



Musical Remembrances of Columbus's Voyages

THE QUINCENTENARY YEAR IN RETROSPECT

On March 7, 1847, Félicien David (of *Le Désert* fame) scored another triumph when at the Paris Conservatoire was premiered his *Christophe Colomb, Ode Symphonie en quatre parties* ("Paroles de M. M. Méry, Ch. Chaubet et Sylvain St. Étienne"). However, its success with the Parisian public did not mitigate the fact that *Christophe Colomb* trashed history. In so doing, more than any other nineteenth-century musical work ostensibly memorializing Columbus, it indeed anticipated the ahistorical way in which his career was to be treated on screen and on stage in 1992.

At the outset, David's Columbus—already on the high seas—apostrophizes the mighty ocean which is now ready to give up its secrets. Answered by his sailors, he sings a barcarolle in which he confidently predicts that their journey into the unknown will lead them to a beautiful destination (no mention of Marco Polo's Far East). Nowhere throughout all four parts is the Christian dimension of the voyage so much as hinted at. In Part IV ("Le nouveau monde") the indigenes met on arrival include a loving mother singing a berceuse (Breitkopf & Härtel had published Chopin's *Berceuse* in 1845). In the final tableau, Columbus—after urging his crew members to treat the indigenes dancing amidst perfumed flowers as brothers—earned the sailors' choral acclamation (4/4 dotted rhythm) because he has successfully led them into the unknown. Meantime, no *Salve Regina* has been sung aboard ship, nor has any slightest allusion been made to his having planted the Cross on distant shores, nor to his

having claimed faraway territory for the Catholic kings (David was a fervid anti-Catholic).

Philip Glass's three-act opera, *The Voyager*, premiered at the Metropolitan October 12, 1992, in a production costing in excess of two million, even more wholeheartedly substituted fantasy for historical fact. Not even allowed on stage until Act II, Glass's Columbus does know an amorous Queen Isabella but knows nothing of the religion that fired her. David Henry Hwang, author of the 1988 Broadway theater success *M. Butterfly*, wrote the libretto. However, the story line was Glass's. Edward Rothstein's review, "Philip Glass Offers More Than Memorial Just to Columbus" in the *New York Times* (October 24, 1992, pages C17 and C22), documents Glass's having been paid \$325,000 for "only the second new work the house has presented in 26 years." According to James R. Oestreich's *New York Times* piece, "A Persistent Voyager Lands at the Met; Minimalist composer Philip Glass got the Metropolitan Opera's most lucrative commission ever," Glass's nearest competitor was Verdi, whose commission for *Aida* (Cairo, 1871) "held the previous record; in today's currency, it would amount to \$225,000."

Uniquely rewarded, Glass also broke all previous records with an operatic time span stretching from 10,000 B.C. (Act I) to futuristic 2092 (Act III). When Columbus (a role sung by Timothy Noble) does at last materialize in Act II, he enters on stage as a "conscience-stricken" voyager properly "agonized" by the results of his 1492 journey (Martin Bernheimer's review, "The Met Says, 'Hello Columbus,'" *Los Angeles Times*, October 14, pages F1 and F5). On October 25, a few days short of the last two per-



formances October 28 and 31, Edward Rothstein returned to *The Voyager* in "Two Operas Make Hash of History" (*New York Times*, Arts and Leisure, Section 2, page 23). Classing *The Voyager* as a "fantasy" that makes history "insubstantial, permeable, unreal," Rothstein took it as an example of a "new genre: the opera of contraption, obsessed by history as a whole while never taking it too seriously in the particular."

Just as *The Voyager* was the crowning musical event of the quinquennial year in America, so also the chief literary event of the year was the Smithsonian Institution's publication of the 486-page collection of twenty-two essays bundled together under the same title used in March 1988 for the Institution's international symposium, *Musical Repercussions of 1492*. Carol E. Robertson, the illustrious editor, opened with a call to "add to the list of accomplished American composers" the names of "Nezahualcōyotl, Nezahualpilli, Tecayehautzin, Temilotzin, Xocotēcatl, and many other [indigenes'] names" (pages 18–19). Jurgen Maehder's essay, "The Representation of the 'Discovery' on the Operatic stage" (pages 257–287)—illustrated with the frontispiece of Cardinal Pietro Ottoboni's libretto published at Rome in 1691, *Il Colombo overo l'India scoperta*—concluded with an exemplary list of stage works, twenty-nine of which commemorated Cortés's conquest of Mexico, thirty-one of which dealt with Columbus's enterprise.

