



# Spanish Musical Resonance in the Founding Fathers' States Part I

## ITALIAN INROADS 1757-1800

ENGLISH HOSTILITY TO SPAIN, fierce at the time of the Armada, rarely subsided throughout the years 1607 to 1732. During this period, the English planted the thirteen colonies along the Atlantic seaboard that after the Declaration of Independence, July 4, 1776, became the original United States.

Not religious differences so much as political antagonism explains the absence of any noticeably Spanish strains in the English colonists' music. Italians were as Roman Catholic as Spaniards. But in contrast with their rejection of anything or anybody from Spain, colonists along the Eastern seaboard began welcoming Italians and Italian music as early as 1757. On January 20 of that year, Giovanni Palma gave his first public concert in Philadelphia "at the Assembly Room in Lodge Alley."<sup>1</sup> On March 17, 1757, George Washington attended Palma's concert in the same place—his tickets costing him 52s.6d. Four years later Palma became the first resident Italian to have anything published in English America, when his Christmas hymn was included in James Lyon's 212-page anthology, *Urania; or A choice collection of psalm-tunes, anthems, and hymns, from the most approv'd authors, with some entirely new: in two, three, and four parts* (Philadelphia: William Bradford, 1761).<sup>2</sup>

<sup>1</sup>Oscar George Theodore Sonneck, *Early Concert-Life in America (1731-1800)* (Leipzig: Breitkopf & Härtel, 1907), p. 35.

Robert Stevenson, "The Music that George Washington Knew: Neglected Phases," *Inter-American Music Review*, v/1 (Fall 1982), p. 36.

<sup>2</sup>Robert Stevenson, *Protestant Church Music in America, A Short Survey of Men and Movements from 1564 to the Present*

The next Italian resident in the English colonies to have any of his works performed in America was Giovanni Gualdo, "wine merchant from Italy, but late of London," who resided in Philadelphia from 1767 to his death there December 20, 1771. His Philadelphia concert on November 16, 1769, included his "new violin concerto with solos" and "new symphony after the present taste."<sup>3</sup> After Gualdo came Filippo Trisobio. In 1796, following in Gualdo's footsteps, he left London for America. At Philadelphia he published in 1797 or 1798 *The Clock of Lombardy, or the Surrender of Milan to General Buonaparte, Capriccio for the piano forte* in twelve descriptive episodes.<sup>4</sup>

As for internationally known Italians, works by at least the following eight were published in English

(New York: W. W. Norton, 1966), p. 46, and plate 6 (between pp. 78 and 79).

<sup>3</sup>O. G. T. Sonneck, *A Bibliography of Early Secular American Music*, revised and enlarged by William Treat Upton (Washington, D.C.: Library of Congress, Music Division, 1945), pp. 87, 420, 507. Before emigrating to America, Giovanni Gualdo [da Vandero] had published at London *Six Sonatas for two German flutes or two violins with a thorough-bass for the harpsichord . . . Opera seconda* and *Six easy evening entertainments for two mandolins . . . with a thorough bass . . . Opera terza*. See Edith B. Schnapper, ed., *The British Union-Catalogue of Early Music* (London: Butterworths Scientific Publications, 1957), I, 407. With characteristic indifference, *The New Grove Dictionary of American Music* omits not only Palma, Gualdo, and Trisobio, but also most of the other emigrants whose published works Sonneck itemized.

<sup>4</sup>Sonneck, *A Bibliography*, p. 65. Napoleon entered Milan May 20, 1796. Before crossing the Atlantic, Trisobio had published *La scuola del canto* (London: Lewis, Houston & Hyde, 1795 [42 pp.]). See *British Union-Catalogue*, II, 1020.



America before 1801: Luigi Boccherini (1743–1805), Domenico Cimarosa (1749–1801), Muzio Clementi (1752–1832), Arcangelo Corelli (1653–1713), Domenico Corri (1744–1825), Giovanni Paisiello (1740–1816), Niccolò Piccinni (1728–1800), and Giovanni Battista Viotti (1755–1824).<sup>5</sup> Although nothing was published by Antonio Vivaldi (1678–1741), his works circulated also.<sup>6</sup>

## MARTÍN Y SOLER

The first Spanish-born composer published in English America was Vicente Martín y Soler (*b* Valencia, June 18, 1754; *d* St. Petersburg, January 30, 1806). In 1800 the overture to his *Una cosa rara* appeared at Philadelphia in a piano arrangement.<sup>7</sup> With the title *Ouverture d'Una cosa rara* it was again published at Philadelphia sometime between 1804 and 1810 by George Willig.<sup>8</sup> A generation later it was republished in the Boston monthly periodical, edited by Lowell Mason and George James Webb, *The Musical Library*, 1/4 (October 1835), pages 51–56.<sup>9</sup>

First mounted at the Burgtheater in Vienna November 17, 1786, Martín y Soler's two-act *Una cosa rara* counted among the greatest operatic successes of its epoch and had already been produced in fifteen European capitals before 1795. Although remembered today chiefly because Mozart quoted a delicious tidbit from its first-act finale in *Don Giovanni* (Scena XIII, No. 24),<sup>10</sup> *Una cosa rara* deserves special attention in the present essay for

<sup>5</sup>Sonneck, *A Bibliography*, pp. 500–529, lists in alphabetical sequence these composers. He cues their names with titles of their pieces published before 1801.

<sup>6</sup>At Williamsburg, Virginia, Peter Pelham III in 1769 frequently played Vivaldi's works on the Bruton Parish organ imported from England in 1755. See Stevenson, "The Music that George Washington Knew: Neglected Phases," p. 36.

<sup>7</sup>Copy in the Library of Congress, Washington, D.C. See Sonneck, *A Bibliography*, p. 317.

<sup>8</sup>Copies at Library of Congress, New York Public Library (Music Division), American Antiquarian Society, Worcester, Massachusetts. See Richard J. Wolfe, *Secular Music in America 1801–1825, A Bibliography* (New York: New York Public Library, 1964), II, 544, item 5597.

<sup>9</sup>Charles Edward Wunderlich, "A History and Bibliography of Early American Musical Periodicals, 1782–1852," University of Michigan Ph.D. dissertation, 1962, p. 443: "Overture to the opera, *La Cosa Rara*," in *The Musical Library*, October 1835, pt. 4, pp. 53–56. The same issue contained musical items by Weber, Neukomm, and Sarti.

<sup>10</sup>In October 1789, Mozart wrote two soprano arias (K. 582 and 583) that were inserted into Act I, Sc. 14 and Act II, Sc. 5

several additional reasons: (1) It was Luis Vélez de Guevara (1579–1644) on whose *La luna de la sierra*<sup>11</sup> Lorenzo Da Ponte (1749–1838) based the libretto of *Una cosa rara*; (2) Da Ponte chose the libretto at the instigation of Martín y Soler's protector at Vienna, the Spanish ambassador;<sup>12</sup> (3) Stephen Storace's pillaging of it (with English words by James Cobb) reached the London stage in 1791 and the New York theater in 1796, and kept the American stage until 1840.

After having provided librettos for not only three of Mozart's masterpieces but also three enormously successful comic operas by Martín y Soler premiered at Vienna's Burgtheater January 4, 1786, November 17, 1786, and October 1, 1787, Da Ponte again collaborated with Martín y Soler in two operas produced at London in 1795.<sup>13</sup> A decade later Da Ponte emigrated to America where from 1825 to his death at New York August 17, 1838, he was Columbia College's first professor of Italian. His autobiographical *Memorie, scritte da esso* that began appearing at New York in 1823–1826 were published there in a three-volume definitive edition, 1829–1830.

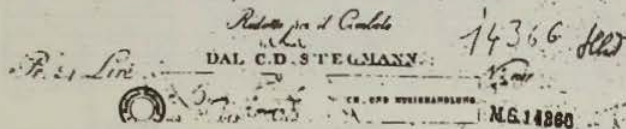
Because he was librettist for Mozart's *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*, his *Memorie* written and published in America continue commanding attention for their detail concerning his collaboration with Mozart. But hardly less important are his abundant details concerning Martín y Soler. If Da Ponte told the truth, Martín y Soler owed to him his invitation to visit London and compose operas produced in 1795 at the King's Theatre (Haymarket edifice seating 3300 had opened February 21, 1791, under William Taylor's manage-

at a revival of Martín y Soler's 1786 opera buffa *Il Burbero di buon cuore*. See Otto Erich Deutsch, *Mozart A Documentary Biography* (London: Adam & Charles Black, 1965), p. 357.

<sup>11</sup>For plot summary and bibliographical details concerning *La luna de la sierra*, see Forrest E. Spencer and Rudolph Schevill, *The Dramatic Works of Luis Vélez de Guevara* (Berkeley: University of California Press, 1937), pp. 60–63.

<sup>12</sup>Lorenzo Da Ponte, *Memorie*, ed. by Cesare Pagnini (Milan: Rizzoli, 1960), pp. 121–122: "Intanto, per piacere si a lui che all'ambasciatrice di Spagna, sua protettrice, pensai di scegliere un soggetto spagnuolo, il che piacque estremamente al Martini e all'imperatore stesso, a cui affidai il mio segreto, ch'egli approvo estremamente."

<sup>13</sup>*Il Burbero di buon cuore*, January 4, 1786; *Una cosa rara, o sia Bellezza ed onesta*, November 17, 1786; *L'Arbore di Diana*, October 1, 1787; *La scuola dei maritati*, January 27, 1795; *L'Isola del piacere*, May 26, 1795.



ment).<sup>14</sup> Arriving from St. Petersburg in mid-winter of the 1794–1795 season, Martín y Soler resided with Da Ponte during the confection of the libretto for *La Scuola dei Maritati* (adapted from Shakespeare). Martín y Soler's "ever merry face and the pleasing recollection of past days served as an inspiration to me," declared Da Ponte in his *Memorie*.<sup>15</sup>

Apart from the publication at Philadelphia and Boston of the overture to *Una cosa rara*, of individual numbers from it at Baltimore and New York, and the publication at New York of details concerning Martín y Soler's life in Da Ponte's *Memorie*, Martín y Soler also held his own on the American stage from 1790 to 1840—but under another composer's name, that of Stephen Storace (1762–1796). Storace's opera that wedded Martín y Soler's *Una cosa rara* with English words (devised

"Martín y Soler's *Una cosa rara* opening at King's Theatre, London, January 10, 1789, played ten times that season. His *Il Burbero di buon cuore* opening May 17, 1794, played four times before the season's close. *La Scuola = Scuola dei Maritati* opening at King's January 27, 1795, played seven times through March 6. *L'Isola del piacere* opening at King's May 26, 1795, was repeated May 28 with the addition of a one-act intermezzo, (words by Da Ponte, music by Martín y Soler), *Le Nozze dei Contadini Spagnuoli*. After Martín y Soler's return to St. Petersburg *L'Arbore di Diana* opened at King's April 18, 1797, and played six times through June 6.

<sup>14</sup>*Memoirs of Lorenzo Da Ponte, Mozart's Librettist*, translated . . . by L. A. Sheppard (London: George Routledge & Sons, Ltd., 1929), p. 224.

While at London in 1795, Martín y Soler directed the first three performances of *La Scuola = Scuola dei Maritati* (January 27, 31, and February 3) and of *L'Isola del piacere* (May 26, 28, and June 2) from the harpsichord. He also performed at Salomon's opera concerts while in London. After moving from Da Ponte's lodgings, he resided at No. 17, Sherrard Street, Golden Square. See Philip H. Highfill, Jr., Kalman A. Burnim, and Edward A. Langhans, *A Biographical Dictionary* (Carbondale and Edwardsville: Southern Illinois University Press, 1984), x, 117.

by James Cobb) bore for its title *The Siege of Belgrade, an Opera in Three Acts*. First performed at Drury Lane Royal Theatre, London, January 1, 1791, Storace's *The Siege of Belgrade* played fifty nights during its first season. However, all who knew *Una cosa rara* immediately recognized the music to which the airs were adapted. A German visitor who heard *The Siege of Belgrade* during the first week of January, 1791, wrote a letter published in *Journal des Luxus und der Moden* of January 15, 1791, stating, "I was yesterday not a little surprised when I discovered that the much beloved operetta *The Siege of Belgrade* contained nearly all the airs of *Una cosa rara*."<sup>16</sup>

In the 82-page keyboard-vocal score, "Printed & Sold by J[oseph] Dale" (1791), Storace himself identified Martín y Soler as composer of eight numbers. In order, Storace's acknowledged borrowings run thus: "Lost distress'd," soprano solo (p. 11) = Lilla's aria, *Ah pietà* (N.º 3 in *Una cosa rara*); "Speak I command thee," vocal trio (pp. 12–14) = Regina, Principe, Corrado, *Perchè mai nel sen*, terzetto (N.º 2); "The rose and the lily,"<sup>17</sup> tenor solo

<sup>16</sup>Quoted in Alfred Loewenberg, *Annals of Opera 1597–1940*, 2d ed. (Geneva: Societas Bibliographica, 1955), 1, 485: "Ich war gestern nicht wenig verwundert, als ich in der hier sehr beliebten Operette: The Siege of Belgrade fast alle Arien der Cosa rara fand." The *Journal des Luxus und der Moden*, which began at Weimar in 1786 as the *Journal der Moden*, changed its name in 1787.

