

# GOTTSCHALK IN THE VIRGIN ISLANDS

**Donald Thompson**

University of Puerto Rico

Louis Moreau Gottschalk's travel journal, *Notes of a Pianist*, covers a period of eleven years, and provides virtually the only source of biographical information for this important period in Gottschalk's life. The record begins in Havana in February 1857 and ends at Montevideo in December 1868, a year before the pianist's death just over a century ago.<sup>1</sup> The journal spans Gottschalk's five years of touring in the West Indies (1857-61), three in the United States (1862-65), and three in Central and South America (1865-68). In addition to important information on nineteenth-century concert life in the United States, the work contains penetrating observations on the other lands and peoples he visited, some surprisingly advanced essays on social problems in South America, and the alternately exhilarated and despondent musings of a wandering romantic.

According to Gottschalk, *Notes of a Pianist* was written without order, without connections, and without literary pretensions; the journal was at first intended for his own amusement and solace rather than for publication except perhaps at some future time.<sup>2</sup> Partly for this reason, the sequence of events recorded during the pianist's travels is often extremely confused. Separate occurrences, impressions, and opinions emerge with brilliant clarity, but for months at a time it is impossible to establish a clear chronology. Aside from the fact that the manuscript had deteriorated considerably during the twenty years between Gottschalk's death and the first edition of *Notes of a Pianist*, it is evident that the writer exercised the right of every diarist to record only what interests him. Gottschalk felt no compulsion to include material which might interest those who would trace his tracks a century later.

The casual sequence of journal entries for the West Indian period (1857-62) has plagued every writer who has dealt with Gottschalk's biography, and his other writings describing this period are just as vague. The pianist wrote of his West Indian travels in a series of articles for *The Atlantic Monthly* in 1865, but while they contain charming passages of description and a great deal of information on the man himself, these

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<sup>1</sup>Louis Moreau Gottschalk, *Notes of a Pianist*, 1st ed., ed. Clara Gottschalk (London: Lippincott, 1881); 2nd ed., ed. Jeanne Behrend (New York: A. A. Knopf, 1964).

<sup>2</sup>*Ibid.*, 2nd ed., 3.

pieces are of little help in matters of chronology.<sup>3</sup> Octavia Hensel's *Life and Letters of Louis Moreau Gottschalk*, published a year after the pianist's death, simply quotes from the *Atlantic Monthly* articles for the West Indian years; Hensel's own narrative resumes only after Gottschalk's return to New York in 1864.<sup>4</sup>

Gottschalk's journal itself was first published in 1881, in an edition by his sister Clara, who had organized as well as she could the fragments which remained of the manuscript. It is probable that there was originally much more West Indian material than the few entries which reached print through Clara's labors. It is difficult to believe that a journal so conscientiously launched could have contained only the equivalent of twenty-eight pages of print to cover five years' wanderings in lands far off the beaten concert track.<sup>5</sup>

Vernon Loggin's romanticized biography of Gottschalk, *Where the Word Ends* (1958), devotes only eleven pages to this period, and skillfully skirts questions of chronology. For lack of sources, gaps of a year or more pass almost unnoticed in a montage of exotic islands, remote hilltop retreats, and reconstructed conversations.<sup>6</sup>

Jeanne Behrend's edition of *Notes of a Pianist*, appearing in 1964 and based on the 1881 edition, provides explanatory and connective material, identifies many persons mentioned in Gottschalk's text, and supplies a number of missing dates. Yet many great gaps remain, while several questionable dates, including at least one provided by Gottschalk, have been carried along by all writers since the first edition of *Notes of a Pianist*. By virtue of material located in St. Thomas in the U. S. Virgin Islands, it is now possible to fill out somewhat the existing skeletal record of Gottschalk's five years in the West Indies.

The period which concerns us began in June, 1857. Gottschalk was completing a tour of Cuba accompanied by the fourteen-year-old soprano Adelina Patti, who was in turn accompanied by her father, Salvatore. This was Gottschalk's second visit to Cuba, as he had appeared there three years before. The present tour had been arranged by Maurice Strakosch, formerly a pianist but now an impresario married to Adelina Patti's elder

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<sup>3</sup>Louis Moreau Gottschalk, "Notes of a Pianist," *The Atlantic Monthly* XV/88 (Feb. 1865), 171-81; XV/89 (Mar. 1865), 350-52; XV/91 (May 1865), 573-75.