Thomas Fitzsimons Heck returned to Maehder's subject with a valuable article published at the close of the year, "Toward a Bibliography of Operas on Columbus: A Quinquennial Checklist (including Appendices)," *Notes* (Music Library Association) (49/2 December 1992, 474–497). For the rest, the quinquennial stirred scarcely a ripple in music magazines. George Brandon contributed a one-page letter to *The Hymn*, (43/2, 3), "Columbus and Mason," calling attention to the bicentennial of Lowell Mason's birth in 1792. *Sacred Music* (119/3, 6), contained editor R. J. Schuler's "Columbus and Mozart," questioning the down-putting of an emissary of the civilization that produced Mozart. Catherine Dower's "Columbus' *Salve Regina*" in the same journal (119/4, 25) reminded readers of the one chant that can with certainty be attributed to nightfall on each of the 1492 vessels. Among the reactions to Glass's *The Voyager*, K. Robert Schwarz quoted the composer in "Glass Plus"

(*Opera News*, 57/4 [October 1992, 10–11]) as citing the end of Act I as the "biggest moment, musically and dramatically." With a libretto only fifteen typed pages in length, Glass's Columbus—whom the composer said that he never intended to present as a historical figure ("go to the library for that")—has not yet entered on stage at the opera's "biggest moment." Philip Kennicott's "The Columbus Conundrum" in the same issue (pages 32–36) pigeon-holes most of the Columbus and Cortés operas as tied to the *Norma* syndrome: the heroine must sacrifice her own religion and betray her people or share Pocohontas's future.

Casting another backward glance, Alan Mallach provided the culminating research article of the year in "Alberto Franchetti and *Cristoforo Colombo*," *The Opera Quarterly* (ix/2 [Winter 1992, 12–30]). After the premiere of the six-hour initial version October 6, 1892, at the refurbished Carlo Felice Theater in Genoa, La Scala took it for a sixteen-performance run, beginning December 26. In October 1894 Franchetti's revised five-hour version began the Italian rounds at Treviso (Toscanini conducting). Ten productions followed, Toscanini conducting five (Bologna, Genoa, Pisa, Trent, Venice). Abroad, Hamburg in 1893 saw an abridged version (Acts I and II, and the epilogue). Buenos Aires saw the Hamburg drastically abridged version in 1900, 1901, 1904, 1906, and 1910, as did also Philadelphia in November 1913 and Chicago the following month, Tita Ruffo singing Columbus's role.

A recording (Koch Schwann 3-1030-2 [3 CDs])—of the 1893 shortened version (three acts and epilogue) given in concert form August 20 and September, orchestra directed by Marcello Viotti—was authoritatively reviewed by Alan Mallach in *The Opera Quarterly* (ix/3 [Spring 1993, 157–177]). The 187-page multilingual brochure by Arthur Scherle containing German and English translations of the Italian libretto "offers a smattering of facts and misinformation about *Colombo*," according to Mallach, who also takes exception to musical errors in the performance. He does call the opera itself, if not "great," at least an "important" one.

Justino Diaz sang the title role in the Greater Miami Opera revival staged at the Dade County Auditorium February 17–19, 21, 22, 23 (matinee). Reviewed by Tim Smith in *Opera* (43/6 [June 1992, 673]), the performances also included Carol Neblett as Queen Isabella and as Iguamota, Debra Brown as

Anacoana, and Stephen O'Mara as Guevara. The other Columbus opera, *Christophe Colomb* by Darius Milhaud, given at Whitman Hall Saturday night October 10, 1992, and the following afternoon, by Brooklyn College Opera Theater, commemorated not only the quincentennial of the voyage but also the centennial of the composer's birth. Bernard Holland's "Milhaud's Opera About Columbus to Get US Staging" (*New York Times*, October 8, 1992, C17) claimed for the production (by Richard Barrett) its being the first American staging of *Christophe Colomb*, previous concert performance versions of varying completeness having been given by Dimitri Mitropoulos and the New York Philharmonic in 1952 and in San Francisco in 1968 with Gunther Schuller conducting.

Equally significant might have been the coincidental fact that all three "Columbus" operas staged in the United States in 1992, those by Franchetti, Milhaud, and Glass, were by Jewish composers: thus harmonizing with Salvador de Madariaga's well-

known supposition that the explorer himself, although born at Genoa, was of Spanish-Jewish descent.