<sup>17</sup>Wolfe, *Secular Music in America 1801–1825*, II, 546, items 5617 and 5618, records two publications of "The rose and the lily"—both at New York (J. Hewitt [1809]; and Georges Thornton's *The Melodist*, Vol. 1, pp. 182–186 [1820]). George C. D. Odell, *Annals of the New York Stage* (New York: Columbia University Press, 1927), Vol. II [1798–1821], p. 500, cites "The rose and the lily" as one of the songs from *The Siege of Belgrade* that was "very popular" at New York in 1818.

**Lilla.** *LILLA.* *PRINCE:*  
*Dami la ca - ra ma - no, ab - brac - cia mi mio cor, tu sei il mio dol - ce amor, non mi riu - pon - di? Son di be -*  
*Reich mir die Hand, mein Lieber, um - ar - me del - ne Braut. Wo warst du denn geblieben? Du sprichst ja kei - nen Laut. Hier steht der,*

**Ghita.** *GHITA.* *CORRADO.*

**Larghetto.**

*gli occhi tuoi il fi - do a - do - ra - tor, mi mi - sera, che muor se nol se - con - di. Ciel! que - st' In - fan - te! Non mi fuggir, mio*  
*def - sen Leben in dei - nen Hän - den ruht, o schenk ihm Gegenliebe, ihn tö - det Lie - besglut. Weh mir, das ist der Infant. O, fliehe nicht, mein*

*mov* *Ciel! que - st' Cor - rado!*  
*Weh mir, das ist Cor - rado.*

*bene, con - forto alle mie pe - ne, io spe - ro sol da te, io spe - ro sol da te. Ah! si' Lu - bi - no or - si - me! che mi sa - ra di*  
*Leben! Kannst du die reinste Liebe, das treueste Herz verschmähn? Das treueste Herz ver - Wenn jetzt Lu - bi - no käme, wie würd' es mir, wie*

*Cannt sie* *Wie würd' es mir, wie*

*die - ro spe - ra. ri spe - ra Ah! se mai Ti - ta or - si - me! che*  
*Wenn Tita jetzt käme, wie*

*me! sarà di me! Mi par di sentir gente, mi par di sentir gente. Lilla! Gli spai, oh Dri! son qui ben*  
*würd es mir ergehn? Ich glaub ich höre Leute, Ich glaub ich höre Leute, Lilla! Sie sind es, o Himmel! Hier bin ich,*

*TITA.* *PRINCE:*  
*mai sarà di me! Ghita!*  
*würd es mir ergehn? Bertha!*

SESTETTE, Sung by Mr. Kelly Mr. Fox and Signora Bannister Junr Mr. Dignum Mrs. Bland



**LILLA** Martini

Night thus from me concealing the form of him I love Oh let his voice re-vealing his truth my

*Larghetto*

GHITTA

Night thus from me concealing the form of him I love Oh let his voice re-vealing his truth my

Sem. p T.S.

**SERASKIER**

doubts remove night thus from me concealing the form of her I love Oh let her voice re-

**ISMAEL**

doubts remove night thus from me concealing the form of her I love Oh let her voice re-

T.S.

-vealing her truth my doubts remove Oh heave'n the Seraskier a lovers accents hear with sympathetic.

**GHITTA** **ISMAEL**

-vealing her truth my doubts remove Oh heave'n the Seraskier with sympathetic.

**LILLA**

pas-sion fond ex-pectation cheer fond ex-pectation cheer should my husband hear us what could poor Lilla

**GHITTA**

pas-sion fond ex-pectation cheer fond ex-pectation cheer Ah should my husband hear us what

**PETER**

hark

do what could we do I'm sure there's some one near us I'm sure there's some one near us Ghitta

could poor Ghitta do I'm sure there's some one near us I'm sure there's some one near us

**LILLA** **GHITTA**

our husbands near us my love I'm here my love I'm here your here then but who is this fo

**SERASKIER** **LEOPOLD**

Lilla their husbands near us your here then but who is this fo

**LILLA**

near but who is this fo near Honest peasants home returning from their labour I sup-

**GHITTA**

near but who is this fo near Honest peasants home returning from their labour I sup-

**PETER**

pose how I pray came you fo knowing whether they are friends or foes jea-lous fears per-

**LEOPOLD**

pose how I pray came you fo knowing whether they are friends or foes



## Canzonetta.

N.º 26.  
der  
Prinz.

Andante  
un poco  
sostenuto.

*Non far - mi più lan - gui - re, o ve - la mi - a,  
Lafs, Liebchen, mich dein hol - des Auge sehen,  
las - cia mi un po - ce - der, quel vi - so bello: se ti vien voglia di sa - per ch'io si - o,  
sonst muß ich Armer schmach - tend hier ver - gehen! und soll - test du nicht mel - nem Nahmen fragen,  
gua - da - ti in me - so il cor, ch'io vi - vo in quello.  
dein eig - nes Herz es könn - te dir thn sa - gen.*

Siehe 7<sup>a</sup> Stanza.

(pp. 15-17) = Principe, *Più bianca* (N.º 5); "How the deuce," duet (pp. 18-21) = Ghitta and Tita, *Un briccone senza core* (N.º 6); "Blithe as the hours of May,"<sup>18</sup> soprano solo (pp. 28-29) = Lilla's aria, *Dolce mi parve un dì* (N.º 13); "So kindly condescending," finale (pp. 36-39) = *O quanto si un bel giubilo* (Act I, Finale); "Night that from me concealing," sestette (pp. 50-54) = *Da mi la cara mano*, setto (N.º 22); Finale, portion beginning "Now while music" (pp. 79-82) = *Viva, viva la regina* (N.º 30, portion).

Storace's borrowings include the same Act I finale excerpted by Mozart in the *Don Giovanni* banquet scene. Storace quoted also the waltz in Martín y Soler's Act II finale that gives him the cachet of having been "the first to introduce a waltz on stage into

an opera."<sup>19</sup> Nor did Storace's borrowings stop with the eight items just mentioned. In the overture to *The Siege of Belgrade* Storace labels as a "Spanish Tune" his instrumental version of the canzonetta in *Una cosa rara* sung by the Principe, *Non farmi più languire* (N.º 26).

For the American spread of Martín y Soler's *Una cosa rara* Storace's profuse and literal borrowings take on crucial importance when it is recalled that *The Siege of Belgrade* enjoyed a continuous American stage history from 1796 to 1840. It premiered at New York City December 30, 1796 (and ran up at least 17 performances there before 1801), and opened at Hartford, Connecticut, July 5, 1797, and at Boston March 24, 1798 (Haymarket Theatre)

<sup>18</sup>Wolfe, *Secular Music*, II, 544, item 5598: "Blithe as the hours of May, Sung by Mrs. Oldmixon in the Siege of Belgrade. Martini," was published at Baltimore in *The Music Journal for the pianoforte*, Vol. 2, no. 37 (1800-1801), pp. 26-27.

<sup>19</sup>"Walzer" in *Riemann Musik Lexicon Sachteil*, ed. Wilibald Gurlitt (Mainz: B. Schott's Söhne, 1967), p. 1061: "Als 1786 in Wien der erste W. von zwei Paaren auf der Bühne getanzt wurde (in: *Una cosa rara* von Martín y Soler), fand er aufnahmefreudiges Publikum."



Spanish Tune

Andantino  
un poco  
Sostenuto

fem.  $\rho$

[Mozart]

Allegretto alla Turca

$f$

Viol. Solo

and March 13, 1799 (Federal Street Theatre).<sup>20</sup> Summarizing revivals during the forepart of the nineteenth century, Loewenberg cites performances at Philadelphia and New York City as late as 1840. On December 21 of the latter year John Braham made his American début at the Park Theatre, New York, in the role of Seraskier.<sup>21</sup>

## SPANISH DANCES

*The Massachusetts Magazine: or Monthly Museum*, edited by Thaddeus M. Harris, vii/2 (May 1795), pages 106–107, carried an article called “Dances in Spain.” Although not so credited, this article was

<sup>20</sup>See the tables inserted in O. G. T. Sonneck, *Early Opera in America* (New York: Benjamin Blom, Inc., 1963), after pp. 90 (New York City), 154 (Hartford), 144 and 148 (Boston).

<sup>21</sup>For members of the cast supporting the English tenor of Jewish descent, John Braham (1772–1856), at his 1840 New York début in the role of Seraskier, see Odell, *Annals of the*

culled from Joseph Townsend’s *A Journey Through Spain in the Years 1786 and 1787* (London: C. Dilly, 1792 [3 vols.]), I, 331–333.

The Spanish government did not formally recognize United States independence claims until October 27, 1795 (in a treaty signed by Manuel de Godoy and Thomas Pinckney). However, Spain had aided the American cause during the Revolution by a loan of four million *reales* as early as 1776, and by herself declaring war on England June 22, 1779.<sup>22</sup> The year

*New York Stage* (1928), iv [1834–1843], p. 450. Forty years before debuting in America as Seraskier, Braham had appeared at Trieste with Nancy Storace in *Una cosa rara*. For the New York stage history of *The Siege of Belgrade* 1796 to 1840, see Odell, *Annals*, I [to 1798], pp. 428–430, 434; II [1798–1821], pp. 20, 469, 500, 523 (partial cast September 26, 1818); III [1821–1834], pp. 14, 64, 99, 140, 235, 240, 304, 318 (cast April 25, 1828), 388, 516, 550, 568, 570.

<sup>22</sup>Ramón Ezquerro, “Estados Unidos, España y la independencia de los,” *Diccionario de Historia de España*, 2da ed. (Madrid: Ediciones de la Revista de Occidente, 1968), I, 1330–1332.



1795 therefore was a propitious one for publication in the youthful United States of the first article having anything to say concerning Spanish amusements.

Fortunately, Townsend was no disdainer of Spanish usages.<sup>23</sup> Elsewhere in his *A Journey* he had mentioned assisting at a Mass in the Mozarabic chapel at Toledo Cathedral (I, 311–312), admiring the new organ of 5,300 pipes and 110 stops at Seville Cathedral (II, 318), and enjoying “some good *seguidillas*, *tiranas*, and other Spanish songs” sung aboard a vessel carrying him down the Guadalquivir from Seville to Cádiz (II, 364). What he had to say concerning the bolero that he saw danced at a ball in Aranjuez, and the fandango that it resembles (this was the excerpt that was copied into the May 1795 issue of *The Massachusetts Magazine*), therefore deserves repetition here.

At a ball to which I was invited by the Duchess de la Vauguion,<sup>24</sup> I had the happiness to see Madame Mello dance a volero [= bolero]. Her motions were so graceful, that whilst she was dancing she appeared to be the most beautiful woman in the room; but she had no sooner retired to her seat than the delusion vanished.

This dance bears some resemblance to the fandango, at least in sprightliness and elegance; but then it is more correct, than that favourite, yet most lascivious pantomime. The fandango itself is banished from genteel assemblies, and justly so. As danced by the vulgar, it is most disgusting: as refined in higher life, covered with a most elegant yet transparent veil, it ceases to disgust; and, from that very circumstance, excites those passions in the youthful breast, which wisdom finds it difficult to curb. This dance must certainly come to them by tradition from the Moors. The music of it has such a powerful effect on young and old, that all are prepared for motion, the instant the instruments are heard; and, from what I have seen, I could almost persuade myself to receive the extravagant idea of a friend, who, in the warmth of his imagination supposed, that were it suddenly introduced into a church or into a court of judicature, priests and people, judges and criminals, the gravest and the gay, would forget all distinctions, and begin to dance.

