

⁸ This would have been one of the composer's very earliest works (Lefebvre was born in 1843). It does not seem to have survived.

3. The Overture de Concert, by M.A. Brilliant. Treated in the symphonic style, this overture is worthy of being performed often. Each time that we hear a work by M. Brilliant, we are astonished that a director of a lyric theater does not entrust a libretto to him.

4. The Overture to Rinzi [sic], by M. Richard Wagner. Certainly, there are in this overture some passages of a dazzling clarity, and they are still rare, but we will always maintain that the principal phrases of M. Wagner would only be incidental phrases for a Rossini or a Donizetti. Thus, in Rinzi we have been surprised, as in the March from Lohengrin, by developments filling almost the entire work with what we call a bridge, that is to say, a passage from one motif to another. Now, the bridge has always been used, and the rational thing seems to be to make these bridges as short as possible, and masters have never failed in this. It is only those lacking in inspiration who insist thus on these longeurs. Nevertheless, Wagner distinguishes himself from these pale imitators by a variety of timbres and extraordinary sonorities which redeem the scarcity of ideas to some extent.

Of especial interest to flute lovers:

Two other fantasies, one on Ernani, the other on Rigoletto,⁹ by M. Genin, are written in order to display the brilliant talent of the arranger, who is one of the most distinguished of flutists. These fantasies have no resemblance to that preceding. Being given one or two motives, the author varies them to infinity, in order to highlight the difficulties that have been overcome.

The solo for cornet à pistons, on Reine Topaze,¹⁰ performed by M. Lacoste, and the air varié for piccolo, composed by Maysseder and performed by M. Damaré, fall into the same category as the two fantasies by M. Genin. M. Lacoste has a very soft and smooth manner of playing, and M. Damaré is a veritable nightingale.

L'Indépendance dramatique (27 July 1867) writes:

The concert of the Champs Elysées is the great attraction of the season. The orchestra is excellent, the programs are varied, and the soloists Lalliet, Gobert, Genin, Lacoste, Damaré, are all five extraordinary virtuosos. On Tuesdays and Fridays, days of extraordinary concerts, the Besselièvre garden is the rendez-vous of all the aristocracy of Paris and abroad.

The *Journal des débats politiques et littéraires* (8 August 1867) informs us:

On Sunday the day after tomorrow, because of the holidays, grand fireworks at the concert Besselièvre (Champs-Elysées).

At nine-thirty, between the two parts of the concerts, Messieurs Lalliet, Damaré and Lacoste will be heard on the oboe, piccolo, and the cornet à pistons.

Finally, *L'Orchestre: revue quotidienne des théâtres* provides (September 1867) a complete and detailed concert program for the concerts that month:

⁹ This would be Genin's op. 19, not published until about 1875. The fantasy on Ernani does not seem to have survived.

¹⁰ Based on the opera by Victor Massé, which premiered in 1856.

CONCERT DES CHAMPS ELYSEES

Will begin at 8 pm.

GRAND CONCERT Orchestra de Symphonie

DIRECTED BY M. E. PREVOST

Price of admission: 2 francs.

PROGRAMME

Ouverture de Mazaniello ¹¹	Carafa
Le Tour du Monde, valse.	O. Métra
Marche des Magots.	G. Stern ¹²
Ouverture d'Haydée.	Auber
Une Fête à Aranjuez ¹³ .	Demersseman

With violin solo by Gobert.

1. Arrivée des Seigneurs. – 2. Les chasses. – 3. Billet. – 4. Air national.

Les Echos, [quadrille de] Musard père avec variations par Lacome, Soler et Damaré.

Deuxième partie.

Fantaisie sur les Huguenots. Meyerbeer. Arrangée par E. Prévost.

Soli par Genin, Lahie, Lacoste, Soler et Richard.

Air varié pour la petite flûte.

Damaré arrangé et exécuté par M. Damaré.

Conversation musicale, fantaisie originale. P. Tessier
avec soli par Gobert, Genin, Lacoste, Soler et Richard.

La Bohème, polka-concertante. Koenneman.

Ouverture Si j'étais Roi! Adam.

Radetzki, marche. J Strauss.

In the following year, 1868, Damaré is listed as appearing with the Concerts Arban. These were “given on Wednesdays and Fridays at the Salle Frascati, Rue Vivienne 49, near the boulevards.”¹⁴ *Le Pavé* (24 December 1868) gives a program:

CONCERT ARBAN

To begin at 8 h. 1/2

PROGRAMME

Première partie.

1. Ouverture de Fête.	Leutner.
2. Le Bleu Danube, valse.	Johann Strauss.
3. Marche de Zuéba.	Josse.
4. Ouverture des Girondins.	Litolff.
5. Solo de hautbois sur Lara.	
Exécuté par M. Reine.	
6. Fantaisie concertante on Zampa. Hérold.	

¹¹ Premiered in 1827.