<sup>4</sup>Octavia Hensel[pseud. of Mary Alice Ives Seymour], *Life and Letters of Louis Moreau Gottschalk* (Boston: Ditson, 1870), 73-102.

<sup>5</sup>Gottschalk, *Notes of a Pianist*, 1st ed., 89-117.

<sup>6</sup>Vernon Loggin, *Where the Word Ends* (Baton Rouge: Louisiana State University Press, 1958), 172-83.

New Advertisements.

**GRAND CONCERT!**

MR. L. M. GOTTSCHALK,  
THE CELEBRATED PIANIST AND COM-  
POSER, ACCOMPANIED BY  
MISS ADELINA PATTI,  
THE JUVENILE AND EMINENT PRIMA  
DONNA,  
will give a Third GRAND CONCERT  
on  
WEDNESDAY, 1st JULY 1857,  
at the  
COMMERCIAL HOTEL.  
**PROGRAMME.**

- 1st PART.**
1. "JERUSALEM," FANTASIA DI BRA-  
VURA, composed and performed by GOTTSCHALK. This piece was composed by order of Her Imperial Highness the Grand Duchess of Russia, and was performed by its author at the "Fête" given by that Princess in her Summer Palace "L'Obélisque" on the 20th of August, 1850, to the Queen of Prussia, Saxony, Sardinia, and Princes of Prussia and Weymar.
  2. CAVATINA, from the Opera "BARBIERE DI SIVIGLIA," with the variations introduced in it by the immortal "MALIBRANDI"—sung by Miss PATTI.
  3. a. (By General Request.) LA MARCHÉ DE NUIT. The author intends in this piece to depict the march of mysterious and fantastic Beings in the silence of night. The trampling of their feet is heard first at a distance; they advance slowly; they come nearer and nearer; here they are; they pass and disappear, vanishing gradually in the space and the silence of mid-night. This piece, of which 18,000 copies were sold in less than three months, has been performed by its author (Mr. GOTTSCHALK) at more than eight hundred Concerts, and was always accorded. It was performed by order of the Empress of the French at one of the last Court Concerts in Paris.
  - b. IMPROMPTU, composed by Chopin—performed by GOTTSCHALK.
  4. (By general request.) "HOME, SWEET HOME"—sung by Miss PATTI.

- 2nd PART.**
5. a. ADAGIO (Op. 57), composed by Beethoven. This piece, which is considered the most sublime of all the Piano compositions of the immortal master, is of a religious, contemplative, and mystic character.
  - b. DANSE DES SYLPHES. Moonlight; a forest glade; the Sylphs appear, one by one, and begin to dance; they are frightened by a noise; they flee away in disorder; the stillness of night is soon restored; they return and renew their dance; they disappear at the first signs of the dawn of day—composed by GOTTSCHALK.
  6. CELEBRATED ROMANZA, from the Opera "LA TRAVIATA"—sung by Miss PATTI.
  7. CARNIVAL OF VENICE, composed and performed by GOTTSCHALK. This piece was performed and received with rapturous applause at the Grand Concert given on the 8th February in the "Théâtre des Italiens," Paris.
  8. (By Request.) "BERNANI INVOLAMI"—Grand Cavatina, sung by Miss PATTI.

PRICE OF ADMISSION—\$1.  
Tickets to be had at the Commercial Hotel during the day, and at the doors on the evening of performance.  
Doors open at 7. Concert to commence at 8 o'clock precisely.

NOTICE is hereby given, that the seventeenth Semi-annual Meeting of the "ST. THOMAS LADIES' ASSOCIATION" will be held on Thursday evening, July 2nd, at the residence of H. HAAGENSEN, Esquire, at 7½ o'clock.  
St. Thomas, 1st July, 1857.

**THE MEMBERS**

OF THE  
**Hebrew Benevolent Society**  
are requested to attend the first Semi-annual Meeting at the residence of J. H. OSOTTO, Esquire, on the evening of the 6th instant, at 7½ o'clock precisely.  
St. Thomas, 1st July, 1857.  
R. JULIUS WOLFF,  
Secretary.

THE business hitherto carried on in St. Thomas under the firm of PRETTO y ALDECOA, is this day dissolved by mutual consent. All pending accounts with said firm will be settled by Mr. Fco. DE ALDECOA, who is charged with the liquidation.  
St. Thomas, 30th June, 1857.  
PRETTO y ALDECOA.