<sup>23</sup>Joseph Townsend (1739–1816) enters the *Dictionary of National Biography*, xix, 1033–1034, as a geologist. An M.A. of Clare College, Cambridge, 1765, he next studied medicine at Edinburgh and in 1781 published *The Physician's Vade Mecum* (10th ed., 1807).

<sup>24</sup>She was the wife of the French ambassador at the Spanish court 1784–1790, Paul François Vauguion (1746–1828).

### Sheet Music Dances

*The Spanish Barber, or the Fruitless precaution, an opera in three acts . . . The music by Dr. [Samuel] Arnold (1740–1802)* “advertised for performance at the New Theatre, Philadelphia, on July 7, 1794,”<sup>25</sup> began with “The Fandango Overture.” In 1809, Benjamin Carr (1768–1831) published at Philadelphia a *Spanish fandango as a rondo* (reissued at Baltimore from the same plates ca. 1812 and in 1820).<sup>26</sup> The pantomime of *Gil Blas*, premiered at the New York theatre (December 10, 1802), and “repeated several times during the season,”<sup>27</sup> included a *Fandango* published a decade later in [Victor] Pelissier’s *Columbian melodies, a monthly publication*, no. 11 (1812), page 110.<sup>28</sup> In late summer of 1817 two publishers at New York issued *A favourite fandango, danced by Mrs. Williams on the slack wire at the Olympic Theatre, Philadelphia, with variations for the piano forte and flute or violin accompaniment (ad libitum) composed by [Jean Tatton] Latour*.<sup>29</sup>

<sup>25</sup>Sonneck, *A Bibliography*, p. 406. Geoge Colman adapted the libretto from Beaumarchais.

<sup>26</sup>Wolfe, *A Bibliography*, I, p. 164, items 1658, 1658A, 1658B.

<sup>27</sup>Odell, *Annals*, II, 162.

<sup>28</sup>Wolfe, II, p. 674, item 6893. Basing his transcription on the Library of Congress copy, Karl Kroeger edited Pelissier’s *Fandango in Pelissier’s Columbian Melodies, Music for the New York and Philadelphia Theaters* (Madison, Wisconsin: A-R Editions [Recent Researchers in American Music, XIII–XIV], 1984), p. 36. According to Kroeger’s biographical précis, pp. ix–x, Pelissier played French horn in the theater at Cap François (= Cap Haïtien) before emigrating to the United States. On May 29, 1792, he joined another refugee from the Cap François theater orchestra, violinist Joseph Cézair, in a concert at Philadelphia. On December 27, 1793, he played horn in a concert at New York, where during the next decade he made his living as a composer and performer for the New York theater. Thereafter he returned to Philadelphia, where from 1809 to 1812 or 1813 he composed and arranged music for the Philadelphia stage.

On February 22, 1814, New York theatrical colleagues gave a benefit for the now aged and almost blind Pelissier. Two other benefits followed on December 20, 1814, and March 18, 1817. *The Euterpeiad*, III/3 (April 27, 1822), 18, published his obituary without, however, specifying more details of his origin and death than that he was “a Frenchman by birth.”

<sup>29</sup>Proving its durability, Latour’s “favourite fandango” was republished at Philadelphia by G. E. Blake in 1818–1820 and reissued at Philadelphia from the New York plates by J. B. Klemm in 1823/1824. See Wolfe, II, pp. 512–513, items 5266C





# FANDANGO

Danced at the New York Theatre in the Fantomime of [Victor Pelissier]  
GIL BLAS

The musical score consists of three systems of staves. The first system shows the piano accompaniment with a treble and bass clef. The second system shows the vocal line with a treble clef. The third system shows the piano accompaniment with a treble and bass clef, including markings for 'Major' and 'D C Major'.

In comparison with Fandangos by Domenico Scarlatti (*Obras inéditas para tecla*, edited by Rosario Álvarez Martínez [Madrid: Sociedad Española de Musicología, 1984], pages 27–32) and Antonio Soler (Samuel Rubio, *Catálogo Crítico* [Cuenca: Instituto de Música Religiosa de la Diputación Provincial, 1980], page 135, item 464, and Frederick Marvin, *Fandango* [New York/London, Mills Music, 1957]), Pelissier's *Fandango* chooses for its meter 3/8 rather than 3/4. Pelissier's phrases throughout begin with upbeats rather than downbeats, and he shifts from unrelieved D minor to D Major for a concluding section. Unlike Scarlatti and Soler, Pelissier does not adhere throughout to tonic-dominant and subdominant-dominant ostinato patterns, nor does he close on the chord of A Major.

Apart from fandangos, New York and Philadelphia publishers before 1825 brought out *Spanish Bolero's* [= Boleros] or *patriotic airs* (New York: James Hewitt, 1807/1810), *A Spanish minuet* (New York: Edward Riley, 1825), and a *Spanish waltz* (Philadelphia: G. E. Blake, 1821/1824)—none credited, however, to a Spanish composer (or any composer, for that matter).

and 5267. Mrs. Williams, who danced Latour's fandango on a slack wire, belonged to West's circus.

## Spanish Language Love Songs

The nationality of Enrique González, active at New York from 1818 to 1826, remains to be established. But Edward Riley at 29 Chatham Street engraved, printed, and published on González's behalf between 1818 and 1826 six Spanish-text songs, with piano accompaniment. Collectively called *Collecion de canciones Españolas*,<sup>30</sup> the six songs bear these titles (first lines in parentheses): *La Ausencia* ("Dulce memoria de mi querer"), *Cancion á Eliza* ("Siempre suspira por tus ojuelos"), *Cancion de Estela* ("La hermosa Anita el otro dia"), *Cancion pastoral de Estela* ("Si acaso hay en vuestra aldea"), *La declaracion* ("Dulce poseedora del corazon mio"), and *Los echos de un amante* ("Yd tristes ecos de mis gemidos").

<sup>30</sup>Copy in Library of Congress. See Wolfe, 1, p. 318, item 3162: *Collecion de canciones Españolas. Con acompañamiento de forte piano. Compuestas y dedicadas á la Señorita Doña Manuela Diago por Enrique Gonzales*. Propriedad del Autor. 200 cts. New York, Engrav'd, printed & published for the Author by E. Riley.

Spellings, capitals, and accents in the above paragraph conform with the erratic originals.



### Descriptive Pieces

Before locating at New York City from 1797 to 1810, Peter Weldon had played an active role in the musical life of Jamaica.<sup>31</sup> However, his nationality—like that of Enrique González—remains to be established. Richard J. Wolfe found him variously listed in New York directories 1797–1810 as “teacher of music” or “professor of music,” and added that during these years he appeared in New York concerts as pianist, conductor, and even as clarinetist.<sup>32</sup> Odell gave these exact dates of New York events in which Weldon took part: March 11, 1800 (pianist); June 9, 13, 16, 20, 23, 27, 1801; April 3, 1806 (vocalist); January 20, 1807 (pianist); April 14, 1807 (orchestra conductor); January 13, 1809 (violinist); February 3, 1809; December 19, 1809.<sup>33</sup>

At New York City, Weldon copyrighted April 11, 1809, a 15-page “historical and military piece for the piano forte dedicated to the Supreme Junta of Sevilla, Generals [Francisco Javier] Castaños [1756–1852] and [Teodor] Reding [de Biberegg (1755–1809)], their brave officers and soldiers, and to all Spanish patriots.” Entitled *La Batalla de Baylen y rendicion de el General [Pierre] Dupont [1765–1838] al exercito Español patriotico al mando de los Generales Castaños y Reding*, this descriptive work—after a “Scene in Seville”—contained “Ferdinand the Seventh’s March,” “The battle of Baylen” (= Bailén, July 19, 1808), and concluded with “The patriots and peasantry rejoice in the victory.” The opening “Escena en Sevilla” is illustrated by an oblong engraving on the title page entitled, *Vease la*

*proclama de la Junta Suprema de Sevilla de 29 de Mayo de 1808.*<sup>34</sup> In a reissue advertised in the *New York Evening Post* of May 16, 1812, Weldon published the same piece with alterations that included a new engraving showing angels blowing trumpets, from which issues forth the phrase “La Batalla de Talavera de la Reyna, Cuesta, Wellesley, &c. El sitio de Zaragoza, Palafox, O’Neill, &c.”<sup>35</sup>

Weldon’s next “descriptive and military piece for the piano forte,” celebrating Spanish valor during the Peninsular Wars, was published “with an accompaniment for the violin and bass.” Entitled *El sitio de Gerona*,<sup>36</sup> *Pieza descriptiva y militar para el piano forte, con acompañamiento para el violin y baxo. Por Pedro Weldon* (13, 4, and 2 pages), it was advertised by Joseph Willson in the *New York Evening Post* of May 16, 1812, and again on June 6, 1815, with this notice: “Just received a few copies of ‘The Siege of Gerona’ with elegant engravings by [William S.] Lenny” of New York.<sup>37</sup>

Following in Weldon’s wake during the next generation, numerous residents of American port cities continued publishing a plethora of battles and sieges. However, the first internationally famous American to compose a Spanish military piece was Louis Moreau Gottschalk (*b* New Orleans, May 8, 1829; *d* Tijuca, Brazil, December 18, 1869). At Madrid on June 13, 1852, he premiered *El sitio de*

<sup>31</sup>Richardson Wright, *Revels in Jamaica 1682–1838* (New York: Dodd, Mead & Company, 1937), pp. 266, 270, 292, 296. At Kingston on August 2, 1788, Weldon played “first fiddle” in a performance of Samuel Arnold’s *Inkle and Yarico*; on August 9, 1788, he played a *Concerto on the Piano Forte* in a “pleasing manner”; at an April 28, 1791, concert he played harpsichord solos; on December 5, 1791, he received a benefit in Kingston’s Assembly Room.

<sup>32</sup>*Secular Music*, III, p. 948. In the same volume at p. 1158, Wolfe locates Weldon as a sheet music publisher at 76 Chamber Street, New York, 1800–1801 and at 53 Robinson Street in 1803. *New York 1810 Census Index*, ed. Roland V. Jackson, et al. (Bountiful, Utah: Associated Indexing Systems, Inc., 1976), p. 342, locates Peter Weldon as a New York City resident under 45 years of age, with four children less than ten years old in his household.

<sup>33</sup>*Annals*, II, pp. 93, 124, 269, 286, 287, 323, 324, 343. The June 1801 concerts (p. 124) took place in Vauxhall Garden.

<sup>34</sup>Wolfe, III, p. 948, describes the internal engravings thus: p. 6, six portraits within circular frames of General José Palafox y Melzi (1780–1847), Ferdinand VII, General Joaquín Blake (1739–1827), General Gregorio García de la Cuesta (1741–1811), General Castaños, and General Reding; p. 7, three portraits within circular frames of General Romano, Conde de Florida-blanca (= José Moñino, 1728–1808), General O’Neill; p. 8, the surrender of General Dupont to General Castaños; p. 13, wounded soldiers being administered to on the battlefield.

<sup>35</sup>Weldon made the changes after the Battle of Talavera de la Reina fought July 27, 1809. Concerning the Battles of Bailén and of Talavera de la Reina, see the *Diccionario de Historia de España*, 2da ed., I, 445–447, and III, 725–726; for the Sitios de Zaragoza, see the same *Diccionario*, III, 1068–1070.

<sup>36</sup>The Siege of Gerona culminating September 26, 1809, with the loss of 9000 of the besieged and 20,000 attacking French, ended in the capitulation of Gerona. See the *Diccionario*, II, 201.

<sup>37</sup>The engravings on page 4 show the marshalling of troops for the defense of Gerona, on page 6 the city under siege, on page 12 supplies reaching the besieged city. Wolfe, III, 995, based his description on a copy in the possession of Carleton Sprague Smith.



Zaragoza, in an arrangement for ten pianos.<sup>38</sup> Upon returning home from his triumphal Spanish tour of 1851–1852, Gottschalk on April 29, 1853, premiered at New Orleans *La Jota aragonesa* excerpted from *El sitio de Zaragoza*.<sup>39</sup>

In the same year that *La Jota aragonesa* was first published at New York, 1855, William Hall issued Gottschalk's *Souvenirs d'Andalousie, Caprice de Concert sur La Caña, Le Fandango, et Le Jaleo de Jerez*. On the title page Gottschalk announced (in French) that he had improvised most of the work in his concert at the Teatro del Circo (Madrid) December 16, 1851, and had first performed it in its published form at the gala soirée given by the Duc de Montpensier at Seville August 25, 1852.<sup>40</sup>

<sup>38</sup>Twenty-seven page manuscript version reduced for solo piano (listed in John G. Doyle, *Louis Moreau Gottschalk 1829–1869, A Bibliographical Study and Catalog of Works* [Detroit: Information Coordinators, 1982], pp. 232–233), is in the Library and Museum of the Performing Arts (Lincoln Center), New York Public Library.