¹² A piano edition of the March des Magot, op. 23, by Georges Stern was published in 1865.

¹³ An orchestral work by the noted flutist Jules Demersseman.

¹⁴ *Paris and its Environs* (Leipzig: Karl Baedeker, 1878), 55.

With soli by MM. Gobert, Cantié, Damaré, Soler, Gobin and Uhavanne.
Deuxième partie.

1. Grande fantaisie sur la Favorite. Donizetti.
Avec soli par MM. Gobin, Cantié, Reine et Soler.
2. Le Palais-Royal, polka. Ch. Moreau.
Souvenir des Frères Provençaux.
Performed by M. Chavanne.
3. Solo de flûte, le Trémolo. Demerssemann.
Performed by M Cantié.
4. Ouverture to the Sicilian Vespers, Verdi.
5. Marche from the Prophet. Meyerbeer.

Damaré continued to participate in the Besselièvre concerts, and, indeed, in September 1875 he is the only soloist mentioned for the program closing the summer season on Tuesday, 14 September, a

magnificent program with illuminations, feux de Bengale [a type of flare, producing intense light, but without explosion], and brilliant fireworks by Zwilling during the entr'acte. The choruses will sing Faust, Richard Coeur-de-Lion, l'Africaine, and Tannhauser. M. Damaré will play on the flute the variations on Carnaval de Venise¹⁵ (by special request).¹⁶

The following year, 1876, offers the only opportunity to locate Damaré in a city directory. He is listed as “Damaré (Pierre-Eug.), comp [oser], 29, r. de Lancry” in the *Annuaire Musical et Orphéonique de France*. This address places him about 800 meters from the Gare de l'Est, which opened in 1849, with service to Strasbourg.

In 1878, Damaré is mentioned prominently in the publicity for the annual benefit concert for Arban:

— Friday, 5 April, 8:15 p.m., at Frascati, the annual festival to benefit M. Arban, with the contributions of M. Fusier, from the theater of the Palais-Royal, M. Gillet, oboist, M. Damaré, flutist, M. François, violoncellist; the chorale *le Louvre* will be heard in the fantasies on Aida, by Verdi, and Faust, by Gounod.

Programme:

1. Ouverture to *Sémiramis*, by Rossini;
2. *Au bord de la Mer, rêverie* for violoncelle, by Dunkler, performed by M. François;
3. *Danse macabre*, by Saint-Saëns;
4. *Ballabile* from *L'Enfant prodigue*, by Auber;
5. Solo for cor anglais on *Beatrice di Tenda*, by Verroust, performed by M. Gillet;
6. *Deuxième fantaisie* on Aida, de Verdi, with Egyptian trumpets, and the chorale *le Louvre*;
7. *Fantaisie* on Faust, by Gounod, with chorus and orchestra;
8. *Couplets d'Actéon*, by Chassaigne, sung by M. Fusier;
9. *Le Dernier Jour de la Terre*, symphonic drama, by H. Litolf;f;
10. Solo for piccolo on *Carnaval de Venise*, by Genin, performed by M. Damaré;

¹⁵ Presumably the still famous set by Genin, op. 14, which had been published by Richault in 1872.

¹⁶ *Le Temps*, 15 September 1875.

11. Malborough, unaccompanied chorus, by Laurent de Rillé, by the chorale *le Louvre*;
12. Frascatiana-Polka, by Arban (première).

In 1880, Damaré, now known as “the celebrated piccoloist Damaré,” is the only musician named in a review of a benefit for the playwright of the *Fantaisies-Parisiennes* (reopened as the Théâtre des Nouveautés in 1878), Charles-Hector Denizot.

Last Sunday, at the Fantaisies-parisiennes, a brilliant matinée took place, given to benefit Denizot,¹⁷ the very charming artist of this theater. Among the artists who were heard we applauded the celebrated piccoloist Damâré, who performed on his instrument a musical and imitative idyll of his own composition, entitled *Les Echos des Bois*,¹⁸ which transported the audience, both by the brio of his performance and by the clarity and purity of his sounds. The entire spectacle was remarkable, moreover, and it was a great success.¹⁹

The same situation obtains at the concert of the Musical Institute of Orléans, reviewed in 1882 in the *Revue du monde musical*²⁰—Damaré is the only instrumentalist mentioned.

At the third concert, on February 25, the committee presented a young singer possessing a fine mezzo soprano voice, Mademoiselle Marguerite Montini, who earned applause in stances from Sapho and the air of the Queen of Sheba, by Gounod; with a little more experience, Mademoiselle Montini will someday take a good place among the noted singers. The tenor Stephane presented with considerable charm and passion the air from Guido et Ginevra, and an air from Hérodiade, as well as two songs by Massenet, including “Nuit d’Espagne,” for which the audience demanded an encore. The flutist Damaré, whom one could call the Bottesini of the piccolo, performed, on this ungrateful instrument, prodigies of style, breathing, and technique in the fantasy on *Lucrece Borgia* and his variations on *Carnaval de Venise*.

