

A NOTE ON GOTTSCHALK MANUSCRIPTS IN NEW YORK

The Music Division of the Library & Museum of the Performing Arts (The New York Public Library at Lincoln Center) has acquired manuscripts of seven orchestral works of Louis Moreau Gottschalk. Outside of the important collection of the composer's manuscripts acquired by the Library in 1948, and two owned by the Library of Congress, these are the only other manuscripts of Gottschalk works known to exist.

The scores were purchased for the Library by Eugene List, the long-time champion of Gottschalk's works, from Senhor Abrahão Carvalho of Rio de Janeiro. The manuscripts apparently belonged to Gottschalk at the time of his death in Rio in 1869 and were taken over by his friend Arthur Napoleão, the Portuguese pianist. They remained in private hands until acquired by Senhor Carvalho a number of years ago.

The following are the seven works comprising the group:

- A Montevideu, 2me Symphonie-romantique*
- Tarantella* [for piano and orchestra]
- Variations de Concert sur L'Hymne Portugais du Roi D. Louis I*
[for piano and orchestra]
- Marche Sollenelle pour Orchestre et Musique Militaire*
- Escenas Campestres*
- Marcha Triunfal y Final de Opera*
- Andante de la Symphonie Romantique La Nuit des Tropiques*

The manuscripts, with the exception of that of the *Andante* from *La Nuit des Tropiques*, are believed to be unique copies. The *Tarantella*, though it exists in at least two other manuscript versions, is in a more finished form than in any other original source.

None of the manuscripts is believed to be in the composer's hand; they are considered rather the work of copyists who prepared them for Gottschalk's use in concerts in Cuba and South America in the 1860's. Indeed, the copy of the *Marcha Triunfal* is signed by a copyist and inscribed *Habana a 17 de Febrero de 1860*. The *Escenas Campestres* bears the same date, which is in fact that of Gottschalk's "grand festival" staged in Havana with almost nine hundred participants. We know, too, from the composer's diary, *Notes of a Pianist*, that these two works were composed expressly for the festival. The *Escenas* is a particularly interesting work. Long thought to be a one-act opera (Gottschalk refers to it as such in the diary), it is actually a cantata-like piece for soprano, tenor, and baritone soli and orchestra, utilizing a text by an as yet unknown Havanese poet. The writing for the voices is expansive and grandly bravura, and there are interludes employing Latin-American dance rhythms.

The most important "discovery" is, undoubtedly, the Montevideo sym-

phony. It appears to be roughly the length of the first symphony, though it is in one movement. The major differences, however, are that a *quasi* four-movement plan is suggested through tempo and thematic changes and that American tunes are employed, certainly the first such instance to be found in a native symphonic work. In the finale of the symphony, written for performance in Uruguay and named after its capital city, Gottschalk introduces (was he feeling a touch of nostalgia?) *Hail, Columbia* and *Yankee Doodle*.

It is perhaps unnecessary to point out to regular readers of this publication that the transfer of these manuscripts from private hands to a public institution is of considerable significance to American musical scholarship. The works are now available in a major research center for study by interested scholars and performers literally for the first time since their composition a hundred years ago. Their contribution to a fuller understanding of the compositional stature of one of our most unusual musical figures will surely be great.

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RESUMEN

La División de Música de la Library and Museum of the Performing Arts (La Biblioteca de la Ciudad de Nueva York en Lincoln Center) ha adquirido siete manuscritos de obras para orquesta por Louis Moreau Gottschalk. Aparte de esta adquisición y la colección adquirida por la misma Biblioteca en 1948, solamente se sabe de la existencia de dos manuscritos de obras de este compositor—los que residen en la Biblioteca del Congreso en Washington.

Fueron adquiridos para la New York Public Library por el pianista Eugene List del Senhor Abrahão Carvalho en Rio de Janeiro. Evidentemente pertenecían al compositor cuando murió en 1869 en Rio, y pasaron a manos de su amigo, el pianista portugués, Arthur Napoleão. Siguieron en colecciones particulares hasta su adquisición por el Senhor Carvalho hace unos años.

Se cree que los manuscritos son copias únicas con excepción del Andante de *La Nuit des Tropiques*. *La Tarantella*, aun cuando existe en otras dos versiones, parece estar mejor pulido y acabado en esta nueva adquisición. Seguramente el descubrimiento mas importante es la sinfonía “Montevideo” de un solo tiempo.

Parece que ninguna de la copias está en manos del compositor.

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