The sieges of Saragossa culminated in the surrender of the city to the French February 20/21, 1809. On June 24, 1852, Gottschalk climaxed his Madrid appearances with thunderously applauded *El sitio de Zaragoza* for ten pianos.

After a preliminary note in *La Nación* of October 18, 1851, the same Madrid newspaper on November 4 carried an announcement of the reception given in his honor by María Cristina's husband, Agustín Fernando Muñoz, the Duque de Riánsares (1808–1873). On November 18, 1851, Gottschalk played at the royal alcázar before Queen Isabella II, her consort Francisco de Asís, and the Queen Mother, María Cristina (*La Nación*, November 20). On November 28, he played a recital at the residence of the father of the composer, Soledad Bengochea de Carmena, and on December 16 his second concert at the Teatro del Circo (*La Nación*, November 29 and December 18). After touring southern Spain, he returned to give three triumphal concerts in the Teatro del Príncipe June 13, 15, and 24, 1852 (noticed in *El Clamor Público* of June 15, 16, and 26). See Mercedes Agulló y Cobo, ed., *Madrid en sus diarios, 1845–1859* (Madrid: Instituto de Estudios Madrileños, 1965), pp. 273–274.

<sup>39</sup>Doyle, p. 294. Gottschalk's New York publisher, William Hall, issued *La Jota aragonesa* in 1855. Escudier (Paris) published it as Gottschalk's Opus 14 in 1856; Schott (Mainz) followed in 1859. Seven other European publishers (including Gutheil and Jurgenson at Moscow and Leopas at St. Petersburg) followed suit. See Franz Pazdírek, *Universal-Handbuch der Musikliteratur*, viii, 413.

<sup>40</sup>See *The Piano Works of Louis Moreau Gottschalk*, ed. Vera Brodsky Lawrence (New York: Arno Press & The New York Times, 1969), v, 211: "Le Cadre de ce morceau fut improvisé dans le Concert que donna l'Auteur au Théâtre 'del Circo' de Madrid le 16 Décembre 1851, et fut ensuite exécuté



At least two other works with opus numbers date from Gottschalk's Spanish tour. *Minuit à Séville*, his opus 30, was premiered in the United States at New York City March 28, 1856, and published by Hall two years later.<sup>41</sup> *Manchega, Étude de concert*, Gottschalk's opus 38, awaited 1860 for its New York publication (Paris, 1861; Mainz, 1862), but had been premiered at New York as early as January 31, 1856. In a holograph of the first 22 measures now at The Historic New Orleans Collection, Gottschalk notated *Manchega* in 3/4 (*Allegro giocoso*); but in the 1860 published version he changed the meter to 6/8.<sup>42</sup> Gottschalk's bibliographer, Doyle, quotes F.-J. Fétis's dictum (*La Revue et gazette musicale de Paris*

tel qu'il est aujourd'hui à la soirée 'de Gala' que donna S.A.R. le Duc de Montpensier au Palais de San Telmo à Séville le 25 Août 1852."

<sup>41</sup>Doyle, p. 302. Gottschalk dedicated the version published at New York in 1858 (Paris and Mainz in 1859) to his Havana-born idolator, Nicolás Ruiz Espadero (b January 15, 1832; d August 30, 1890).

<sup>42</sup>Doyle, p. 225.



# SOUVENIRS D'ANDALOUSIE

CAPRICE DE CONCERT.

par

L. M. GOTTSCHALK.

(M. tr: 168. ♩)

*mf*

bien rythme  
EL FANDANGO.

 The first system of musical notation, consisting of a grand staff with two staves. The music is in 2/4 time. The upper staff has a melody with various ornaments and slurs. The lower staff provides a harmonic accompaniment. The tempo is marked as 168 beats per minute.

The second system of musical notation, continuing the piece. It features similar melodic and harmonic patterns to the first system.

*Tranquillo.*

*p*

 The third system of musical notation, marked "Tranquillo." and "p". The tempo is slower than the previous sections.

*p*

*p*

 The fourth system of musical notation, continuing the "Tranquillo" section.

*pp*

LACRY  
con melancolia ma senza

 The fifth system of musical notation, marked "pp". It includes the instruction "LACRY con melancolia ma senza".



First system of musical notation. The right hand (treble clef) features a series of trills marked with "tr." and a "rit." (ritardando) marking. The left hand (bass clef) has a "Rall." (Ritardando) marking. The system concludes with a "pp" (pianissimo) dynamic and a "rapido." (Allegro) tempo marking.

Second system of musical notation, titled "EL JALEO DE JEREZ". The right hand (treble clef) has a "Con grazia" marking. The left hand (bass clef) has a "mf" (mezzo-forte) dynamic. The system ends with an 8va (octave) marking.

Third system of musical notation. The right hand (treble clef) has a "loco." (loco) marking. The left hand (bass clef) has a "mf" (mezzo-forte) dynamic. The system ends with an 8va (octave) marking.

Fourth system of musical notation. The right hand (treble clef) has a "loco." (loco) marking. The left hand (bass clef) has a "mf" (mezzo-forte) dynamic. The system ends with an 8va (octave) marking.

Fifth system of musical notation, titled "Elegante.". The right hand (treble clef) has an "Elegante." marking. The left hand (bass clef) has a "pp" (pianissimo) dynamic. The system ends with an 8va (octave) marking.



A musical notation system consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords in the bass and a melodic line in the treble.

A musical notation system with a grand staff. It includes dynamic markings such as *pp* *rallent.* and *p*. A section of the treble staff is marked *rapido* and includes a fingering sequence: 2 1 2 1 2 4 3. There is also a small treble clef staff with a bass clef staff below it, showing a specific melodic passage.A musical notation system with a grand staff. It features a section marked *loco* in the treble staff, indicated by a dashed line above the notes. The music continues with chords and melodic lines in both staves.A musical notation system with a grand staff. It begins with the instruction *Brillante* and a forte dynamic *f*. The treble staff contains a series of chords with accents. The system concludes with the instruction *Espress*.

A musical notation system with a grand staff. It continues the piece with chords and melodic lines in both the treble and bass staves.



First system of musical notation. The right hand (treble clef) features a melodic line with a fermata over the first measure and a *loco.* marking above the second measure. The left hand (bass clef) provides a harmonic accompaniment. Dynamics include *ff* and *ff*. A first ending bracket labeled "1." spans the final two measures.

Second system of musical notation. The right hand continues the melodic line with a *loco.* marking above the second measure. The left hand accompaniment is consistent. Dynamics include *Espress.* and *p Grazioso*. A first ending bracket labeled "1." spans the final two measures.

Third system of musical notation. The right hand features a melodic line with a *ff* dynamic marking. The left hand accompaniment is consistent. A first ending bracket labeled "1." spans the final two measures.

Fourth system of musical notation. The right hand features a melodic line with a *Brillante.* marking above the first measure and a *loco.* marking above the second measure. Fingerings (1, 3, 2, 1) are indicated above the notes. The left hand accompaniment is consistent. Dynamics include *ff*. A first ending bracket labeled "1." spans the final two measures.

Fifth system of musical notation. The right hand features a melodic line with a *loco.* marking above the second measure. Fingerings (1, 3, 2, 1) are indicated above the notes. The left hand accompaniment is consistent. Dynamics include *ff*. A first ending bracket labeled "1." spans the final two measures.



8<sup>a</sup>

*p* Tranquillo.

Detailed description: This system contains the first two measures of the piece. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment. The tempo is marked 'Tranquillo' and the dynamics are 'p'.

8<sup>a</sup>

*p* Brillante.

Detailed description: This system contains the next two measures. The right hand continues with similar melodic patterns, and the left hand accompaniment becomes more active. The tempo changes to 'Brillante' and the dynamics remain 'p'.

8<sup>a</sup>

*pp* Leggiere. loco.

Detailed description: This system contains the next two measures. The right hand has a more intricate melodic line with slurs and accents. The left hand accompaniment is sparse. The tempo is 'Leggiere' and the dynamics are 'pp'. The word 'loco.' is written above the right hand.

8<sup>a</sup>

*loco.*

Detailed description: This system contains the next two measures. The right hand features a fast, rhythmic melodic line with slurs. The left hand accompaniment consists of chords. The tempo is 'loco.'.

8<sup>a</sup>

*loco.*

Detailed description: This system contains the final two measures of the piece. The right hand continues with a fast, rhythmic melodic line. The left hand accompaniment is consistent with the previous system. The tempo is 'loco.'.





8<sup>4</sup>-----loco.

ff ^

This system shows the first two staves of a musical score. The right staff (treble clef) contains a melodic line with a 'loco.' marking above it. The left staff (bass clef) contains a bass line with a 'ff' dynamic marking and an accent (^) over a note.

8<sup>4</sup>-----

ff ^

This system continues the musical score. The right staff has a melodic line with a 'loco.' marking above it. The left staff has a bass line with a 'ff' dynamic marking and an accent (^) over a note.

loco.-----8<sup>2</sup>-----

pp Grazioso.

This system continues the musical score. The right staff has a melodic line with a 'loco.' marking above it. The left staff has a bass line with a 'pp Grazioso.' marking.

8<sup>1</sup>-----

1 3 2 1

This system continues the musical score. The right staff has a melodic line with a 'loco.' marking above it. The left staff has a bass line with a '1 3 2 1' fingering marking.

8<sup>2</sup>-----

1 3 2 1

This system continues the musical score. The right staff has a melodic line with a 'loco.' marking above it. The left staff has a bass line with a '1 3 2 1' fingering marking.



8<sup>a</sup>

M.D. M.D. loco. M.D. M.D. M.D. M.D.

*f* *M. collato.* M.G. M.G. M.G. M.G. M.G.

This system contains the first four measures of a musical piece. The treble clef staff features a melodic line with various ornaments and dynamics. The bass clef staff provides harmonic support with chords and single notes. The tempo and character markings 'M.D.' (Moderato) and 'loco.' are interspersed throughout the system.

Brillante.

*mf*

This system contains the fifth and sixth measures of the piece. The tempo and character marking 'Brillante.' is centered above the staff. The dynamics are marked 'mf' (mezzo-forte). The melodic line continues with a more active and rhythmic pattern.

8<sup>a</sup>

This system contains the seventh and eighth measures. The tempo and character marking '8<sup>a</sup>' is placed above the first measure. The musical notation continues with similar rhythmic patterns in both staves.

*mf*

8<sup>a</sup>

This system contains the ninth and tenth measures. The dynamics are marked 'mf'. The tempo and character marking '8<sup>a</sup>' is placed above the second measure. The piece continues with consistent rhythmic and melodic development.

8<sup>a</sup>

*pp* *rapido e leggiero.*  
*Marcato il canto.*

This system contains the eleventh and twelfth measures. The dynamics are marked 'pp' (pianissimo). The tempo and character marking '8<sup>a</sup>' is placed above the first measure. The final measure includes the instruction 'Marcato il canto.' and features a change in the bass clef staff.



8<sup>o</sup>

Scintillante. *pp*

This system shows the first two measures of a musical piece. The right hand has a rapid sixteenth-note melody, while the left hand has a simple harmonic accompaniment. The tempo/mood is marked "Scintillante." and the dynamics are "pp".

8<sup>o</sup>

Marcato il canto.

This system shows measures 3 and 4. The right hand continues with a similar melodic pattern, and the left hand has a more active accompaniment. The instruction "Marcato il canto." is placed in the right hand.

8<sup>o</sup>

Brillante.

This system shows measures 5 and 6. The right hand features a more complex, shimmering melodic line. The instruction "Brillante." is placed in the right hand.

8<sup>o</sup>

*ff* subito.

This system shows measures 7 and 8. The right hand has a very dense, powerful texture. The instruction "*ff* subito." is placed in the left hand.

8<sup>o</sup>

This system shows measures 9 and 10. The right hand continues with a dense, powerful texture, and the left hand has a simple harmonic accompaniment.