**LOST!**  
ON Sunday afternoon last, somewhere in the neighbourhood of the Icecream Establishment and the Sailors Boarding House, in the rear,  
**A Gold Bracelet.**  
Any one finding the same and returning it to the owner, CORNELIUS BAUM, or to the Office of this Paper, will receive a reward of FIVE DOLLARS.  
1st July, 1857.

**FOR RENT.**  
THE STORES at present occupied by Messrs. LINDBERMAN BROS. Possession can be had on the 15th inst.—For particulars apply to  
A. PISSARRO.  
July 1, 1857.

**Additional Passengers**  
booked at the R. M. Co.'s Office at St. Thomas, for Southampton, per Steamship "Orinoco":  
Mr. J. R. Gonzales; Mrs. Haasom and 2 children; Mr. A. Urgles; Mr. V. Aireau; Mr. C. Smit; Mr. M. Davilas.

**Passengers**  
Per R. M. S. Conway, from Windward.  
For ST. THOMAS:  
From Trinidad—Mr. van Arcken, Mr. Dow.  
From Antigua—Mr. Hamilton.  
From St. Kitts—Mr. Mills, Dr. Holly, Mr. W. M. Abbott.

**FOR SOUTHAMPTON:**  
From Barbados—Sir William Gordon, Bart., and servant; Mr. A. Barrow, Mr. Haynes, Mr. and Mrs. Griffith and 6 children, Mrs. Grant and 2 children, Captain McCurdy, Corporal Foley.  
Trinidad—Mrs. Fitt, 2 Misses Fitt, Masters Fitt, Mr. Pautin, lady and 2 Misses Pautin.  
Mr. and Mrs. Taylor, Miss Carrie, 2 Misses Hlaerne, Mr. Dekosté, Mr. Delbos.  
Grenada—Mr. and Mrs. C. Simmons, Mrs. Hamilton.  
Tobago—Mr. and Mrs. Gordon and children.  
Demerara—Mr. O'Donoghue, Mr. and Mrs. Matthewson, Miss Hawke, Dr. Fraser, Mr. and Mrs. Porter, Rev. R. Duff, Mr. Bland.  
St. Vincent—Mr. D'Oyly.  
St. Kitts—Mr. J. D. Roger and lady.  
Martinique—Vicomte de la Motte, Mademoiselle Scamm, Mr. Clero, Mr. Dufol, Mr. and Mrs. Nets and children, Master Pottillon, Mr. Oscar, Mr. Ozil, Mr. Faure, Mr. Prieur.  
Guadeloupe—Mr. J. de la Roche, Mr. La Frange, Mr. Blancan.

By the arrival of the Chilean schr. *Merced*, from Buenaventura, we learn that the Hanoverian (Hamburg) bark *Helena*, went on shore on the Coast, about ten miles south of Buenaventura. The ship will be a total loss, but the greatest part of the cargo will, it is expected, be saved. The *Helena* was bound from Liverpool to Buenaventura, Panama and Paita Arena, with an assorted cargo.—*Panama Star and Herald.*

**THE TIMES.**

"Truth and Justice."  
ST. THOMAS.  
WEDNESDAY, 1st JULY, 1857.

**THIRD GRAND CONCERT.**  
MR. GOTTSCHALK and Miss PATTI will give their third Concert this evening, Wednesday, 1st July. The Programme, which we publish elsewhere, holds out the most flattering inducements to those who have not as yet heard these distinguished Artists to seize this, the last opportunity of hearing them; those who have already profited by their performances need no persuasion for going again, as the effects produced by these musical soirees on the sensibilities of the audience are such as to increase the appetite to go and listen again and again. Mr. GOTTSCHALK, desirous of placing his Concert within the reach of all who may feel anxious to go on the present occasion, has reduced the price of admission to one dollar. We may therefore reasonably expect to witness this evening a house filled to overflowing.