Franchetti, eldest of the three composers, joined Columbus by ending his own days in misery. Between 1900 and 1909, sixty performances of his operas had been given at La Scala, compared with forty-four of Puccini's operas and eleven of Mascagni's (*The Opera Quarterly*, 9/2, page 30, note 28). But in 1938 Mussolini followed Hitler in banning further performances of Jewish composers' works. Mascagni pleaded with Il Duce for a performance of at least Franchetti's *Cristoforo Colombo*, but in vain (Ardengo Soffici, "Fogli di diario," *Corriere della sera*, August 3, 1955 [*The Opera Quarterly*, page 30, note 30]). The librettos (Illica, Claudel, Hwang) for the three operas mounted in 1992 were radically different, but in the one matter of the composers' descent, the operas were therefore coincidentally unanimous.

I L
COLOMBO,
O V E R O
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All' Illustriss. ed' Eccellentiss. Sig. Principessa
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OTTOBONI'S *IL COLOMBO* (ROME 1690)

During the same year that he became a founding member of the Arcadian Academy¹ Cardinal Pietro Ottoboni² (Venice, July 2, 1667; Rome, February 29, 1740) initiated the vogue of Columbus operas

¹ Concerning musical activity sponsored by L'Arcadia, see Fabrizio Della Seta, "La musica in Arcadia al tempo di Corelli," in *Nuovissimi Studi Corelliani. Atti del Terzo Congresso Internazionale (Fusignano, 4-7 settembre 1980)* (Florence: Leo S. Olschki, 1982), 125 (bibliography in footnotes 4 and 5).

² Grandnephew of Pope Alexander VIII, who created him cardinal November 7, 1689, he spent so lavishly on music that even in England his patronage became a byword. John Dryden coveted "another Ottobuoni" in his *King Arthur* (1691); see Friedrich Chrysander, *G. F. Händel* (Leipzig: Breitkopf & Härtel, 1919), I, 212. Newman Flower extolled him as "the most striking personality Rome produced at this period," *George Frederic Handel* (London: Cassel & Company, 1959), 87.

His annual income ranged between 50,000 and 70,000 scudi (Ludwig Pastor, *History of the Popes from the close of Middle Ages* [St. Louis: B. Herder, 1940], xxxii, 536). Even before being named cardinal his most talked-of trait was his addiction to *musica* and *poesia* (*ibid.*, 537).

with *Il Colombo, ovvero l'India scoperta*. Finishing the writing of the libretto September 1, 1690,³ he arranged for its musical setting by Bernardo Pasquini⁴ to be premiered in the most lavish possible manner December 28, 1690, at the newly reopened Teatro Tordinona. In three acts, each with three changes of

³ Alberto Cametti, *Il Teatro di Tordinona poi di Apollo* (Tivoli: Arti Grafiche Aldo Chicca, 1938), II, 345, citing Cod. Ott. 2360.

⁴ Credited to Ottoboni himself by the sarcastic De Coulanges (A. Ademollo, *I Teatri di Roma nel secolo XVII* [Rome, 1888], 179: "de la composition du Cardinal Ottoboni, que se piquait d'être aussi bon poète qu'excellent musicien"), the 305-folio oblong quarto music score is in the British Library, Add. 16153, but without composer attribution (Augustus Hughes-Hughes, *Catalogue of Manuscript Music in the British Museum. Vol. II. Secular Vocal Music* [London, 1908], 281: "Opera in 3 Acts, with symphonies and accompaniments for strings and a figured bass for harpsichord, in score. Anonymous").

Mercedes Viale Ferrero, "Luogo teatrale e spazio scenico," *Storia dell'opera italiana*, a cura di Lorenzo Bianconi e Giorgio Pestelli (*La Spettacolarità*) (Turin: Edizioni di Torino, 1988), v, 64, identified Bernardo Pasquini as composer of Ottoboni's *Il Colombo*: "A questa logica si sottrasse, pur se rappresentato



scenes, the score called for eight singers playing the roles of:

1) Columbus (tenor, Antonio Borosini), 2) Anarda (= Beatriz Enríquez de Arana of Córdoba [1465–1517]), Columbus's "wife" (soprano, Pasqualino Thiepoli [ca.1670–1742]), 3) Fernando, Columbus's natural son by Beatriz Enríquez (soprano, Domenico Cecchi il Cortona [ca.1650–1747]), 4) Giumbè, an Indian slave serving as Columbus's interpreter (bass, Pacciani), 5) Ginacra, ruler of Peru (bass, Giuseppe Ercole), 6) Tendilla, Ginacra's daughter who falls in love with Fernando (soprano, Fernando di Modena), 7) Guascarre, Inca chief in love with Tendilla (soprano, Andrea Adami da Bolsena [1663–1742]), and 8) Gelima, youthful maidservant of Tendilla (Mario Pippi). In addition, a chorus of sirens lull Anarda to sleep in Act I, sc. 2.⁵

Of the three male sopranos who were papal singers—Adami, Thiepoli, and Cecchi il Cortona—the last, singing the role of Fernando, was judged the best in a report dated December 30, 1690.⁶ Borosini, singing Columbus's role, had during Carnival 1690 (January 6–February 14) performed the part of the magnanimous Persian general Orontes, who in *La Statira* (Ottoboni libretto, Alessandro Scarlatti

music), had resigned Statira, daughter of defeated Darius, to Alexander.⁷

Among the machines, the unhistoric row-galley in which Columbus and his party approached landfall on the northern coast of Honduras (during his fourth voyage) was adjudged "extremely beautiful"⁸ and the ocean on which it floated was called "prodigious."⁹ The two *balli*, first of *soldati, e Scimiotti* (danced by Soldiers, monkeys imitating them) and second of *Varie Nazioni Europee*, were both called "good" in the *Avvisi di Roma* dated December 30, 1690.

The components of the orchestra are nowhere itemized. However, the orchestra for *Amor' e Gratitudine*—given (after nine rehearsals) ten times between September and December 1690, and again in January 1691 at the Tordinona—comprised at eight performances 4 violins (headed by Arcangelo Corelli), 2 violette (= violas), 1 violone (= violoncello), 1 contrabasso, 1 cembalo and 2 trumpets (*Archivio Barberini, Entrate e uscite*, etc., 1456/8); and at the remaining two performances a larger group—19 violins, 6 violas, 8 cellos, and 5 string basses.¹⁰

Dedicated to his cousin Maria Ottoboni, the libretto¹¹ opens with an *Argomento* in which

al Tordinona anche *Il Colombo* scritto dal cardinale Pietro Ottoboni (e musicato dal futuro pastore arcade Bernardo Pasquini) ancora nel corso del fatidico 'anno arcadico' 1690."

Pasquini—Ottoboni's *m.ro di musica* (Hans Joachim Marx, "Probleme der Corelli-Ikonographie," *Nuovi Studi Corelliani. Atti del Secondo Congresso Internazionale [Fusignano, 5–8 settembre 1974]* [Florence: Olschki, 1978], 16) composed *La caduta del regno dell'Amazzoni* (libretto by Giovanni de Totis) given at the Colonna palace by the Spanish ambassador, Coccogliudo, between January 15 and February 14, 1690, in honor of Charles II's marriage to Marianna, Countess Palatine. *La caduta del regno dell'Amazzoni* was the "most successful of its season" (Florence, Archivio di Stato, Mediceo 3956, *Roma e Stato della Chiesa. Lettere Abbate Mancini*: "quella fatta dal Ambasciatore di Spagna ha portato, e porta l'applause universale sopra tutte la altre che sono in musica" [cited in William C. Holmes, *La Statira by Pietro Ottoboni and Alessandro Scarlatti* (New York: Pendragon Press, 1983), 77–78]).

Egils Ozolins, "The Oratorios of Bernardo Pasquini," University of California Ph.D. dissertation, 1983, 54–56, signalled another opera by Pasquini staged in 1690: *L'Alessio* given at the Seminario Romano "under the sponsorship of Cardinal Pietro Ottoboni" (the printed scenario of this opera in three acts with a prologue, shows that "the opera is unrelated to Bernini's libretto of Pasquini's oratorio on the same subject").

⁵ Cametti, II, 345.

⁶ *Ibid.*, 346: *Avvisi di Roma* (Cod. Vat. Ott. 3356): "Le voci sono mescolate tra l'ottime, mediocri, et ordinarie, riportando il vanto sopra il tutto il famoso *Cortona*."

⁷ For the *Argomento* of Alessandro Scarlatti's opera with which the Tordinona reopened January 5, 1690 (after a hiatus since late 1674) see Holmes, *La Statira*, 10.

⁸ Cametti, II, 346: "il vascello, che veramente era bello assai."