8<sup>a</sup>

Musical score system 1, measures 1-4. Treble clef, bass clef. Dynamics: *f*. Performance markings: *M.G.*, *M.D.*, *M.D.*.

loco .

M.G. M.D. M.G. M.D.

8<sup>a</sup>

martellato .

*f* animato .

Musical score system 2, measures 5-8. Treble clef, bass clef. Performance markings: *loco .*, *M.G.*, *M.D.*, *M.G.*, *M.D.*, *8<sup>a</sup>*, *martellato .*, *f*, *animato .*

8<sup>a</sup>

con fuoco .

Musical score system 3, measures 9-12. Treble clef, bass clef. Performance marking: *8<sup>a</sup>*, *con fuoco .*

8<sup>a</sup>

animato .

Musical score system 4, measures 13-16. Treble clef, bass clef. Performance marking: *8<sup>a</sup>*, *animato .*

8<sup>a</sup>

loco .

Musical score system 5, measures 17-20. Treble clef, bass clef. Performance marking: *8<sup>a</sup>*, *loco .*



First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one flat (B-flat major or D minor). The upper staff contains complex chordal textures and melodic lines, while the lower staff provides a rhythmic and harmonic accompaniment. A dynamic marking of *ff* is present. A dashed line above the staff is labeled "R<sup>1</sup>".

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The music continues with complex textures. A dynamic marking of *ff* is present. A dashed line above the staff is labeled "R<sup>2</sup>". The word "Furioso." is written above the staff towards the end of the system.

Third system of musical notation. It continues the piece with a grand staff. A dynamic marking of *ff* is present. A dashed line above the staff is labeled "R<sup>3</sup>". The word "loco." is written above the staff.

Fourth system of musical notation. It continues the piece with a grand staff. A dynamic marking of *ff* is present. A dashed line above the staff is labeled "R<sup>4</sup>". The word "loco." is written above the staff. The phrase "tutta la forza" is written below the staff.

Fifth system of musical notation. It concludes the piece with a grand staff. A dynamic marking of *ff* is present. A dashed line above the staff is labeled "R<sup>5</sup>". The word "loco." is written above the staff. The system ends with a double bar line and the word "FIN" written below the staff.



of July 20, 1851) that manchegas take their name from La Mancha "where seguidillas originated.

Apart from Gottschalk's peninsular pieces, he published at least eight pieces composed in the Spanish Caribbean islands: *Danza*, Op. 33 (Puerto Rico); *La Gallina danse cubaine*, Op. 53; *La Gitanella*, Op. 35;<sup>44</sup> *Ojos criollos*, Op. 37; *Souvenir de Cuba*, mazurka, Op. 75; *Souvenir de la Havane Grand caprice de concert*, Op. 39; *Souvenir de Porto Rico Marcha y danza de gibaros*, Op. 31; and *Suis-moi Vamos a la azotea*, Op. 45.

### SPANISH MUSIC IN NINETEENTH-CENTURY LEXICONS

John Weeks Moore (1807–1889)<sup>45</sup> the New Englander who was the first American-born compiler of a *Complete Encyclopaedia of Music* (Boston: J. P. Jewett and Co., 1854 [1004 pages]), took his information from "the works of Gerber, Choron, Fayolle, Orloff, Burney, Hawkins, Hogarth, Calcott, Gardiner, Busby, Hamilton, Fétis, and other distinguished authors."<sup>46</sup> In his 220-word article on "Spanish Music" (page 890) he cited the *romance* as the favorite national genre and the six-course guitar "constructed with double strings, each pair being tuned in unison, with the exception of the [two] lowest, which are tuned in octaves" as the national instrument. In his article on the guitar (552) Moore stipulated six courses tuned a fourth apart downward from the violinist's open E string, except for the third course tuned a major third lower than the second course. Moore's music example reads downward: e' b g d A E.

<sup>43</sup>*Ibid.*, p. 298.

<sup>44</sup>Doyle, p. 287, prefers believing the gypsy element in *La Gitanella* associates it with Spain, not the Caribbean islands.

<sup>45</sup>Concerning Moore, who is profiled in the *Dictionary of American Biography*, xiii, 133, see Charles E. Wunderlich, "A History and Bibliography of Early American Musical Periodicals, 1782–1852," pp. 211–213, 227–228, and 740–741. Weeks edited *The World of Music* at Bellows Falls, Vermont, 1840–1843, and then, with Solon Silsby, 1843–1848.

<sup>46</sup>Preface to the *Complete Encyclopaedia*, p. 4. Dated at Bellows Falls, Vermont, 1854, the same preface recurs in the edition published at Boston by Oliver Ditson in 1875 with a 46-page "Appendix to Encyclopaedia of music, containing events and information occurring since the main work was issued."



The Spaniards, the reputed inventors of the guitar, derived the name they give it *guitarra*, from *cithara*, the Latin denomination of almost every instrument of the lute<sup>47</sup> kind. The demand for this beautiful and graceful instrument has of late so increased that several American Houses have commenced the manufacture of them. The guitar seems to be coming into very general use. Until within a few years most of the guitars were imported from France or Germany, and some few from Spain. The Spanish instruments, though very superior to the French and German in point of tone, were of but little use here, as they soon went to pieces. We have seen some American made guitars of superior tone and finish, made after the Spanish model, which we think will prove rich in tone, and being made here, will stand the severest tests of the climate.

Moore's longest biographical article on a sixteenth-century Spaniard, a 960-word entry on Francisco

<sup>47</sup>Moore ends his article on the lute (p. 538) with the observation: "Authors are not agreed as to the country to which we are indebted for its origin. Some give it to Germany and derive the name from the German *laute*, while others ascribe it to the Arabians, and trace its name from the Arabic [for] *laud*."



# MINUIT A SÉVILLE.

"En medio de mis pesares  
Por vivir quise dormirme  
Que el que vive como yo  
Cuando duerme es cuando vive."

*Tradición andaluza.*

L. M. Gottschalk.

M. M. 100 = ♩



First system of musical notation. It consists of a grand staff with a treble and bass clef. The right hand plays a melodic line with a slur over the first three measures. The left hand plays a rhythmic accompaniment. Pedal markings 'Ped.' are present at the beginning of each measure. Asterisks are placed below the bass line in the second and fourth measures.

Second system of musical notation. It begins with the instruction *ben marcato il canto.* and a dynamic marking *P*. The right hand has a slur over the first two measures. The left hand continues with the accompaniment. Pedal markings 'Ped.' are present. Asterisks are placed below the bass line in the second and fourth measures.

Third system of musical notation. It begins with the instruction *subito i una corda.* and a dynamic marking *mzf*. The right hand has a slur over the first two measures. The left hand continues with the accompaniment. Pedal markings 'Ped.' are present. Asterisks are placed below the bass line in the second and fourth measures. The system ends with a triplet of notes in the right hand.

Fourth system of musical notation. It begins with the instruction *ben sostenuto il canto.* and a dynamic marking *P*. The right hand has a slur over the first two measures. The left hand continues with the accompaniment. Pedal markings 'Ped.' are present. Asterisks are placed below the bass line in the second and fourth measures.





First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords in the right hand, many of which are beamed together and have a slur over them. The left hand plays a rhythmic accompaniment of eighth notes. Pedal markings "Ped." are placed below the bass staff at the beginning of the first and third measures. Asterisks are placed below the bass staff at the end of the first and third measures.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The right hand has beamed chords with slurs. The left hand continues with eighth notes. Pedal markings "Ped." are present at the start of the first, second, and fourth measures. An asterisk is at the end of the second measure. A dynamic marking "p" is placed below the bass staff in the third measure. An upward-pointing arrow labeled "subito." is positioned above the treble staff in the third measure. Asterisks are at the end of the second and fourth measures.

Third system of musical notation. It continues the grand staff format. The right hand has beamed chords with slurs. The left hand has eighth notes. Pedal markings "Ped." are at the start of the first, third, and fifth measures. Asterisks are at the end of the second, fourth, and sixth measures.

Fourth system of musical notation. It consists of a grand staff with treble and bass clefs. The right hand has beamed chords with slurs. The left hand has eighth notes. Pedal markings "Ped." are at the start of the first and third measures. Asterisks are at the end of the second and fourth measures. The number "4167" is printed in the bottom left corner of the page.



**Più Animato**  
armonioso.

*il canto ben marcato  
i legato.*

*m.d.*

2 Ped.

Ped.

Ped.

*espress.*

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

\* Ped.

*cresc.*

*f subito.*

*mf*

*P*

Ped.

\* Ped.

\* Ped.



*espress.*

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

This system contains the first three measures of the piece. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. Pedal markings are placed below the bass line, with asterisks indicating specific pedal changes.

*legato il canto espress.* *legato e*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

This system contains measures 4 through 6. The melodic line continues with a more legato feel. Pedal markings are present throughout the system.

*marcato il canto.*

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

This system contains measures 7 through 10. Measure 10 features a triplet of eighth notes. Pedal markings are placed below the bass line.

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

This system contains measures 11 through 13. The piece concludes with a final chord in the right hand. Pedal markings are present throughout the system.



*f* **ben marcato il canto.** **staccato e senza rall.** **legato il canto.**

4 34  
2 1 x 1 2 1 x 1 2 1 x  
3  
Ped. \* Ped. \* Ped.

**espress.** **appassionato.**  
Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

**senza rall.**  
cresc. con grazia. **p** **rf**  
Ped. \* Ped. \*



*espress.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

This system of music features a treble and bass clef with a key signature of two sharps (F# and C#). The melody in the treble clef is marked 'espress.' and includes a fermata over the first measure. The bass clef accompaniment consists of eighth-note chords. Pedal markings are indicated by 'Ped.' and asterisks below the staff.

*elegante.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

This system continues the piece with a treble and bass clef. The treble clef features a melodic line with a fermata and a measure marked with a circled '33'. The bass clef accompaniment includes triplet and four-note groupings. Pedal markings are indicated by 'Ped.' and asterisks below the staff.

*ardito e marcato il canto.*

*f martellato.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

This system is marked 'ardito e marcato il canto.' and 'f martellato.' in the bass clef. The treble clef contains a rhythmic pattern of eighth notes with accents. The bass clef accompaniment is sparse, with some chords. Pedal markings are indicated by 'Ped.' and asterisks below the staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

This system concludes the page with a treble and bass clef. The treble clef features a rhythmic pattern of eighth notes with accents. The bass clef accompaniment consists of chords. Pedal markings are indicated by 'Ped.' and asterisks below the staff.



*martellato.* *ff* **mezzo forte subito.**

*il canto marcato.*

*l'accompagnamento staccato e martellato.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Musical score system 1, first system. It consists of a grand staff with treble and bass clefs. The music is in 2/4 time and features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The right hand has a melodic line with accents. The left hand has a steady accompaniment. Pedal markings are present below the bass staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Musical score system 2, second system. Continuation of the first system. The right hand continues with its melodic line, and the left hand maintains the accompaniment. Pedal markings are present below the bass staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Musical score system 3, third system. Continuation of the first system. The right hand continues with its melodic line, and the left hand maintains the accompaniment. Pedal markings are present below the bass staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

4187

Musical score system 4, fourth system. Continuation of the first system. The right hand continues with its melodic line, and the left hand maintains the accompaniment. Pedal markings are present below the bass staff. The number 4187 is printed at the bottom left of this system.



tutta la forza.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#) and the time signature is 3/4. The dynamic marking *ff* is placed above the second measure of the upper staff.

Ped.

\* Ped.

The second system of musical notation continues the piece. It features two staves with similar notation to the first system. A crescendo hairpin is shown above the upper staff, leading to a *ff* dynamic marking. The lower staff continues with its accompaniment.

Ped.

\* Ped.

\* Ped.

\* Ped.



The third system of musical notation continues the piece. It features two staves with similar notation to the first system. The upper staff has several measures with eighth notes and accents. The lower staff continues with its accompaniment.

Ped.

\* Ped.

\* Ped.

\* Ped.



un poco rit.

The fourth system of musical notation concludes the piece. It features two staves with similar notation to the first system. The upper staff has several measures with eighth notes and accents. The lower staff continues with its accompaniment. The dynamic marking *ff* is present in the first measure of the upper staff.

Ped.

\* Ped.

\* Ped.

\* Ped.





1º tempo meno mosso.

*f* e piano subito.

The first system of the musical score, consisting of a grand staff with treble and bass clefs. It features a series of chords and melodic lines. Pedal markings are present: "Ped." at the beginning, and "Ped." with a star symbol at the end of each of the three measures.

ben marcato il canto.