Damaré was followed by the monologist Daniel Bac. Bottesini, of course, was the most notable soloist on an instrument not known for such (like the piccolo)—the double bass, though belonging to one generation before Damaré.

Also in 1882, we may note the beginning of what would be a continuing fashion—musical dinners, or dinner-concerts. This was presented by the journal *Le Tintamarre: critique de la réclame, satire des puffiste: journal d’industrie, de littérature, de musique, de modes et de théâtres*²¹ (“marmite” is simply a cooking pot in French, not the food product known in England).

Last Tuesday, chez Notta,²² the Tintamarmite dinner was held.
More than sixty of our friends participated in this first gathering during the winter season.
.....

¹⁷ Charles-Hector Denizot, b. 1844, playwright.

¹⁸ This is Damaré’s op. 220—not published until twenty years later, in 1900.

¹⁹ *Le Tintamarre: critique de la réclame, satire des puffiste: journal d’industrie, de littérature, de musique, de modes et de théâtres*, 19 December 1880.

²⁰ *Revue du monde musical, dramatique et littéraire*, 5 (18 March 1882).

²¹ 26 November 1882.

²² Auguste Lepage, *Les dîners artistiques et littéraires de Paris* (1884), 14: “at the corner of the rue Rougemont and the boulevard Bonne-Nouvelle.”

After this [an artistic raffle described in some detail] we made music, sang, spoke verse and prose. In order, we heard: le Café, by Ben-Tayoux; ...two delicious parisèneries by Georges Lorin, recited by himself, which are part of a forthcoming volume, *Paris rose*, which will be published by Ollendorff; Paul Meyer, who imitated Baron, Dupuis and ... Céline Chaumont; the flutist Damaré, who performed, with his usually mastery, a charming pastoral idyll: *Les Echos des bois*; Charles Leroy, in a piece of high buffoonery: *Les Deux Médiums*....

Damaré seems to have had a particular talent for dining and music. I have been unable to find evidence yet for his stay in Venezuela, but a Venezuelan government publication of 1884 mentions Damaré in connection with a party given in Paris in order to help market coffee from Venezuela.

The success of our coffee contributed greatly to the success of the gourmet exposition, one reason for which its directors decided to give two great parties to which the Venezuelan colony residing in Paris would be invited (and was). One of these parties, to commemorate the Centenary (already very close then) of the Liberator; the other in honor of the Illustrious American, President of the Republic. The principal organizer and soul of these parties, we proclaim here, was Señor Emilio Damaré, first subject (?) from the Conservatory of Paris, and director of the exposition orchestra. It was he who arranged our National Anthem for both ceremonies, the masterful performance of which drew unanimous applause.²³

Damaré evidently took his first documented position outside Paris when he became assistant director (sous-chef) of the orchestra at the Kursaal in Dunkirk, as announced in the *Officiel-Artiste* of 4 July 1884. Dunkirk was a resort on the coast of the English Channel, at the terminus of a direct railroad line from Paris—a trip of about 300 km. The resort offered its visitors both operettas and concerts during the summer season. Presumably, Damaré was employed there only during the summer. The Kursaal²⁴ continues to operate today.

Damaré is once more active in Paris during the summer of 1886.

4 July:

Sunday, 4 July, grand instrumental concert with the participation of M. Hurel-Weiller, first prize [winner] from the Conservatoire; and of M. Damaré, piccoloist, director of the orchestra of the Exposition. 40 performers.

PROGRAMME:

1. Ouverture le la Muette. Auber
2. La Vague (valse). Métra
3. Marche du Prophète. Meyerbeer
4. Oboe solo, performed by M. Hurel
5. Fantaisie sur Rigoletto. Verdi
– Entr'acte
6. Fantaisie sur Guillaume de M. Rossini

²³ El Libro amarillo de los Estados Unidos de Venezuela. Edición Oficial (Caracas, 1884).

²⁴ <https://www.dunkerquekursaal.com>

7. Violoncello solo, by M. Weiller
 8. Les Echos d'Alsace (mazurka),²⁵ Damaré
 9. Dans le Bois,²⁶ solo de piccolo, par M. Damaré.
 10. Au Galop. Lavaud.
- Chef: M. Damaré²⁷

15 July:
At the
Pavillon de la Ville de Paris (Champs-Élysées)
Program of the grand instrumental concert of 15 July, 3 to 6 p.m.
Admission 25 centimes
Ouverture de la Muette Auber
La Vague (valse) Métra
Chacabuco (Marche)
Damaré Gavotte
Broustet Fantaisie sur les noces de Jeannette
Massé Fantaisie sur Carmen Bizet
Bel officier (polka) G. Marie
Amour discret. Reisch
L'oubliuse (mazurka) Raspail
Jupiter (galop) Damaré
Chef: M. Damaré²⁸

July 18:
Exposition ouvrière internationale²⁹
At the:
Pavillon de la Ville de Paris
(Champs-Élysées)
Today, Sunday, 18 July, 1886
GRAND FÊTE
With the participation of MM. Hurel, oboist; Malet, cornetist, first prize from the Conservatoire; Damaré, piccoloïste, and of the orchestra of the Exposition ouvrière (40 performers).