**Important from Hayti.—Dreadful Conflagration in Port-au-Prince, with loss of life.—Three Millions of Dollars in property destroyed.—Remarkable conduct of the Emperor Solouque!**

In an "Extra," of the 16th June, 1857, of the "Revue du Commerce," Port-au-Prince, Hayti, an account is published of a most terrible conflagration that had taken place in that city, commencing at 11 o'clock on the night of Friday, the 12th, in the Pharmacie of Doctor MARTIN BAUDO. The wind, which is described as blowing somewhat strongly and from an unfavorable point (North North East), had caused the flames in the space of six hours to demolish five squares and ninety-three houses, comprising the richest district, where the whole of the mercantile community was concentrated. Three millions of dollars (specie) are estimated to be the loss sustained in property and merchandise by this fearful calamity. Doctor MARTIN BAUDO, in whose premises the fire originated, is said to have fallen a victim, the intensity of the flames having precluded his escape. His Imperial Majesty the Emperor Solouque is described as having evinced the most remarkable energy during the entire calamity, he having repaired to every point where he presumed that by his direction or council he could be the medium of good. The news reaching us at a very late hour we must close with these cursory remarks. Full particulars will be given in our next.

**SANTO DOMINGO.**  
By the packet-schooner *Merced*, from Santo Domingo yesterday, we learn that General SARTANA had memorialized the Executive of the Republic to remit his decree of expatriation, in order that he may return to the country; and that President BAZZ, desirous of acting in conformity with the opinions and wishes of the people, had at once submitted the question to Congress, whose decision will be abided by.

OUR thanks are due to Captain HOWARD CLARK, of the R. M. S. P. Company's chartered schooner *Australia*, for the receipt of a full file of the "Nassau Guardian," reaching to the 10th ultimo, and we will cheerfully comply with the request made to us for an exchange of files.

By the arrival of the steamship *Conway*, on Tuesday morning, we have received our regular exchange files from the Windward Islands, but they contain very little to interest our readers. We, however, supply a few extracts.

THE R. M. S. *Orinoco*, Capt. SAWYER, left our port this afternoon (1st July) for Southampton.

Detailed program-advertisement for the concert of July 1, 1857, which occupied a full column of the *St. Thomas Tidende* of that date. Photo courtesy of Miss Enid Baa, Director of Libraries and Museums, St. Thomas.

sister, Amalia. Tour arrangements were apparently quite flexible. On May 31, Havana's leading daily newspaper, *La prensa de la Habana*, announced that there might be still another concert by Gottschalk, and predicted success for such a concert should it take place.<sup>7</sup> Four days later, however, the same journal sadly announced that the "beloved pianist" would give no more concerts in Havana, but would depart for the United States on June 8.<sup>8</sup> Again, *La prensa* guessed wrong. Gottschalk and the Pattis left Cuba not for the United States, but for St. Thomas in the then Danish Virgin Islands, and they left not on the eighth of June, but on the tenth.

That the party arrived in St. Thomas aboard the British steamer *Solent* on June 15 is noted in the Danish West Indies Passport Registry,<sup>9</sup> while the *Solent's* departure from Havana on June 10 is announced among the official notices of ships entering and clearing the harbor in *El diario de la Marina*, Havana, on that date.<sup>10</sup> Gottschalk himself appears to have made an error of one week in recording this leg of the tour. One of his first diary entries mentions embarking at Havana for St. Thomas on June 3; an error which is carried in both editions of *Notes of a Pianist* and which launches a romantic shipboard soliloquy in *Where the Word Ends*.<sup>11</sup>

There were no stops between Havana and St. Thomas, a fact which clarifies a point that has generated considerable controversy among chroniclers of concert life on the island of Puerto Rico. It has been maintained, principally on grounds of a supposed logic of concert management, that Gottschalk must have arrived in Puerto Rico directly from Cuba and Jamaica, later visiting the less sophisticated islands to the south and east on his way to South America.<sup>12</sup> It is now clear that the Gottschalk itinerary was not nearly so tidy, and that a great deal of more-or-less casual doubling back took place along the way.

Gottschalk's impressions of St. Thomas are vividly described in *Notes of a Pianist*. It had been his intention to merely transship in the Virgin Islands, taking a southbound vessel to Venezuela where Strakosch was by now making tour arrangements.<sup>13</sup> The transfer in St. Thomas was a most logical

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<sup>7</sup>*La prensa de la Habana* (Havana, Cuba), May 31, 1857, 2, col. 7.

<sup>8</sup>*Ibid.*, June 4, 1857, 2, col. 7.

<sup>9</sup>Government of the Kingdom of Denmark, *West Indian Passport and Citizenry Register*, Book 12, Lobe 2, Spole 1849-1852. Microfilm copy, St. Thomas Public Library.

<sup>10</sup>*El diario de la Marina* (Havana, Cuba), June 10, 1857, 1, col. 2.