The second system of the musical score. It continues the musical themes from the first system. Pedal markings include "Ped." at the start and "Ped." with a star symbol at the end of each of the three measures.

*P* molto i una corda.

 The third system of the musical score. The dynamics are marked as *P* molto i una corda. Pedal markings include "Ped." at the start and "Ped." with a star symbol at the end of each of the three measures.

tristi i dolente.

ben sostenuto il canto.

The fourth and final system of the musical score on this page. It features a more somber mood as indicated by the text. Pedal markings include "Ped." at the start and "Ped." with a star symbol at the end of each of the three measures.





First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords in the right hand, some with slurs, and a rhythmic accompaniment in the left hand. Pedal markings are present: "Ped." at the beginning of the first measure, and "Ped." with a star symbol at the end of the second and fourth measures.

Second system of musical notation, continuing the piece. It features similar chordal textures and rhythmic patterns. Pedal markings include "Ped." at the start of the first measure, and "Ped." with a star symbol at the end of the second, third, and fourth measures.

Third system of musical notation. It begins with the dynamic marking "*p subito.*". The musical texture continues with chords and rhythmic accompaniment. Pedal markings include "Ped." at the start of the first measure, and "Ped." with a star symbol at the end of the second and third measures.

Fourth system of musical notation. It concludes the piece with similar chordal and rhythmic elements. Pedal markings include "Ped." at the start of the first measure, and "Ped." with a star symbol at the end of the second and third measures.



malinconico.

misterioso.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a series of chords in the right hand, some with slurs, and a steady eighth-note accompaniment in the left hand. A dynamic marking of *pp* is present. Pedal markings are indicated by 'Ped.' and asterisks below the staff.

Second system of musical notation, continuing the piece. It maintains the same grand staff and accompaniment style as the first system. Pedal markings are present throughout the system.

Third system of musical notation. The right hand continues with chordal textures, and the left hand provides a consistent rhythmic base. Pedal markings are used to indicate when to sustain the chords.

Fourth system of musical notation. The piece concludes with a dynamic marking of *P* and the instruction *teneramente.* Pedal markings are present at the end of the system.



*alantandosi.*

*pendendosi.*



Salinas (843–844), combines information from Sir John Hawkins and Charles Burney.<sup>48</sup> In the forepart of his Salinas article Moore abridges Hawkins's translation of Salinas's autobiographical preface to *De musica libri septem*.<sup>49</sup> Next he drastically abbreviates Hawkins's explanation of its contents. He concludes with a paragraph drawn from both authors—Burney, then Hawkins.

The most curious parts of the concluding chapters are the little fragments of old Spanish melody which belong to his specimens of versification. Some of these are very graceful and pleasing, particularly when we consider that at that time they had received no polish from the opera. Of this work it may be sufficient to say, that a greater degree of credit is due it than to almost any other production of modern writers of the same kind. The author was a practical as well as theoretical musician, and throughout the whole of his book he manifests a disposition the farthest removed, that can possibly be imagined, from that credulity which betrayed Glareanus and others into error. This disposition led him to inquire accurately and minutely into the doctrines of Greek writers: and from the confidence with which he sometimes blames them we are led into the persuasion that the truth was on his side.

Moore's other Renaissance Spaniards comprise most of those itemized by Burney:

Juan Bermudo (pp. 134–135, "wrote a work entitled *Declaracion de instrumentos*");

Fernando de Las Infantas (p. 447, "a priest of Cordova, in Spain, several of whose sacred compositions were published at Venice between the years 1578 and 1583");

Luis Milán (p. 598, "Spanish nobleman and musical amateur at Valencia, published *El Maestro*");

Francisco Montanos (p. 614, "portionarius in a church at Valladolid published *Arte de Musica theorica y practica*, 1592");

Cristóbal de Morales (p. 615, "the earliest Spanish mu-

<sup>48</sup>Charles Burney, *A General History of Music From the Earliest Ages to the Present Time*, ed. Frank Mercer (New York: Harcourt, Brace and Company, [1935]), II, 238–239 (Bk. III, ch. v of the 1776–1789 edition). At pages 253–254 of the original edition Burney included 15 examples from *De musica libri septem* (not all with correct page numbers). What John Brande Trend had to say concerning "Salinas: A Sixteenth-Century Collector of Folk Songs," *Music and Letters*, VIII/1 (January 1927), pp. 13–24, enlarges on Burney.

<sup>49</sup>John Hawkins, *A General History of the Science and Practice of Music*, ed. Charles Cudworth (New York: Dover Publication, 1968), I, 404–405.

sician of any consequence whose name we have been able to meet with").

Diego Ortiz (p. 692, "of Toledo, a celebrated contrapuntist published at Venice *Musices Liber Primus Hymnos, Magnificas, Salves, motecta, psalmos*, 1565");

Guillermo de Podio (p. 739, "didactic writer on harmony, published in 1495 a work entitled *Ars musicorum*");

Bartolomé Ramos de Pareja (p. 707, "Dr. Burney observes of this Pareja, that he was the first who maintained, though not without opposition, the necessity of a musical temperament");

Francisco Tovar (p. 927, "published at Barcelona a work entitled *Libro de Musica Practica*");

Tomás Luis de Victoria (p. 964: "Peacham styles him 'a very rare and excellent author, whose vein was grave and sweet'").

Moore's Spaniards born in the eighteenth century include Domingo Terradellas (whose birth at Barcelona he places in the year 1701), Vicente Martín y Soler ("Russian imperial counsellor, celebrated in Italy by several operas and ballets, went afterwards to Vienna, where in 1785 he wrote *Il Burbero di buon cuore* which was particularly esteemed by connoisseurs, though his *Una cosa rara*, 1786, and *L'arbore di Diana*, 1787, more generally pleased; in 1788 he proceeded to St. Petersburg"), and Manuel García ("was born at Seville in the year 1775"). Because Manuel García initiated grand opera in the United States, Moore gives him a 464-word paragraph that includes not only the titles of fourteen of García's 43 stage works but also details concerning his engagement at the Park and Bowery Theatres in New York from November 29, 1825, to September 30, 1826.

Ambitious as was Moore's *Complete Encyclopaedia* for its epoch, it cannot bear comparison with the three-volume *Cyclopedia of Music and Musicians* edited by John Denison Champlin, Jr., with "critical assistance of William Foster Apthorp." Published in lavish format at New York by Charles Scribner's Sons in 1888 (472 + xxv pp.), 1889 (611 pp.), and 1890 (624 pp.), it contains "more than a thousand illustrations," including 635 portraits of musicians. So far as Spaniards go, not only does Champlin include articles on inevitable Morales (II,



584)<sup>50</sup> and Victoria (III, 542–543),<sup>51</sup> but also on a host of others from Francisco Guerrero (II, 203)<sup>52</sup> to Francisco Asenjo Barbieri (I, 122–123), Manuel Fernández Caballero (I, 250, with portrait), and Felipe Pedrell (III, 102).

Because he deliberately forwent “musical literati”—as he termed theorists and historians known solely for their writings (preface, page v)—Champlin did not profile Salinas, Nasserre, or even Cerone. But his generous coverage of composers compensates—especially when he takes the trouble to list the compositions of such figures as Baltasar Saldoni (III, 290–291) and Mariano Soriano Fuertes (III, 404–405), who are now remembered exclusively for their literary efforts. In the case of a composer-performer such as Pablo Sarasate (III, 300–301, portrait included), Champlin goes beyond mere biography and compendious list of works. He also provides separate articles on Sarasate’s *Spanische Tänze*<sup>53</sup> (III, 407) and *Ziegnerweisen*<sup>54</sup> (III, 613). In these he gives names of dedicatees, data concerning first performances, and publication history (including arrangements).

<sup>50</sup>Concerning Morales, Champlin echoed A. W. Ambros: “He was the greatest of the Spanish musicians in Rome at the period immediately preceding Palestrina. He was evidently well drilled in the Netherlandish school of counterpoint, but showed in his music a Spanish fire and spirituality which entitle him to be ranked with the great composers of the Roman school.”

<sup>51</sup>[Victoria] “was especially noted for a Spanish warmth, depth, and intensity of feeling, and a certain exalted religious mysticism. Like that of other non-Italians of his day, his reputation has suffered unjustly at the hands of Baini, Palestrina’s biographer.”

<sup>52</sup>[Guerrero’s] “works are known throughout Spain, in every cathedral town, but are extremely rare in the rest of Europe.” Champlin was aware of Guerrero’s having begun his professional career as maestro de capilla at Jaén, aged only 17. He also correctly dated Guerrero’s journey to Jerusalem during the latter half of 1588, but he fell victim to João de Carvalho’s misguided attempt (*Itinerario da viagem que fez a Jerusalem, 1734*) to make Beja (instead of Seville) Guerrero’s birthplace.

<sup>53</sup>Simrock (Berlin) published Sarasate’s Spanish Dances in seven parts: opp. 21 (dedicated to Joseph Joachim, *Malagueña, Habanera*), 22 (*Romanza Andaluza, Jota Navarra*), 23 (*Playera, Zapateado*), 26 (dedicated to Leopold Auer), 28, 29, and 30 (*Bolero*).

<sup>54</sup>Premiered at the Leipzig Gewandhaus, January 31, 1878, the *Ziegnerweisen* were reviewed that year in *Signale*, pp. 97 and 205. Senff (Leipzig) had published both score and reduction with piano accompaniment in 1877. Frédéric Szarvady was the dedicatee.

Champlin’s judgments of Spanish composers do often repeat sentiments expressed in either F.-J. Fétis’s *Biographie universelle des musiciens* (Paris, 1860–1865), Arthur Pougin’s two-volume *Supplément* (1878, 1881), or Hermann Mendel’s *Musikalischen Conversations-Lexikons* (eleven volumes and Supplementband, Berlin, 1870–1883). Nonetheless, any alphabetical sampling of the composers included by Champlin compares very favorably with their coverage in more recent American encyclopedias. The names of thirty will give an idea of Champlin’s range:

Pedro Albéniz, Francisco Andreví, Juan Emilio Arrieta, Francisco Asenjo Barbieri, Ramón Carnicer, Guillermo Cereda, Juan Cererols, Joaquín Espín Guillén, Manuel Fernández Caballero, Pascual Fuentes, Manuel del Popolo Vicente García, Juan García Salazar, Joaquín Gaztambide, Eugenio Gómez, José Melchor Gomis, José María González y Rodríguez, Francisco Guerrero, Pablo Hernández, Rafael José Hernando, José Inzenga, Vicente Martín y Soler, Cristóbal Morales, Cristóbal Oudrid y Segura, Felipe Pedrell, Baltasar Saldoni, Francisco Sánchez Gavañach, Fernando Sor, Mariano Soriano Fuertes, Tomás Luis de Victoria, Sebastián Yradier.

Champlin (I, 359) correctly understood that Fray Manuel Correa, the Carmelite who ended his career as Saragossa Seo chapelmaster (*d* August 1, 1653), was not the same individual as his homonymous Portuguese compatriot Manuel Correa [do Campo], prebendary of Seville Cathedral (*d* at Seville, January 6, 1645). Relying on Joaquim Vasconcellos’s two-volume *Os musicos portugueses* (Oporto: Imprensa Portuguesa, 1870), Champlin also marched ahead of his time when he profiled various other Portuguese composers, ranging from Henrique Carlos Correa (I, 359), Cosme Delgado (I, 409), João Alvares Fro[u]vo (II, 103), and Antonio Carlos de Seixas (III, 359) to such a contemporary native of the Azores as the emigrant to Brazil who published twelve didactic works at Rio de Janeiro and about fifty songs, Rafael Coelho Machado (1814–1887). Even concerning such native-born Latin Americans as Teresa Carreño, António Carlos Gomes, and Nicolás Ruiz Espadero, Champlin provided tidbits not carried into recent European or American lexicons.