⁹ *Ibid.*: "quella scena di tutto mare fu prodigiosa."

¹⁰ Sven Hostrup Hansell, "Orchestral Practice at the Court of Cardinal Pietro Ottoboni," *Journal of the American Musicological Society*, xix/3 (Fall 1966), 401; the number of players of each instrument reported by Hans Joachim Marx, "Die Musik am Hofe Pietro Kardinal Ottobonis unter Archangeli Corelli," *Analecta Musicologica*, v (1968), 126, differs slightly.

¹¹ Subtitled *Dramma per musica*, the luxurious 100-page libretto printed at Rome by Giovanni Francesco Buagni "ad istanza di Francesco Leone Libraro in Piazza Madama" contains copper plates executed by G. B. Gaulli prefacing each act. The first shows Columbus and Anarda on the prow of their row-galley vessel, with three trumpeters back of them heralding their arrival. (Apart from outlandish Anarda aboard, Columbus could not have made a transatlantic voyage in a row-galley. Provisioning the needed number of oarsmen with food and water for a voyage lasting weeks, with no stopover en route for food and water would have been impossible.) In Act II Anarda, having by her beauty inflamed the passions of Ginacra, Peruvian king, is led to an altar to be treated as a goddess (copper plate), but upon repelling him is consigned to prison. In Act III Columbus, convinced that Anarda has played him false, visits her in prison. Ginacra ordains a duel between Columbus and an unknown adversary, the adversary proving to be disguised Anarda, who wounds him, throwing him on the ground



Ottoboni credits Columbus of Genoa with having embarked at Cádiz May 9, 1502, for his fourth exploratory voyage across the Atlantic. However right may be the date of embarkation, Ottoboni completely confused the geography of Honduras when at the outset of Act I Columbus lands on coasts controlled by "Motensuma"—there meeting Ginacra, king of Peru. Ginacra falls in love with Anarda, while Fernando wins the heart of Tendilla. Anarda braves prison and a duel to prove her faithfulness to Columbus, and Fernando magnanimously resigns Tendilla to her native American suitor, Guascar[re].

From a 1992 vantage point the spectacle of Columbus being trashed by his indignant wife in order to force his acknowledging her virtue, coupled with the magnanimity of Fernando, who refuses to take advantage of a trembling Indian maiden's heart, now makes storybook history. But 1690/1 audiences thought Columbus's succumbing to his wife ridiculous. Despite Ottoboni's enormous expense, crowds at performances kept diminishing and what spectators came had by January 13, 1691, trickled to gate-crashers.¹²

SIGNIFICANT COLUMBUS OPERAS BY MORLACCHI (1828), FRANCHETTI (1892), MILHAUD (1931); LATER GERMAN AND RUSSIAN OPERAS

Until 1892 none of the premieres of the next operas with the name of Columbus in their titles came close to coinciding with a centennial.¹³ The most fre-

(copper plate)—thus by her valor proving to him when they open their visors that she was indeed faithful to him. For a subplot Fernando resigns Tendilla, who has fallen in love with him, to her first suitor, the Peruvian Guascarre.

Samuel Eliot Morison, *Admiral of the Ocean Sea: A Life of Columbus* (Boston: Little, Brown and Co., 1942), II, 366–377, extracted from the *Raccolta di Documenti*, Part I, Vol. 2, published by the R. Commissione Colombiana (Rome, 1892), the true historical details of what occurred on the coast of Panama between January 3 and April 16, 1503. The Guaymi cacique Quibián comes closest to Ottoboni's Ginacra.

¹²Cametti, II, 347. Ottoboni credited the ill success to the bad taste of Romans. Cametti, I, 75, speculated that *Il Colombo* was repeated only seven or eight times.

¹³A convenient list occurs in the alphabetized *Indice-Repertorio* volume of the *Enciclopedia dello Spettacolo* (Rome, 1968). For a more compendious list, see H. Earle Johnson, *Operas on American Subjects* (New York: Coleman-Ross Co.,

quently set libretto, *Il Colombo*¹⁴ of Felice Romani (1788–1865), which he provided for Francesco Morlacchi (1784–1841), followed Ottoboni in choosing for its time period Columbus's last voyage. But Romani—who while still a student had already started what he intended eventually to expand into an epic poem deifying his fellow Genoan—prided himself on not including any impossible episodes in his libretto.¹⁵ The drift of the opera premiered at the Teatro Carlo Felice in Genoa June 21, 1828, during its inaugural season, ran as follows:

Characters: Cristoforo Colombo; his son Fernando; a young Jamaican Indian maiden Zilia; Iarico, a cacique of Maima, the locale where Columbus stayed in Jamaica; Zamaro, Haitian cacique who is Zilia's affianced suitor; Diego, Spanish official; and Bartolomeo Fiesco, Genoan captain.