<sup>11</sup>Loggins, *Where the Word Ends*, 172.

<sup>12</sup>Emilio J. Pasarell, *Orígenes y desarrollo de la afición teatral en Puerto Rico*, 2 vols. (Río Piedras: Editorial de la Universidad de Puerto Rico, 1951-67), I, 140.

<sup>13</sup>Gottschalk, *Notes of a Pianist*, 2nd ed., 15-16.

one in view of the island's key position in Caribbean and, indeed, world shipping. The deep harbor and ample warehousing of St. Thomas had for a century or more provided one of the principal crossroads of commerce between the two Americas and between America and Europe.

The *St. Thomas Tidende*, a biweekly newspaper printed in Danish, English, French, and Spanish, failed to note the arrival of the Gottschalk party but did announce the entry of their vessel, along with the arrivals and departures of thirty others during a three-day period. Listed are brigs, barques, schooners, and steamers entering from or clearing to Southampton, Halifax, New York, Mexico, the Bahamas, and all points in the Caribbean.<sup>14</sup> It is not surprising that Gottschalk's arrival escaped notice by the press in such a welter of shipping; his party arrived unexpectedly, as no arrangements had been made for concerts there. The presence of such an eminent visitor could not, however, remain ignored for long. *Notes of a Pianist* contains one undated entry from St. Thomas, explaining that the governor himself opened a concert subscription list soon after Gottschalk's arrival, and that a guarantee of fifteen hundred dollars for three concerts was promptly raised by local society.<sup>15</sup> Arrangements were completed in five days, for on June 20, the *Tidende* announced the first concert, to take place on June 23.<sup>16</sup>

The news item is of interest partly for its frank expression of the mercantile zeal of nineteenth-century St. Thomas. The British novelist Anthony Trollope was appalled and disgusted in 1859 by what he considered the greed of the St. Thomas merchants, and his sentiments have occasionally been echoed by visitors to this sunny isle during the intervening years.<sup>17</sup> The *Tidende*, in announcing the Gottschalk-Patti concert of June 23, 1857, unhesitatingly equated artistic merit with financial success. In praise of the performers, the journal noted "these *artistes* have, if we may judge by the encomiums published upon them, not only acquired fame but gain, as we

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<sup>14</sup>*Sanct Thomae Tidende* (Charlotte Amalie, St. Thomas), June 17, 1857, 2, col. 2.

<sup>15</sup>Gottschalk, *Notes of a Pianist*, 2nd ed., 13. This entry in both editions of the work is dated simply "St. Thomas, July 1857." The pianist mentions the last of his three concerts as having taken place "day before yesterday;" as the date of this concert, as announced and reviewed in the *St. Thomas Tidende*, was July 1, the entry can now be dated July 3.

<sup>16</sup>*Sanct Thomae Tidende*, June 20, 1857, 2, col. 3.

<sup>17</sup>Anthony Trollope, *The West Indies and the Spanish Main*, 2nd ed. (London: Chapman & Hall, 1860).

perceive that their successes in a pecuniary sense have been very satisfactory at the Havana, not even alluding to those in the United States.”<sup>18</sup>

The concert took place in the Commercial Hotel, which had served as the leading social center of St. Thomas since its construction seventeen years before. According to the *Tidende* of May 6, 1840, the proprietor “had expended a considerable sum of money in its completion,” and expected “the most enlivened encouragement from a generous public.”<sup>19</sup> The original proprietor and his successors appear to have indeed received enlivened encouragement; the building still stands and is still one of the principal hotels in the busy winter resort which St. Thomas has become. There is a small stage at one end of the long main-floor lobby, which could have been the one used by Gottschalk and Adelina Patti in 1857.

The reviewer of the June 23 concert evidently exhausted his entire musical vocabulary on his column, which occupied space between an announcement of the Marine Protective Society and a plea for greater family use of the Horticultural Gardens. “It is not necessary to analyse with operatic perspicuity whether it is in the *soprano* or the *contralto*, or whether it is in the *bass*, *tenor* or *treble*, that the most excellence is to be found, for in all of them we may with truth say that in that youthful lady and gifted gentleman there is *harmony, melody, perfection.*”<sup>20</sup>