Concerning the founder of a dynasty of singers (father of María Malibran, Pauline Viardot, Manuel Patricio Rodríguez García) who was the widest



travelled Spaniard of his generation—Manuel del Popolo Vicente García (*b* Seville, January 21, 1775; *d* Paris, June 9, 1832)—how many current lexicons mention his having been the original Almaviva at the Roman world première of Rossini's *Il barbiere di Siviglia* in the Teatro Argentina (given under the title of *Almaviva, ossia l'Inutile precauzione*) February 20, 1816; Almaviva at the Parisian first performance in the Salle Louvois, October 26, 1819; and again Almaviva at the first United States performance, New York City, in Niblo's Garden November 29, 1825? Champlin, I, 120, gives this data. In the main García entry, he gives the titles of sixteen of García's Spanish operas, only one of which (*El poeta calculista*, Madrid, Teatro de los Caños del Peral, April 28, 1805) enters Loewenberg's *Annals of Opera* (I, 587). Loewenberg also lists only one of García's Italian Operas, the two-act *Il Califfo di Bagdad* (September 30, 1813, Naples, Fondo). The unsatisfactory García article in *The New Grove* (VII, 151–152) mentions no Italian operas, and for that matter gives no list of works whatsoever. In contrast, Champlin correctly itemizes García's two Italian text single-act operas, *L'amante astuto* and *La figlia dell'aria* premiered at New York, and provides a wealth of other detail.

### SPANISH MUSIC IN DWIGHT'S JOURNAL, 1855–1871

Before the outbreak of the American Civil War lasting from 1861 to 1865, no less than 42 music periodicals were founded in the United States—18 of these at New York City, 14 at Boston. Three of the 42 were published in German, the rest in English. Most of the 42 were short-lived, lasting less than three years.<sup>55</sup> Only *Dwight's Journal of Music*, founded at Boston April 10, 1852, and continuing through 1051 numbers to September 3, 1881, broke the rule.

Throughout its exceptionally long life, the sole editor was the Harvard College and Divinity School graduate, John Sullivan Dwight (1813–1893). In his effort to cover activities in the Spanish-speaking world he usually fell back on reports of Italian opera performances and performers at the capitals of

Argentina, Cuba, Mexico, Peru, and Spain.<sup>56</sup> In Dwight's defense must, however, be mentioned the emphasis that he accorded opera and its exponents everywhere else throughout the nineteenth-century musical world, except when German-speaking territories were involved.

Appropriately, his first long article devoted to a Spaniard is therefore the three-column biography, "The Elder Garcia," in the September 29, 1855, issue, pages 204–205.<sup>57</sup> Although much too long to quote *in extenso*, the following torso gives an idea of its importance.

At six years old he was received into the choir of the cathedral, and commenced his musical studies under the instruction of Don Antonio Ripa<sup>58</sup> and Juan Almarcha. At this time there was no theatre in Seville, and sacred music was in high estimation; the vocal corps belonging to the cathedral was not only strong in number, but contained, also, some distinguished performers, particularly

"The following examples will show what kind of news *Dwight's* reported from Mexico City, Lima, Havana, and Madrid:

In the issue of August 28, 1852, p. 167, *Dwight's* announced that impresario Max Maretzek [1821–1897] was averaging no less than \$6000 per evening in Mexico City, where, however, the Mexican public asked him to perform *Leonora* by their compatriot Luis Baca instead of Mozart's *Don Giovanni*. In the August 13, 1853, number, p. 151, prima donna Eliza Biscaccianti (who had on March 22, 1852, inaugurated grand opera at San Francisco) was reported so successful at Lima that her rival Catharine Hayes—having heard her—immediately took ship for Valparaiso, rather than staying to compete for Peruvian affections.

In the August 4, 1860, number, p. 149, *Dwight's* announces that Gottschalk, after touring Central America and Venezuela, will next season take charge of the orchestra of the Italian opera at Havana's Tacón Theatre. The January 5, 1861, issue, p. 328, documents Gottschalk's having directed the orchestra with his usual ability at the opening night of the opera season in Havana, December 2, 1860. In the January 19, 1861, issue, the success of contralto Mérie Lablache at her Madrid operatic début is recounted in glowing terms.

<sup>55</sup>*Dwight* credits an 1833 issue of *La Revue Musicale* for the original of "The Elder Garcia." Based on the same *La Revue Musicale* article, the Manuel-del-Popolo-Vicente García entry in F.-J. Fétis's *Biographie universelle des musiciens* (1874), III, 403–405, adds little more than a valuable dated list of García's forty stage works premiered at Madrid, Mexico City, Milan, Naples, New York City, and Paris (17 *opéras espagnols*, 15 *opéras italiens*, 8 *opéras français*).

<sup>56</sup>Born at Tarazona ca. 1720, Ripa died at Seville November 3, 1795. He became *maestro de capilla* at Seville Cathedral June 22, 1768. See Robert Stevenson's article on him in *The New Grove*, XVI, 49–50.

<sup>55</sup>See Imogen Fellinger and John Shepard, "Periodicals," *New Grove Dictionary of American Music* (1986), III, 510–511, for chronological list.



a tenor and a male soprano. García, having a very agreeable voice and extraordinary talents for music, was soon distinguished among his compeers, and by the time he was seventeen, his fame not only as a singer, but also as a composer and *chef d'orchestre*, had spread far beyond the limits of his native city. The manager of the Cadiz Theatre engaged him, and brought him forward in a *tonadilla*, in which the young debutant sang several pieces of his own composition. Here he obtained considerable reputation as a singer. His voice—a fine tenor—very flexible, and very extensive, particularly in the upper part, was much admired. From Cadiz, García proceeded to Madrid, where, arriving during Lent, he appeared in an oratorio, the only species of music allowed to be performed in that season in Spain. His residence in Madrid was of considerable duration; and he there composed several *tonadillas*.

When García at length quitted Madrid, he proceeded to Malaga, in which city he composed his first opera, entitled *El Preso*, the libretto of which was borrowed from a French piece, called *le Prisonnier ou la Ressemblance*. While he was at Malaga an epidemic fever raged there with such virulence as nearly to depopulate whole districts, but García was fortunate enough to escape its ravages and get back safe to Madrid. On his return to the capital, he brought into fashion a species of operettas, in one or two acts, similar to those which were then in vogue in France; the plots, indeed, were chiefly taken from French pieces. These operas made the rounds of the Spanish theatres, and were almost all received with great applause. García is one of the few Spanish composers who have written in the style of the national music of the country, which, as is well known, possesses a character entirely distinct from that of either Italy, Germany, or France. Several of his airs became highly popular; one in particular called *Lo Cavallo*, sung by him in the character of a smuggler, is as well known throughout Spain as *Charmante Gabrielle* in France, or *God save the King* in England. Some persons have denied García's claim to be considered the composer of his most original melody; it is true the names of these who write popular airs are quickly forgotten, but in this case the fact is of easy proof, for there are many amateurs still living in Madrid who well remember the effect made by the air *Yo que soy contrabandista*, when García sang it for the first time not thirty years ago.

On the 11th of February, 1808, García made his appearance in Paris, selecting for his début the *Griselda* of Paer, being the first time he had ever performed in an Italian opera. A journalist, whose criticisms carried much weight with them at that time, says of him, "Don Manuel García is a young artist of distinguished talent; his countenance is agreeable and expressive—his delivery correct—his action natural and animated; his voice is

Recivi del tesorero de las Compañias comicas de esta Corte, quinientos r.<sup>s</sup> v.<sup>n</sup> por la composicion de la musica del unipersonal titulado El Preso. Madrid 10 de Enero de 1806. Manuel Garcia

R. 500<sup>rs</sup> Manuel Garcia

Rafael ... Eug. ...

García's autographed receipt (Madrid, Biblioteca Nacional) for the 500 *reales vellon* paid him for the composition of his one-person opera, *El Preso*: Recivi del tesorero de las Compañias comicas de esta Corte, quinientos r.<sup>s</sup> v.<sup>n</sup> por la composicion de la musica del unipersonal titulado El Preso. Madrid 10 de Enero de 1806. Manuel Garcia. R.<sup>s</sup> v.<sup>n</sup> 500<sup>rs</sup>

sweet-toned, graceful, of very extensive compass and extreme flexibility. It is evident that he is a man of great ability and experience in his art; his singing is rich in ornament, but frequently too much embroidered." On the 15th March, 1809, he gave for his benefit a Spanish monologue operetta, called *El Poeta Calculista* (the first and only Spanish opera that has ever been performed in Paris) with such decided success, that it was repeated several times running, until the excessive fatigue of supporting alone a piece in which four compositions out of the seven were constantly encoered, obliged him to suspend the representations.

García continued in Paris until the commencement of 1811, when he went to Italy, and appeared successively on the theatres of Turin, Naples, and Rome. He was elected an academician of the Philharmonic Society at Bologna, and appointed by Murat principal tenor of his chamber and chapel. It was at this period that he became acquainted with Anzani, one of the most celebrated tenors in Italy, from whose instructions and example he acquired those secrets in the art of singing which were long monopolized by the old Italian masters for their own profit, or that of a few privileged scholars. In 1812, he brought out with great success at the San Carlo an opera in two acts, *Il Califo di Bagdad*. In 1816 Rossini wrote for him the parts of *Almaviva* (in the *Barber of Seville*) and of *Otello*. The air with variations now sung as a finale to the Cenerentola, was composed originally for García in *Almaviva*, and placed at the end of the second act of *Il Barbiere*, but only sung by him at Rome. In the autumn of the same year he returned to Paris, being engaged by Madame Catalani, at that time directress of the Théâtre Italien, and made his début on the 17th October in *Il Matrimonio Segreto*. He afterwards performed in his own opera, *Il Califo di Bagdad*, in *Griselda*, *Così fan tutte*, *Le Nozze di Figaro*, Portogallo's *Semiramide*, and several others, with equal distinction as an actor and a singer.



Garcia in the title role of *Otello* premiered at Naples December 4, 1816.

At length Garcia, tired and ashamed of eternally haggling for sixpences, left Paris and went to London, where he made his *début* on the 10th March, 1818, in the favorite part of *Almaviva*, and remained until the end of the ensuing season, 1819, when he returned to Paris.

It is to Garcia that the Parisian audiences owe their first acquaintance with the music of Rossini; and if the public knew what green-room intrigues were resorted to, and all the obstacles Garcia had to encounter before he succeeded in having that great composer's operas performed, its sense of obligation for the eminent services he at length succeeded in rendering them would not be small. In 1817 he had played Lindoro in the *Italiana in Algeri*, the first opera of Rossini's ever performed in Paris; but when he wished to bring out the *Barber of Seville* for his own benefit, the opera was judged unworthy of the capital of France, and the singer forced to select another piece. Better instructed this time, he made the bringing out of *Il Barbiere* the *sine qua non* of his engagement, and thus to his perseverance Paris owes the hearing of this masterpiece of the comic opera within three years of its being composed.

The period between the autumn of 1819 and the beginning of 1824, which Garcia spent in Paris, formed the most brilliant portion of his musical career. As an actor and singer he enjoyed the highest popularity, especially in the parts of *Almaviva*, *Otello*, and *Don Juan*. As a composer, he wrote *La Mort du Tasse* and *Florestan* for the French opera; *Il Fazzolletto* for the Théâtre Italien and for the Gymnasium *La Meunière*; finally, as a professor of singing, he numbered among his pupils Adolphe Nourrit, the Countess Merlin, Mad. Favelli, and

Mad. Mérie Lalande. About this time he was also appointed first tenor of the chamber and chapel by the King. In 1824, Garcia was again engaged for the London opera, and returned to England. It was in London that Garcia completed the education of his gifted daughter, the present Mad. Malibran. In London he also opened an academy for singing. In the autumn of 1825, the Garcias left London; made a tour of the midland and northern parts of England; sang at some concerts and music-meetings at Manchester, Derby, and York, and finally embarked at Liverpool, on an excursion to the western continent.

To recount the whole of Garcia's adventures in the New World; to lay before the reader the state of music in New York and Mexico at the moment he arrived in those cities; to paint all the difficulties he had to surmount, or speculate on the effect his residence amongst them had upon a population to whom the arts were quite new, would require too much space; a few of the principal events in his active and brilliant career is all we can afford room for. The company with which he crossed the Atlantic consisted of himself and the younger Crivelli, *tenors*; his son Manuel Garcia, and Angrisani, *bassi cantanti*; Rosich, *buffo caricato*; with Mad. Barbieri, Mad. Garcia, and her daughter Marietta, *soprani*. *Il Barbiere*, the opera which they chose as their introduction to an American audience, was almost entirely performed by the family party; Garcia playing *Almaviva*, his daughter Rosina, his son Figaro, and his wife Berta. In the course of the season they successively brought forward *Otello*, *Romeo*, *Il Turco in Italia*, *Don Giovanni*, *Tancredi*, *La Cenerentola*, and two operas of Garcia's composition, *L'Amante Astuto*, and *La Figlia dell'Aria*,—the latter written expressly for his daughter and Angrisani.