PROGRAMME

Ouverture de, la Muette (Auber).
Eden, valse (Damaré).
Chacabuco, marche (Dribbler).
Oboe solo performed by Hurel (Colin). —
Fantaisie sur Rigoletto (Verdi), with soli by all the artists of the orchestra.
Entr'acte

²⁵ This is apparently not by Damaré, but is likely to be the polka-mazurka by this title published by Henri Marx in 1883.

²⁶ Probably the Echo des Bois by Damaré.

²⁷ *La Lanterne*, 5 July 1886. The same program is also listed for 3 July in *Le Radical* of 5 July 1886.

²⁸ *Le Radical*, 13 July 1886.

²⁹ *L'homme: Journal illustré*, 3/12.

PARIS - Exposition ouvrière internationale, ouverte le 30 mai 1886. Soixante-dix chambres syndicales, associations ouvrières et groupes corporatifs ont fait parvenir leur adhésion.

Fantaisie sur Guillaume-Tell (Rossini).
Cornet solo, performed by M. Malet (Damaré).
Mazurka suisse (Lamy).
Piccolo solo performed by the composer (Damaré).
Galop de l'Exposition (Damaré).
Chef: M. Damaré³⁰

As we know from the 1908 biography from Oran, Damaré not only composed instrumental works, but also was active in creating operettas for the stage. Two of these can be dated to the later 1870s, since they played at the Folies-Bergère. We are told by *Les Archives Théâtrales* (February 1887: 44) that: “the directors of the Folies-Bergère have just received a ballet in one act for which the music has been written by M. Eugène Damaré on a libretto by our confrère Marc-Sonal. Working title: Mariage tonkinois.” No trace of this work seems to have survived.

In the 1890s, Damaré appears directing dinner-concerts at the Grand Hotel. The Grand Hotel, located on the Boulevard des Capucins, at 2 Rue Scribe, still exists today, presently operated by Inter-Continental Hotels. We have various programs for these concerts as published in *Le Figaro*, from 1893 and 1895. On 19 July 1894, *Le Figaro* writes:

It is one of the happiest fancies of our time that we are accustomed to break the monotony of the restaurant through listening to music. The Grand Hôtel, already universally well known for its dinner-concerts, has just inaugurated, for the summer season, charming musical events, which will take place each day between seven and eight p.m., under the direction of M. Damaré, and in the Court of Honor of the grand Parisian establishment. The clients of the Grand Hotel, if they are great lovers of music, also have the most judicious consideration for their stomachs, and they voluntarily associate the two pleasures.

The dinner-concerts of the Grand-Hotel cost 8 francs, wine included, and the advertisement notes that service was at “little separate tables,” presumably similar to what still obtains, for example, at the concerts of the Boston Pops. The advertisements do not specify a starting time.

For 22 October 1893³¹:

E. Damaré, chef d'orchestre
First part
1° *Chacabuco*, march. Damaré
2° Ouverture to *Chimène* (in the old style). Sacchini
3° Fantaisie on the *Noces de Jeannette*, with soli for oboe, flute, and cornet, by MM. Klein, Thys and Lechien, first prize-winners at the Conservatoire.
Second part
4° Causerie musicale Damaré
5° *Le Tour du Monde*, valse O. Métra
6° *La Romantique*, mazurka Pierre Laurey
7° *Valeur Française*, défilé Fontenelle

³⁰ *L'Intransigeant*, 19 July 1886. This is also listed in *La Justice*, 18 July 1886.

³¹ *Le Figaro: journal non politique*, 22 October 1893.

For 12 November 1893³²:

First part	
1° Marche triomphale.	Ulrich
2° Ouverture Poet and Peasant.	Suppé
Violoncello solo by M. Feuillard, prize-winner at the Conservatoire.	
3° Fantaisie sur Rigoletto	Verdi
With soli for flute, violin and cornet à pistons, by MM. Thys, Debruijne et Sabathier, first prize-winners at the Conservatoire.	
Second part	
4° La Rêve du Berger (pastoral idyll)	Damaré
With solos for horn and oboe, by MM. Cornu and Klein, first prize-winners at the Conservatoire.	
5° Amoretten Tänze, valse	Gung'1
6° Les Bains de mer, polka	Pierre Laurey
7° Fouette cocher! galop	Grillet
E. Damaré, chef d'orchestre	

For Feb. 15, 1895³³:

1° Marche nuptiale	Mendelssohn
2° Ouverture de Zampa, clarinet solo by M. Bonnifleau, first-prize winner at the Conservatoire. Hérold	
3° Les Noces de Jeannette, fantaisie, with soli for flute, oboe, and cornet, by MM. Thys, Klein and Sabathier, first-prize winners at the Conservatoire V. Massé	
4° Carlotta, valse	Millocher
5° Prune rose, gavotte	G. Auvray
6° Polka à la presse	P. Laurey
7° Cuirassiers, charges, galops	Damaré
Chef d'orchestre: E. Damaré.	