The reviewer noted that never had such a crowd been seen in the saloon of the Commercial Hotel, nor had audiences ever expressed such unbounded satisfaction. Unfortunately, little is to be learned of the program itself. Patti’s singing of an aria from *La sonnambula* “drew down the house,” in the journalist’s words, while he was hard put to choose among Gottschalk’s numbers for special praise. The writer settled on what may have been an encore piece, perhaps even an improvisation. “Where everything is good there can be very little to choose, yet we believe that the *Bird-song* executed on the piano by Mr. Gottschalk may be taken as one of those master-efforts to be classed in the superlative degree of his attainments.”<sup>21</sup>

This title, *Bird-Song*, is not mentioned in *Notes of a Pianist*, in the Hensel biography, in Loggins, or in John G. Doyle’s 1960 dissertation on the piano music of Gottschalk.<sup>22</sup> A similar title in Spanish, *Canto de los*

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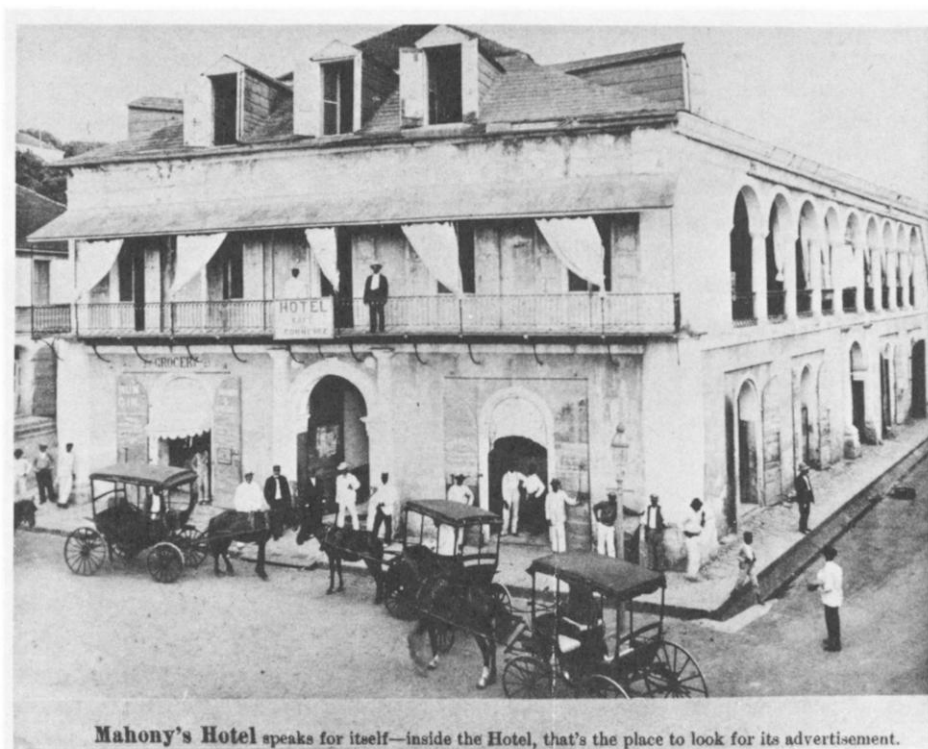
<sup>18</sup>*Sanct Thomae Tidende*, loc. cit.

<sup>19</sup>*Sanct Thomae Tidende*, May 6, 1840, 2, col. 2.

<sup>20</sup>*Ibid.*, June 24, 1857, 2, col. 1.

<sup>21</sup>*Ibid.*

<sup>22</sup>John G. Doyle, *The Piano Music of Louis Moreau Gottschalk (1829-1869)* (Ph.D. dissertation, New York University, 1960).



Nineteenth-century photo of the Commercial Hotel, where the Gottschalk-Patti concerts took place. Photo courtesy of Miss Enid Baa, Director of Libraries and Museums, St. Thomas.

*pájaros*, appears as a trio for voice, piano, and flute in a concert by Gottschalk and Patti in Ponce, Puerto Rico, six months later, but this piece also appears to have escaped listing among Gottschalk's compositions.<sup>23</sup>

A second concert took place within the next week, but no announcement appeared in the St. Thomas newspaper. Attendance was probably limited to members of the original concert subscription list, with no tickets for sale to the general public. The third concert, however, was announced in a full-column advertisement in the *Tidende* and referred to editorially as the last opportunity to hear the artists. "Those who have already profited by their performances need no persuasion to go again, as the effects produced by these musical *soirées* on the sensibilities of the audience are such as to increase the appetite to go and listen again and again." Perhaps the sensibilities of the St. Thomas audience showed signs of exhaustion by now, for the price of admission was reduced to one dollar, in order to place the event "within the reach of all who might feel anxious to attend."<sup>24</sup>

The concert took place in the saloon of the Commercial Hotel on July 1, and was typical of the programs which Gottschalk and Patti performed in the West Indies.