The air of New York did not agree with an Andalusian constitution, and Garcia removed in search of a more congenial climate, from the United States to Mexico. Instead of finding in the capital of New Spain the repose which he had promised himself, he was soon compelled to sing and compose more than ever. Three Italian operas had been got up with the original words; but the Mexicans, though they had taste enough to relish the music, were not satisfied with performances of which they did not understand a single syllable. Garcia had no resource but to compose Spanish operas, or adapt Spanish words to the Italian; he did both. Amongst the operas written by him for the Mexican theatre, *Semiramide* and *Abuarez* may be particularly mentioned; and he adapted Spanish words to his own *Amante Astuto*, which was performed several nights running. The Mexican company, half native and half foreign, was nothing remarkable before Garcia arrived amongst them; he soon found that the duties of composer, director, chief of the orchestra, singing-master, chorus leader, and even machinist





and decorator, must all centre in himself. His indefatigable activity was rewarded with such success, that he often said, "I would exhibit my Mexican performers now before a Parisian audience, and they would not be unworthy the honor."

Notwithstanding the favorable reception he had met with in Mexico, Garcia could not avoid being uneasy at the daily increasing symptoms of animosity between the natives and the Spaniards. Foreseeing a speedy rupture between them, he resolved to return to Europe; he had great difficulty in obtaining passports, but at length succeeded, and set off for Vera Cruz, provided with a guard of soldiers, which however, proved too weak, or too faithless, to protect him and his goods. At a place called Tepeyualco, his convoy was attacked by brigands, and himself obliged to lie flat on his face, while his baggage was plundered of 1000 ounces of gold—the savings of his industry and economy. He came off with his life, however, and succeeded in getting once more to Paris, where he determined to dedicate the rest of his days to teaching. He appeared again at the Théâtre Italien, but declined very advantageous offers of an engagement at the Scala, and applied himself with new ardor to the instruction of his pupils. The last, whose education he completed were Madame Raimbeaux, Mademoiselle Edwige, and Madame Ruiz Garcia. Garcia died on the 9th of June, 1832, after a short illness, which was not at first considered at all dangerous.

To the last moment of his life Garcia was incessantly occupied with the Art to which the whole of that life had been dedicated, enjoying a wonderful facility and an activity of mind not less astonishing. He has left behind him an immense number of manuscripts. Besides the operas already mentioned in the course of this narrative, he was the author of numerous others, most of which have not been brought out.

More as a *jeu d'esprit* than because he took seriously a letter from the United States secretary of legation at Madrid tracing the origin of *Yankee Doodle* to a Biscayan tune, Dwight published the following letter in the issue of Saturday, July 24, 1858 (xiii/17), page 133:

Madrid, June 3, 1858

My Dear Sir,—The tune Yankee Doodle, from the first of my showing it here, has been acknowledged by persons acquainted with music to bear a strong resemblance to the popular airs of Biscay; and yesterday a professor from the north recognized it as being much like the ancient sword dance played on solemn occasions by the people of San Sebastian. He says the tune varies in those provinces, and proposes in a couple of months to give me the changes as they are to be found in their different

towns, that the matter may be judged of and fairly understood. Our national air certainly has its origin in the music of the free Pyrenees; the first strains are identically those of the heroic *Danza de Espadas*, as it was played to me, of brave old Biscay.

Very truly yours,

BUCKINGHAM SMITH

The next long article, appearing in the October 26, 1861, issue with the title "Music in Madrid," pages 239-240, reported the impressions of an English musician travelling from Pamplona to Madrid. During the 24-hour trip by diligence that stopped only at Agreda and Soria, he had no time to gather musical data. But at Madrid he heard everything from street players of accordion, barrel organ and harp, a male chorus at San José accompanied by orchestra, and a guitar player at nightfall, to the opening night of the zarzuela season.

Ere we left Madrid, the Comic Opera, or Zarzuela Theatre, opened for its season. The company is made up of Spanish artists; and though one may (as one might in Germany) fall on versions of known operas by Hérold, Flotow, and Auber, and other light foreign composers, the repertory is also fed by native writers unknown on our side of the Pyrenees, such as—to name only those who are promised for the season just begun—Señores Gaztambide,<sup>19</sup> Barbieri, Arrieta, Vasquez, Oudrid, and Fernandez Caballero.

The theatre is a spacious, gaily decorated, comfortable building, agreeable to inhabit, easy to see and hear in; one of those available places of amusement which, it seems, we are never to have in London. The stage appointments and dresses are neat, picturesque and liberal, as was to be seen in a concert where every piece was sung with a change of scene and in costume. The solo singers were more than agreeable. A *seconda donna*, Señora Rivas, (with a charming *soprano* voice), an amateur *soubrette* (who manoeuvred her fan and her many skirts to admiration), a tenor whose voice is sympathetic, and whose method is good, and a baritone full of animation and spirit, must have surprised those who have been little used to hear of, or to hear, the singers of Spain. If these artists be of average quality, the country has materials for comic opera superior to those commanded at the present

<sup>19</sup>See Tomás Marco's article on Joaquín Gaztambide (1822-1870) in *The New Grove*, vii, 205; three-act *Catalina*, libretto by Luis Olona (based on Scribe's *L'étoile du nord*), premiered at the Circo October 23, 1854. The piano-vocal score was published at Madrid in about 1860. One-act *Una vieja* was premiered in 1860, according to *Diccionario de la musica Labor* (1954), i, 1044.



by Germany and Italy. Four artists better trained for their parts are rarely to be met with. A duet from *Gil Blas* was sung by Señor Sanz (the tenor) and Señor Obregón (the baritone mentioned), with so much spirit, that being itself very piquant and natural, an *encore* was resistless. I have not heard anything so genial, or better executed, for many a day.

A glance at the score of two comic operas, *Catalina*, in three acts, and *Una Vieja*, in one, by Señor Gaztambide, has revealed that both contain pretty music, both are as welcome (after their Spanish kind) as the better known *Czar und Zimmermann* of Lortzing, or the *Stradella*, of Flotow.

The public appears to enjoy this theatre, since on the first night of the regular opera season not a seat was to be obtained save at a premium. It is a public, too, whose courteous manners, self-respect in point of appearance, and quick pleasure in all that passes, add no little to the satisfaction and cheerfulness of the solitary stranger.

Two issues a decade later contained reports by a traveller named A. V. Czeke. In the April 8, 1871, issue (xxx1/1) his letter, first published in the *Neue Berliner Musikzeitung*, begins with an announcement of Jesús Monasterio's Classical Orchestral Concerts, which were given "in the Circo de Madrid, at the beginning of March." Composers in Monasterio's series included among "moderns" Rubinstein, Raff, Brahms, and Wagner. However, Czeke lamented the slim attendance.

At a Madrid Grand Opera performance of Rossini's *Il Barbiere di Siviglia*, Tamberlik, Aldighieri, and others in the cast sang too bombastically and the orchestra was too large. The most applauded number turned out to be an *Habanera* interpolated by Madame Ortolani-Tiberini in the Lesson Scene.

In the issue of December 2, 1871 (xxx1/18), pages 138-139, Czeke commented on the astonishing number of amateurs: "nearly every mechanic knows some instrument or other, and turns his proficiency to account by playing in the theatres, circuses, and military bands."

For this reason the number of professional musicians, properly so-called is exceedingly limited, because there are so many amateurs, who perform at a very low price. The larger art-institutions at Madrid, such as the Opera Real, the Sociedad de Conciertos, the Summer-Concert Society in the Buen Retiro Gardens, establishments which, on account of the privileges they enjoy, shirk no expense, are the only ones that can pay the professional musician more remunerative terms. Thus, the lowest salary of violinists at the Opera-house, Madrid, is 150

francs a month; first-class players receive 300 pesetas, while the Grand Paris Opera pays scarcely 120 francs. The active members of the Madrid Sociedad de Conciertos for Classical Music receive from each concert an average price of sixty francs, while Padeloup, in Paris, thinks that sixteen francs is plenty for each "concert and three rehearsals." During the Carnival Season, a small band of seven or eight musicians obtain some 200 to 300 pesetas an evening, while the Parisian purveyors of hall-music, Waldteufel, Strauss, etc., settled the "prix de Paris" for "the whole night" at from ten to twelve francs a head. To gain such wretched remuneration, there is no need of going to Paris; one may as well stop quietly in Germany. The reason that the professional musicians of Madrid are not victimized by managers is because they form associations among themselves, and conduct their own financial and artistic concerns. Thus the Madrid Sociedad de Conciertos gives its present conductor, Monasterio, only twice as much as a simple member of the band, having discharged its founder and former conductor, the composer, Barbieri, for the purely material reason that he claimed a fifth share. A large place in the Calle Mayor serves the Madrid musicians as a rendezvous every day between one and three in the afternoon. They there form a sort of Musical Exchange, where every one in need of their assistance can find and engage them. If musicians in other capitals were equally practical, and would club together a little more, instead of splitting up into factions, and if, in their enthusiasm for the Ideal, they would not forget quite so much the Material, in art—their state would be the more gracious. The following are the principal associations of this kind in Madrid: the Musical-Artistic Association for Mutual Assistance, with a present annual income of 60,000 reals; and El Fomento de las Artes, founded in the year 1859. The latter called into life the various Madrid choral societies, headed by the Orfeon Artístico-Madrilense, which gets up sacred concerts every year, and the Society of Pianoforte Tuners (!), Pianists, and Musical Professors of both sexes, called La Sin-Par, which tunes pianos for 10 reals (2½ francs), and gives music lessons at proportionately moderate prices. Every musician who takes an active part at concerts or theatrical performances, enjoys in Spain the title of Professor; and Monasterio's grand concert band consists of 95 professors—probably because many among them exercise at the same time some other "profession." This reminds one of the abuse of the doctor's title in other countries.

Since the year 1831, Madrid has possessed a "Royal Conservatory of Music and Declamation." The first director was Francesco Piermarini, an Italian singing master: Carnicer conducted the classes of composition, and Albeniz those of the piano. Subsequent teachers of composition were the well known Spanish composers,



Hilarion Eslava, and Emilio Arrieta, the latter having, for the last three years, been director of the institution. Instruction in the violin is entrusted to the skilful hands of Monasterio, founder of the Quartet Society for Classical Chamber Music—which has existed ever since 1862—and the present conductor of the Grand Orchestral Concerts. The vocal department, which formerly turned out some thorough female singers, now constitutes the *partie faible* of the whole. The magnificent large hall of the Conservatory, where the examinations and the concerts were held, was situated at the back of the Royal Operahouse. On the 20th April, 1867, it fell a prey to the flames, and is still a mass of ruins at the present day. Thanks, however, to the impulse given by the new king, Amadeo, who is fond of music, the hall is shortly to be restored to its former splendor; the preparations have already commenced. The Quartet Concerts take place during the autumn season, in the small hall of the Conservatory, and the grand Spring Orchestral Concerts in the large and elegant Teatro y Circo de Madrid, belonging to Count Rivas, and situate in the promenade of the Prado, always thronged and sparkling with light. The Summer Concerts, conducted this year with the most extraordinary success by the celebrated double-bass player and composer, Bottesini, are like the concerts in the

Champs Elysées, Paris, and attract the most fashionable audiences.

The most distinguished art-institution in Spain is the National Operahouse, with a season from October to Easter. It is devoted more especially to the cultivation of Italian music, all the singers being Italians, so that, so far as regards its Italian *Stagione*, Madrid can enter the lists against the great capitals of Paris, London, and St. Petersburg. The Teatro Nacional de la Opera is one of the largest and most magnificent in Europe: it can accommodate about 3000 persons, and the stage is as large as that of the Grand Opera, Paris, if, indeed, it is not wider and higher. The artistic ensemble frequently suffers from the immense proportions of the building. The latter was inaugurated on the 19th November, 1850, with Donizetti's *Favorita*, the principal artists being Alboni, the celebrated contralto; the tenor, Gardoni; the barytone, Barroilhet; and the bassist, Formes.

We may state that the three principal music-sellers in Madrid are Messrs. Romero, Eslava, and Martin. The more eminent Spanish composers of the present day are Messrs. Eslava, Arrieta, and Barbieri. Eslava, as director of the old Chapel Royal, wrote many sacred works considered in Spain masterpieces of their kind.