Later that spring we learn that Damaré is providing music for an interesting event at the Private Circle of Foreigners in Dinant.³⁴

Is it the effect of spring, or the approach of Easter celebrations? Requests for admission are increasing for the Private Circle of Foreigners of Dinant. Located picturesquely between the Meuse and a ring of green hills with woods and cliffs, this charming little town seduces tourists and now adds to its attractions that of gambling and of endlessly renewed festivities.

On the occasion of Good Friday, the Grand Hotel will offer its elegant Parisian clientele a special dinner-concert. A menu for a fast day, that goes without saying, but made up of the most exquisite dishes.

With regard to the program of the concert, it is made up of choice pieces, taken from the true Lenten repertoire, and composed by the great masters of the genre, such as Gounod, Chopin, Mendelssohn, Rossini, etc., etc. It is maestrino Damaré who will conduct the

³² *Le Figaro*, 11 November 1893.

³³ *Le Gaulois: littéraire et politiques*, 15 February 1895.

³⁴ This was evidently a private society established in order for gambling to take place in the Ville de Dinant. See *Les jeux de hasard et les cercles privé* by Edmond Picard, 75.

excellent orchestra, while the gourmets savor the finest things that one can eat on this day of mortification.³⁵

The 1890s also brought a dispute that ended up in court, and dragged on until 1901. A Madame Savary wanted to produce Gluck's *Alceste*, and a M. Baudier de Royaumont (a member of the nobility, I believe) contracted Damaré (on 22 December 1893) to direct the orchestra. The production got as far as rehearsals, but was never performed for the public, apparently because of some default on the part of Baudier de Royaumont. Damaré then sued for damages owed him for 1) his work leading the rehearsals, and 2) the non-performance of the work. An initial judgment in April 1894 was in Damaré's favor, but was then appealed by Baudier. The case was finally resolved in court in June 1901.³⁶

It seems to have been at about this time that Damaré made his first visit or visits to North Africa. A review of the concert of the *Chambre Musicale* in Oran mentions the premiere of a work for cello and piano by Damaré,³⁷ and apparently, in this case, Damaré himself was not performing on the program. "An agreeable surprise was reserved for the audience at the *Chambre Musicale* by the distinguished composer M. Damaré who gave us the premiere of his most recent work, 'Une Pensée, for violoncello'." "Une Pensée, mélodie pour violoncelle et piano," was published in 1904 in Paris by Joubert, but I am unaware of any surviving copy of the work.

Later in 1901, Damaré was listed among the notable artists performing in Marseille, listed in *La Vedette* of 5 October, along with "Jane Mary, from the Théâtre des Nouveautés of Paris, the Armanini, Max Renards, not to forget the beautiful Marina."

Although Damaré was among the virtuosos listed as performing at the Bon Bock dinner in January 1903,³⁸ he was back in Oran by October, since the *Revue mondaine Oranaise* reports on 18 October that: "M. Damaré, composer, *visiting our city* [my emphasis], will perform, along with M.M. Noël, of the Théâtre-Casino." We know from the text bidding him farewell from Oran (see below) that he indeed moved to that city in 1903. By 1905, he was a candidate (apparently successful) for the municipal council.³⁹ In 1906, Damaré's orchestra, performing with the *Chorale Oranaise*, received an extensive review in the *Revue mondaine Oranaise*⁴⁰:

Festival of 24 May:

On Thursday, the orchestra of M. Damaré, composed of more than forty members recruited from among the best musicians of our city, and the *Chorale Oranaise*, with one hundred twenty performers, founded by M. Boyer, performed in public for the first time.

At every moment, they obtained warm applause from the numerous spectators who were able to appreciate, thanks to the efforts of MM. Damaré and Boyer, the artistic performers which Oran possesses, but who needed to be brought together with intelligence in order to arrive at the excellent result for which we saw the premiere last Thursday.

³⁵ *Le Journal*, 12 April 1895.

³⁶ Read the complete report on the trial in the *Journal du Palais* (1901), 283.

³⁷ *La Semaine artistique d'Oran: Revue artistique, littéraire, mondaine, music*, 1 January 1901.

³⁸ *Le Rappel*, 16 January 1903.

³⁹ <http://gallica.bnf.fr/ark:/12148/bpt6k62210684/f1.image.r=damaré%20oran?rk=107296;4>

⁴⁰ *Revue mondaine oranaise* ["puis" *mondaine de l'Oranie*], 27 May 1906.