*Jerusalem* is a grand fantasy based on Verdi's *I lombardi*, which was produced in Paris during Gottschalk's time there as *Jerusalem*. The Gottschalk fantasy dates from 1850, and formed a cornerstone of his tour repertory.<sup>25</sup> The *Cavatina* from *The Barber of Seville*, sung by Miss Patti, was *Una voce poco fa* with variations credited to the famous Malibran, María García, who had excelled in the role of Rosina. The piece is more fully identified in other concert programs from the Gottschalk-Patti West Indian tour.<sup>26</sup> *La marche de nuit* was composed ca. 1855, and figured in Gottschalk's New York concerts before his departure for the West Indies. As is the case with a number of Gottschalk's works, this piece was also published in a two-piano version.<sup>27</sup> The *Impromptu* of Chopin cannot be specifically identified, but Gottschalk often included one or another of the four Chopin *Impromptus* on his programs.

Of interest is the work which closed the first half of the program: *Home Sweet Home*, sung by Miss Patti. Later in her career, this became

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<sup>23</sup>*El fénix* (Ponce, Puerto Rico), Dec. 19, 1857, supplement.

<sup>24</sup>*Sanct Thomae Tidende*, July 1, 1857, 2, col. 3.

<sup>25</sup>Doyle, *op. cit.*, 66.

<sup>26</sup>Concert program, Cabo Rojo, Puerto Rico, Sept. 13, 1858. The original is in the collection of don Emilio J. Pasarell, San Juan, Puerto Rico.

<sup>27</sup>Doyle, *op. cit.*, 69.



an expected—in fact, inevitable—encore in Patti's own programs. She was still singing it a half-century later, and closed her last appearance with it at a Red Cross benefit concert in London, in 1914.<sup>28</sup>

The *Adagio*, Op. 57, of Beethoven, with which Gottschalk opened the second part of the concert, evades definite identification. Op. 57 is the *Appassionata Sonata*, whose second movement is not *adagio* but *andante con moto*. According to Vernon Loggins, Gottschalk's debut in Paris in 1849 included "the adagio and finale of the *Sonata Appassionata*;" perhaps the romantic term *adagio* was substituted for the pedestrian *andante con moto*, or perhaps an entirely different Beethoven movement, an honest *adagio*, was played in St. Thomas.<sup>29</sup> This could well have been the first of Op. 27, No. 2, the so-called *Moonlight Sonata*, which Gottschalk played throughout his career.

*Danse des sylphes*, with a subtitle *Caprice de concert*, was composed ca. 1853, and was published as Op. 86.<sup>30</sup> The aria from *La traviata* which Miss Patti sang, identified in the program as a celebrated romanza, was no doubt the first-act recitative and aria, *Ah, forse lui che l'anima*.

*Carnival of Venice* bears a second title, *Grand caprice et variations*. It was composed ca. 1851, and was played with great success in Havana as well as in the United States and elsewhere during Gottschalk's travels.<sup>31</sup> The concert closed with a difficult first-act aria of Elvira from Verdi's *Ernani*, no mean feat for a fourteen-year-old girl.

The Danish West Indies Passport Registry for July 2, the day following the third concert, shows that a change was made in the exit visas of the Gottschalk party. On their arrival in St. Thomas to change vessels two weeks before, their destination had been given as La Guaira, the port of entry for Caracas, Venezuela. The new entry changed this to Puerto Rico, which in the shipping language of the time meant the capital city, San Juan.<sup>32</sup> Gottschalk's journal gives no reason for the change in plans. Within two weeks the party arrived in San Juan, as was announced in an official publication of the Government of Puerto Rico on July 14.<sup>33</sup>

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<sup>28</sup>Herman Klein, *The Reign of Patti* (New York: The Century Co., 1920), 162, 375.

<sup>29</sup>Loggins, *op. cit.*, 82.

<sup>30</sup>Doyle, *op. cit.*, 58.

<sup>31</sup>*Ibid.*, 54. Luis Fors, *Gottschalk* (Havana: Propaganda Literaria, 1880), 318, gives 1852 as the date of composition.