Act I opens in the wilds at Maima with Iarico's promising loyalty to Zamaro, and offering him Zilia, his daughter, in recompense for Zamaro's guaranteeing victory over the Spanish intruders on the island. Zamaro reports having had a dream in which he kills the enemy chief. In a long duet Zilia, having fallen in love with Fernando, dissuades Zamaro from his intended carnage. Next comes a scene at Columbus's encampment where he and his

1964), 111–112. Unfortunately, however, Johnson's catalogue of 32 "Columbus" operas cannot be entirely trusted. *Columbus; or, The Discovery of America*, cited as an opera by Victor Pelissier produced at "Baltimore in 1783," was a play performed there March 18, 21, and 25. "Whether the work contained music" can only be conjectured; in any event Pelissier had no connection with it. James Hewitt's *Columbus* (1799) is equally suspect. Giovanni Bottesini's *Cristoforo Colombo = Colón en Cuba* (Ramón de Palma libretto, one act, 3 characters) given at the Teatro Tacón, Havana, January 31, 1847, may therefore rank as the first Columbus opera given in the Western Hemisphere. Domingos José Ferreira (1837–1916) was the first Brazilian to compose a Columbus opera. His *Colombo ou O Descobrimento da América* (libretto by Joaquim Norberto de Souza e Silva) completed in 1864 did not reach the stage.

Scott Michal and Annabelle Staiger, "A Columbian Opera," *Ars Musica Denver*, IV/1 (Fall 1991), 20–21, fall victim to Johnson's numerous errors, the rest of which for lack of space cannot be itemized in this note.

¹⁴After Francesco Morlacchi (1784–1841), Romani's libretto was set by Frederico (1809–1877) and Luigi (1805–1859) Ricci, June 27, 1829; Ramón Carnicer (1789–1855) January 12, 1831; Carlo Emanuele di Barbieri (1822–1867) December 26, 1848; Vincenzo Mela (1820–1897) November 16, 1857; Felicie Casella, née La-combe February 1865 (at Nice); and Carlo Marcora June 18, 1869 (at Bahia).

¹⁵*Colombo, melodramma serio in due atti, da rappresentarsi al Teatro Carlo Felice, La primavera del 1828 alla presenza delle Loro Maestà.*

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ALLEGRO

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morte di gloria pri_va e da nessun com_pianta forsena_ti cor_re_ate e un solo i_stante tutti vi

to_glie tutti di cotante fa_ti_che il merto e il frutto

riuf. *f*

CORO e puoi sperar_lo tu non lusin_gar_ti più

e puoi sperarlo tu non lusin_gar_ti più

GM

3829



Fie_sco dovea tornar Na_vì per noi re_car armi ali_men_tì

Fie_sco dovea tor_nar Na_vì per noi re_car armi ali_menti

dov'è co_stui che fà Fiesco spiegate ha già

dov'è co_stui che fà

col canto

le ve_le ai ven_tì ei ver_

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COLOMBO

Maestoso impovente

-rà con-qui il giu-ro a compir verrà l'im-pre-sa
 i se - gre - ti del fa - tu - ro al mio sguardo un Dio pa -
 -le - sa que - quel gran Dio che un mon - do i - gno - lo
 a me so - lo a me so - lo ri - vel - lò

tremolo

trigolo

3829

G3!

veg-go ah veg-go a - - scir dai ma - ri am - pie

ter - re im - mensi im - men - si li - di chi ci

re - ca e leg - gie al - ta - - ri che lo to - glie ai Nu - mi tu fi - di fug - gio volgo emi abban - do - na fug - gio volgo emi abban - do - na io sol io v'ap - pro - de

GM 3829





CORO

-rò io sol io v'ap - pro - de - - rò ah siam tecu a noi per -
 -do - no col tuo lab - bro un Dio par - lò un Dio par - lò un Dio par -
 - lò

Colom. ^{4^{to}} ALL.

Sì vi ab -

^{4^{to}} ALL.