The program, although a little heavy, pleased the audience, whether in the allegro by Mendelssohn and that of Beethoven, or in the overture of Jeanne d'être and the March from Tannhauser. The Chorale also deserved applause in the chorus by Sainlis: Chant du Travail and in the Hunter's Chorus by Weber.

In the duos from Manon and from Mireille, by Madame Sorbi and M. Mondié, the Italian singer received multiple bravos, and had already been encored in the grand air from Traviata, sung with orchestral accompaniment.

The young violinist, M. Bossut, whose talent grows stronger every day, achieved a deserved success with his delicate playing, especially in a Romance by Ambrosino.

M. Cardon amused the whole hall with several very hilarious monologues.

Damaré also managed to organize and execute a Musical Competition ("Concours Musical") in 1906. I have not located any favorable press regarding this event, but the *Nouvel Intransigent Oranais* of June 5 published a lengthy open letter criticizing Damaré by an E. Pinguet. Pinguet was evidently a Belgian military man, and is described as a "notorious anti-Semite" in a history tracing Jewish life in Algeria at that time.⁴¹

By 1908, Damaré was notable enough in Oran to deserve the extensive biography, with photograph, cited at the beginning of this article. In 1909, the acculturated Damaré contributed a letter to the *Annales africaines* (5 May) on how to prevent one's property from being overrun by crickets (through burning sulfur). It is a surprise, then, to see that in 1910 he returns from Oran to his longtime haunt, Paris. The farewell translated below, printed in the 1 November 1910 issue of *L'Afrique du Nord illustrée*, is virtually the last press notice for Damaré, who would have been celebrating his seventieth birthday in 1910.

The "Musique Civile" of Oran has just lost the excellent director which it possessed for the last seven years. On this occasion, this valiant society offered a farewell aperitif attended by the Municipality and the notables of Oran: Messieurs Trouin, deputy; Colombani, mayor, etc.

In a moving and sad speech, M. François Behr, the congenial president of the "Musique Civile," recollected the brilliant services of the person who so often had led this valiant society to victory. First prize winner of the Conservatory of Paris, member of the "Society of Dramatic Authors and Composers," member of the "Société Lyrique" of Paris, M. Damaré made two triumphant tours in America. As a composer, he has more than 350 pieces to his credit, published and played almost everywhere. Seduced by Algeria's climate, M. Damaré settled in Oran, where, for seven years, he directed with talent the "Musique Civile," one of the leading organizations in Algeria. He was the promoter and creator of the Municipal School of Music, as well as the promoter and organizer of the Musical Competition that took place in 1906. M. Damaré is leaving Algeria to move to Paris, where he will continue to compose brilliant pieces of music for the great joy of music-lovers.

Despite the optimistic view expressed at Damaré's departure for Paris, there is no evidence of renewed concert activity there, although there are a few late publications. The final notice in the press is a very brief note in *Le Figaro* (the issue of Aug. 24, 1919, p. 3) announcing Damaré's death.

⁴¹ Valerie Assan, *Les consistoires israélites d'Algérie au XIXe siècle*.
<https://books.google.com/books?id=ru00BwAAQBAJ&lpg=PT255&dq=Pinguet%20oran&pg=PT255#v=onepage&q=Pinguet%20oran&f=false>

The death of Mr. Eugène Damaré, composer, former orchestra director, has been announced, deceased at Bécon-Courbevoie, at the age of seventy-nine.

Damaré's musical production as a composer is too extensive to list here in its entirety. I have attempted to produce a chronological list of the works for flute. The title pages almost invariably list either piccolo (petit flute) or flute; op. 98, exceptionally lists flageolet as an option. Damaré himself must usually have performed these works on piccolo. Likewise, published editions provide the option of piano accompaniment, orchestral accompaniment (even if only a string quintet), or wind-band accompaniment.

WORKS WITH FLUTE

The earliest publications by Damaré seem to be from 1866. Op. 65 appears to be the first publication including flute, and must date from 1872 at the earliest.

Air & variations: on Rivière's popular song Spring! gentle spring!
For the flute with pianoforte accompaniment. Op. 65.
London, Hawkes
NMI, Den Haag.

Based on the song by Jules Rivière from the 1872 operetta Babil and bijou.

Le Rossignol de l'Opéra.
Polka avec solo de flûte (pour orchestre), E. Damaré. Op. 96.
Paris: J. Rébulard [1881]
BNF

Fifrelinette. Polka (pour orchestre) avec solo de flûte ou flageolet, E. Damaré. Op. 98.
Paris: Lafleur aîné [1883]
BNF

This is listed in the *Bibliographie de la France*, 72e Année, 28 April 1883.

3me grand Solo pour la flûte avec acc.t de piano sur le ballet de Yedda, musique de O. Métra. Op. 103, par E. Damaré
Paris: E. Gérard [1882]
Plate number: C.M. 11742
BNF

Métra's ballet premiered on 17 January 1879.