<sup>32</sup>*West Indian Passport and Citizenry Register*, July 2, 1857.

<sup>33</sup>*Gaceta del Gobierno de Puerto Rico* (San Juan, P. R.), July 14, 1858, 3, col. 3.

Commercial and social ties were very strong between St. Thomas and Puerto Rico, as is shown by advertisements and commercial announcements in the newspapers of the two islands, by social news, and by passport records. It seems likely that some prominent planter or merchant from Puerto Rico may have attended the Gottschalk concerts in St. Thomas and extended to the artists an invitation to perform on the neighboring island. Meanwhile, impresario Strakosch had been in South America for a month or more, making arrangements for the tour and presumably awaiting the arrival from St. Thomas of his artists. Caracas was to be kept waiting for over a year, for after touring Puerto Rico, Gottschalk and the Patti wandered westward at least as far as Haiti before again taking up the itinerary which the patient Strakosch had arranged.

Many of Gottschalk's tour stops are remembered in the titles, the tunes, and the rhythms of his music. There is no evidence that his two-week stay in St. Thomas provided material for his compositions, nor did his visit leave any marks in the works of local composers. The only local occurrence which can be connected in any way with his presence in St. Thomas was noted in the *Tidende* in October, 1857. At this time the formation of a Philharmonic Society was proudly announced, to be supported by subscribers. The orchestra, when organized, was to be assisted by the band of the Danish military post.<sup>34</sup> It is possible that the presence of Gottschalk and Patti four months before may have provided the spark for such an ambitious and unprecedented undertaking. Aside from this hint of possible influence, however, the Gottschalk-Patti concerts left no ripples on the tranquil sea of musical life in St. Thomas. The saloon of the Commercial Hotel regained its pre-Gottschalk calm, enlivened by amateur concerts; by an occasional ventriloquist, magician, or versatile family ensemble; and by the annual visit of an Italian opera singer or two, enroute to engagements in South America.

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<sup>34</sup>*Sanct Thomae Tidende*, Oct. 21, 1857, 2, col. 3.

## RESUMEN

La autobiografía de Louis Moreau Gottschalk, *Notes of a Pianist*, abarca un período de once años, y es casi la única fuente para datos biográficos sobre la vida de este pianista americano desde 1857 en Cuba hasta un año antes de su muerte, cuando estaba en Montevideo, en 1867. Sus *Notes*, según revela Gottschalk mismo, fueron escritos sin orden, de manera desligada, y sin pretensiones literarias, principalmente para su propio entretenimiento al pasar ratos de esparcimiento. Por consiguiente, la cronología de sucesos se pierde con frecuencia, o a lo menos resulta confusa. Tal es el caso respecto a su jornada en las Antillas entre 1857 y 1862.

Gottschalk escribió una serie de artículos para *The Atlantic Monthly* en 1865 que no ofrece datos nuevos para la resolución de este problema. Octavia Hensel, en su *Life and Letters of Louis Moreau Gottschalk*, escrito un año después de fallecido el ilustre músico, se limita a citar datos tomados de esta serie, y ofrece datos originales tan solo para el período después de 1864 en Nueva York. La narrativa autobiográfica que editó la hermana del autor, tanto como las obras posteriores de Vernon Loggins (1958) y Jeanne Behrend (1964), solo esbozan este época importante de su vida.

Como resultado directo de las pesquisas del presente autor en los archivos de las Antillas, se ha podido descubrir algunos datos nuevos relativos a la jornada de Gottschalk en Santo Tomás y en Puerto Rico.

El compositor salió de Cuba para las Islas Virgenes el 10 de junio de 1857. Llegó en Santo Tomás el día 15, y como su arribo no era esperado por los oficiales ahí, no era sino hasta el día 23 que se verificó su primer concierto de una serie de tres, organizada bajo el patrocinio del gobernador de la isla, y llevado a cabo en el *Commercial Hotel*. Actúa en estos conciertos en compañía de la soprano de catorce años de edad, Adelina Patti. El tercer concierto se efectuó el primero de julio.

Gottschalk arribó a San Juan de Puerto Rico antes del día 14 del mismo mes. El empresario Strakosch ya estaba haciendo arreglos para conciertos en Caracas, pero Gottschalk y Patti siguieron en las Antillas durante un año, actuando en conciertos entre las islas hacia el oeste, y llegando por lo menos hasta la isla de Santo Domingo.

E.T.S.