G.M

3829

brac_cio e obbli_o l'er_ro_re dime de_gni an_cor sa_re _ _ _ _ _ te il tri_

_on_fo di_vi_de_te che a Co_lom_bo il Ciel ser_bò il tri_on_fo di_vi_de_te che a Co_

_lom_bo il Ciel ser_bò il tri_on_fo divi_de_te che a Co_lom_bo il Ciel ser_

CM 3829



bò del destino vinci_to - re

do - mator degli ele - men - ti u - ni - rò due con - ti - nen - ti che na - tu - ra se - pa - rò u - ni -

rò due con - ti - nenti che na - tu - ra se - pa - rò che ua - tu - ra se - pa -

G.M

3829



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Alcorno

COLOM.

CORO per te sol per tno splendo -- re noo -- vi mondi il Ciel cre_ù a_ni_

CORO

— rò due cun_ti — nenti che na_tu — ra che na_tu — ra se — pa_rò si — nuovi

mon_di il Ciel cre_ù si vi.

f

3829

7

brac_cio e obbli_o l'er_ro_re dime de_gnian_cor sa_re te il tri_

_on_fo di_vi_de_te che a Co_lom_bo il Ciel ser_bò il tri_on_fo di_vi_de_te che a Co_

_lom_bo il Ciel ser_bò il tri_on_fo divi_de_te che a Co_lom_bo il Ciel ser_

GM

3519



_bò si vi abbraccio col cuore offe _se di me degni ancor sa_
 per te sol nno _ vi mondi per te sol il Ciel cre_
 per te sol nno _ vi mondi per te sol il Ciel cre_
 _rete il tri_on _ _ fo di vi _ de te _ che _ Co _ lom _ bo il Ciel ver_
 _ò
 _ò

GM 3829



bò il tri-ou-fo di-vi-de-te che a Co-lom-bo il Ciel ser-

-bò il Ciel ser-bò il Ciel ser-

per te sol per te sol il Ciel cre-ò per te sol per te sol il Ciel cre-

cres *ff*

G.M.

3329





The musical score is written for voice and piano. It consists of two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "hò il Ciel ser - hò il Ciel ser - hò il Ciel ser - il tri - on - fo il Ciel ser - ò il Ciel cre - ò il Ciel cre - per te sol il Ciel cre -". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The second system continues the vocal line with lyrics: "hò - hò - ò". The piano accompaniment continues with similar rhythmic complexity. The score includes dynamic markings such as *f* and *ff*. The page number 3829 is printed at the bottom right of the score.



mariners have remained after the beaching of his ships.¹⁶ On the horizon his men spy a ship. Diego tells those who wish to flee that the cacique Iarico is sending them gifts whereupon at the blare of a trumpet they assemble to receive fruits and game from the Indians whose singing and dancing are accompanied by their indigenous instruments.¹⁷ Lovestricken Zilia approaches Fernando, wishing to elope with him and revealing Iarico's plot to kill Columbus. Fernando grasps her and leads her into the Spanish camp. Next scene: in a vast forest Iarico incites his warriors, only to be interrupted by Zamaro who rushes in to tell him that Columbus, taking the initiative, has attacked—and after routing the Indian hosts has invited them to surrender. Next, Zilia offers the Spaniards to become a victim herself—joining those first fallen in battle. Instead Columbus, Fernando, and Diego invoke pardon for the vanquished Indian enemy. Zamaro and Iarico are not appeased, and Act I ends with their swearing eternal enmity against the Spaniards.

At the outset of Act II Diego announces that Fernando has not returned to camp. His father is overcome with grief. A messenger from Zamaro announces imprisoned Fernando's imminent execution if Zilia is not restored. Columbus refuses to send her to her execution for treason. Iarico and Zamaro intone Fernando's death song. Zilia bursts in upon her father and Zamaro, unwilling to have Fernando sacrificed. Iarico lacks the courage to kill his own daughter, whatever her treason. Zamaro proposes hiding her on a distant islet, hoping that in time her love for Fernando will abate. She spurns him, whereupon the tribal elders condemn her to condign death. Amidst funeral chants her father Iarico pleads in vain that she be spared. Meanwhile Columbus, aware of an eclipse about to happen, warns the Indians of an approaching blackout. Lightning destroys their idols. Terrified, the Indians lay down their weapons. Columbus uplifts the Cross as signal of peace and love. Fernando and Zilia embrace, and general rejoicing attends the now harmonious union of Europeans and Americans.

¹⁶ He beached his ships at a lagoon called by him Santa Gloria (now St. Ann's Bay on the north coast, 43 miles east of Montego Bay).