L'Oiseau-mouche. Polka (pour orchestre) avec solo de petite flûte par E. Damaré.
Op. 105. Paris: E. Collet [1883]
BNF

The “oiseau-mouche” is called a hummingbird in English.

Air varié, Home sweet home, for flute with pianoforte accompaniment. Op. 107.
London, Rivière & Hawkes
BL

La Tourterelle. Polka pour petite flûte (et orchestre,) par E. Damaré. Op. 117.
Paris: Margueritat
BNF

Manon, opéra de J. Massenet. Fantaisie facile pour flûte avec acc. de piano. Op. 118.
Paris: Heugel et Cie [1891]
Plate number: H. et C. 8883
BNF

Manon premiered at the Opera-Comique on 19 January 1884.

La Tourterelle, fantaisie-polka pour petite flûte avec acc. de piano. Op. 119.
Paris: Margueritat [1885]
Plate number: 108
BNF

Souvenirs de Russie. Fantaisie sur des Airs Russes, pour Flûte ou Piccolo. Op. 133.
London, Rivière & Hawkes
BL

L'Oiseau et les roses, polka de concert pour petite flûte avec acc. de piano. Op. 153.
Paris: Margueritat [1887]
Plate number: 504
BNF

L'Oiseau et les roses. Polka pour petite flûte (et orchestre) par E. Damaré. Op. 153.
Paris: Margueritat [1887]
BNF

Piccolo polka pour flûte avec acc. de piano. Op. 157.

Paris: Margueritat [1888]

Plate number: 535

BNF

Piccolo-polka. Polka pour flûte (et orchestre,) par E. Damaré. Op. 157.

Paris: Margueritat [1888]

BNF

Les Amours d'un rossignol, polka de concert pour flûte avec acc. de piano. Op. 160.

Paris: Margueritat [1888]

Plate number: 559

BNF

Les Amours d'un rossignol. Polka pour flûte (et orchestre) E. Damaré. Op. 160.

Paris: Margueritat [1888]

BNF

Le Merle blanc, polka rondo pour flûte avec acc. de piano. Op. 161.

Paris: Margueritat [1890]

Plate number: 590

BNF

Le Merle blanc. Polka-fantaisie pour petite flûte (et orchestre), E. Damaré. Op. 161.

Paris: Margueritat [1890]

BNF

La petite fauvette, polka. Fantaisie pour flûte avec acc. de piano. Op. 167.

Paris: Margueritat [1891]

Plate number: 600

BNF

La petite Fauvette. Polka-fantaisie pour petite flûte (et orchestre), E. Damaré. Op. 167.

Paris: Margueritat [1891]

BNF

L'Alouette. Polka solo pour flûte ou flageolet, E. Damaré. Op. 172.

Paris: Margueritat [1892]

BNF

L'Allouette, polka pour petite flûte avec acc. de piano. Op. 172.
Paris: Margueritat [1893]
Plate number: 653
BNF

Caprice pour petite flûte avec acc. de piano. Op. 174.
Paris: Margueritat [1893]
Plate number: 310
BNF

Fleurs et papillons, polka-rondeau,
solo de flûte ou de flageolet avec acc. de piano. Op. 211.
Paris: Margueritat [1897]
Plate number: 765
BNF

Fleurs et papillons Polka (pour orchestre) avec solo de flûte ou flageolet par E. Damaré.
Op. 211.
Paris: Margueritat [1897]
BNF

Le Tourbillon, valse solo pour petite flûte avec acc. de piano. Op. 212.
Paris: Margueritat [1897]
Plate number: 766
BNF

Le Tourbillon. Valse (pour orchestre) avec solo de petite flûte par E. Damaré. Op. 212.
Paris: Margueritat [1897]
BNF

Les Echos des bois, fantaisie imitative pour flûte ou piccolo avec acc. de piano. Op. 220.
Paris: Margueritat [1900]
Plate number: 471
BNF

This work had been a staple of Damaré's concert repertoire from 1880 on.

La Cracovienne, solo pour petite flûte avec acc. de piano. Op. 224.
Paris: Margueritat [1900]
BNF

La Cracovienne. Solo pour petite flûte (avec orchestre) par E. Damaré.
Paris: Margueritat [1900]
BNF

Polonaise (Première) [en sol] solo pour petite flûte avec acc. de piano. Op. 225.
Paris: Margueritat [1900]
Plate number: 463
BNF

1re Polonaise. Solo pour petite flûte (et orchestre) par E. Damaré. Op. 225.
Paris: Margueritat [1900]
BNF

La Capricieuse, rondo-polka pour flûte avec acc. de piano ou orchestra. Op. 270.
Paris: Durdilly (F) [1902]
Plate number: F. 5442 D
BNF

La Capricieuse. Rondo polka (pour orchestre) avec solo de petite flûte par E. Damaré. Op. 270.
Paris: F. Durdilly
Piano conducteur seul.
BNF

La Sauterelle. Rondeau-polka pour petite flûte (et orchestre) par E. Damaré. Op. 282.
Paris: A. Bosc, 1903
BNF

There seems to be a notable gap in the series of scores for compositions for flute held by the BNF, which apparently corresponds to the span of years that Damaré spent in North Africa (1903–10).

La danse des grillons: solo pour petite flûte, avec accompagnement de piano / par E. Damaré. Op. 380.
Paris: Margueritat père, fils et gendre
Digitized at Gallica: <http://gallica.bnf.fr/ark:/12148/bpt6k8592456>
Plate number: 605
BNF

Le moineau parisien: rondeau polka pour petite ou grande flûte avec accompagnement de piano. Op. 387 / par E. Damaré.

Paris: A. Dubois

BNF

Tarentelle (Op. 391), solo, pour petite ou grande flûte, et orchestre.

Paris: Margueritat père, fils et gendre

BNF

Boléro. Solo pour petite ou grande flûte, E. Damaré. Op. 392.

Paris: E. Gaudet [1915]

BNF

Le bouquet de roses: Opus 408: pour flûte piccolo et piano.

Paris: G. Billaudot, 1993

BNF

Pizzicato (Op. 426), solo de petite ou de grande flûte, et orchestre.

Paris: Margueritat père, fils et gendre

BNF

Pizzicato, solo, pour petite ou grande flûte, avec accompagnement de piano.

Paris: Margueritat père, fils et gendre

BNF

Without opus number (?):

Cleopatra Polka. W.H. Cundy, 1887.

Set of band parts.

Chatfield Brass Band Music Lending Library, Chatfield MN

Les Marionnettes Polka rondeau pour petite flûte (et orchestre) par E. Damaré.

Paris: A. Bosc [1900]

BNF

Les Papillons bleus, air de ballet, solo de petite ou grande flûte, avec accompagnement de piano, par E. Damaré

Or

With Parties séparées pour orchestre, avec piano conducteur

BNF

Rossignollette. Mazurka (pour orchestre) avec solo de petite flûte par E. Damaré.
Paris: Margueritat [1903]
BNF

La Sylphide. Polka pour petite flûte (et orchestre), par E. Damaré.
Paris: E. Gaudet [1900]
BNF

La Danse des grillons, solo de petite flûte avec accompagnement de piano par E. Damaré.
Paris: Margueritat [1912]
Parties séparées pour orchestre avec piano conducteur.
BNF

Feux follets, rondo-fantaisie pour flûte, avec accompagnement de piano, par E. Damaré.
Paris: Margueritat père fils et gendre, 1912
BNF

Feux follets, rondo-fantaisie pour flûte, avec accompagnement de piano, par E. Damaré.
Paris: Margueritat père fils et gendre, 1912
Parties séparées pour orchestre avec piano conducteur
BNF

Le Merle blanc, polka-fantaisie pour petite flûte
Paris: Margueritat [1912]
BNF

Danse des Korrigans: Solo de flûte avec accompagnement de piano par E. Damaré
Paris: Evette et Schaeffer [1914]
Digitized at Gallica: <http://gallica.bnf.fr/ark:/12148/bpt6k859244t>
BNF

Plate number: 839

Hommage sympathique to the eminent flutist Hennebains, professor at the Conservatoire.
Note: This piece is also published for flute with orchestra accompaniment, allowing for the flute to be accompanied simply by the string quintet. It is also published with accompaniment for harmonie or fanfare, allowing for the flute to be accompanied simply by saxophones

- *as a sextet:* 2 sopranos, 2 altos, 1 tenor, 1 baritone;
- *septet:* 2 2 1 2
- *octet:* 2 2 1 2 1 bass.

Bouquet de roses, solo de petite ou grande flûte [avec accompagnement de piano], par E. Damaré.

Paris: Evette et Schaeffer [1919]

BNF

Etudes pour flûte. 3 séries d'études progressives et mélodiques sous forme de solos.

Paris: Margueritat père, fils et gendre, 1923

1re série, Style; 2e série, Mixt ; 3e série, Grande virtuosité

BNF

Nouvelle Méthode complète de flûte, suivie d'une Annexe spéciale pour l'étude de la petite flûte, complétée et adaptée aux principes de l'enseignement moderne, par J. Viol. En trois parties. La méthode complete.

Paris: éditions musicales E. Gaudet

Digitized at Gallica: <http://gallica.bnf.fr/ark:/12148/bpt6k8563797>

BNF

About the Author

Tom Moore is head of the sound and image department at the Green Library, FIU, Miami, Florida. He holds degrees from Harvard and Stanford, and studied flute with Sandra Miller. From 2004 to 2007, he was visiting professor at the University of Rio de Janeiro. Moore writes on music for numerous publications in the United States, Australia, Spain, Italy, Germany and France.