¹⁷ The Jeronymite hermit Ramón Pané's *Scrittura* published in Ferdinand Columbus's *Historie . . . Nelle quali s'ha particolare* (Venice: Francesco de' Franceschi Sanese, 1571) contains details concerning the Hispaniola indigenes' hollow *mayohavau* made of wood, "so sonorous that it can be heard a league and a half away." See "Caribbean Music History A Selective Annotated Bibliography," *Inter-American Music Review*, iv/1 (Fall 1981), 19. Andrés Bernaldez, chronicler of Columbus's second voyage, during which Jamaica was discovered, credited the Jamaica islanders in the cacique's entourage at what is now Old Harbour Bay with carrying black wooden trumpets that showed exquisite bird carvings. See *IAMR*, iv/1, 48.

The reviewer in the *Gazzetta di Genova* of June 25, 1828, called the music admirably adapted to the text, praised the artistic fusion of the choruses of Spaniards with American Indians, and especially lauded the climactic moment when Columbus raises the banner of the cross.¹⁸ At Dresden, where Morlacchi's *Colombo* was repeated May 2, 1829, the reaction in the *Gazzetta di Sassonia* of May 1829 (n° 23), was even more commendatory:¹⁹

Morlacchi has brought to our stage a truly extraordinary result. No Italian or German theater music has aroused such enthusiasm among the cultivated public. From first to last note, everything was listened to and applauded. The libretto honors the modern Italian stage and the always fresh music aroused admiration and wonder among the auditors difficult to reduce to words. The entire opera is both beautiful and learned—truly Italian in melodic grace but in the best German style, so far as instrumentation goes. Freed from futile hubbub and tacky cabalettas, *Colombo* honors our Kapellmeister and his illustrious nation. [Matilde] Palazzesi [1811–1842] (Zilia) knew how to ravish the audience, [Giovanni Battista] Rubini [1795–1854] (Zamaro) was insuperable in the aria "Non tentata segreta isoletta," Schiassetti (Fernando) sang with much dash, Vestri (Iarico) effectively declaimed his part, and Zesi (Colombo) with his beautiful voice and imposing figure worthily impersonated the protagonist.

Leipzig heard *Colombo* May 25, 1830; during the same Italian season *Semiramide* and *Cenerentola* were given twice, *Matilde di Shabran* (Rossini, 1821), *Così fan tutte*, and *Colombo* once each. Reaction to the latter opera, "entirely in today's taste," was highly favorable. "It had many powerful numbers and the whole was greeted with hearty applause," wrote the critic in *Allgemeine musikalische Zeitung* of June 9, 1830.²⁰

¹⁸ For the Italian original, see Gabriella Ricci des Ferres-Cancani, *Francesco Morlacchi (1784–1841), Un maestro italiano alla Corte di Sassonia* (Florence: Leo S. Olschki, 1958), 133.

¹⁹ Ferres-Cancani, 134, gives the complete Italian text.

²⁰ *AMZ*, 1830, n° 23, 374–375: "Die letzte Oper, ganz in heu-tigen Geschmacke, hat mehre wirksame Stücke und das Ganze würde mit grösserm Beyfalle aufgenommen worden seyn." Revived at Genoa in the Spring of 1839 (*AMZ*, August 21, 1839 [n° 34. 670]) *Colombo* of Morlacchi was thereafter superseded by six other settings of the Romani libretto (see note 14).

No German nineteenth-century composer seems to have written a Columbus opera. However, Richard Wagner's orchestral overture to Theodor Apel's *Columbus*, first heard at Magdeburg January 1, 1835 or 1836, became his first orchestral work performed at Paris (February 4, 1841).



Christoph Columbus.

Richard Wagner.

Allegro molto agitato.

Flauto piccolo.

Flauti.

Oboi.

Clarineti in B.

Fagotti.

I. II.
Corni in Es.

III. IV.

Trombe I. II. in Es.

Trombe III. IV. in D.

Trombe V. VI. in C.

Trombone Alto e Tenore.

Trombone Basso.

Tuba.

Timpani in Es. B.

Allegro molto agitato.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Allegro molto agitato.

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The image shows a musical score for Part B. 2091. It consists of two systems of staves. The first system has 11 staves, and the second system has 5 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "pp" (pianissimo), "a 2." (second ending), "Solo", and "p poco cresc." (piano poco crescendo). The score is written in a key signature of two flats and a 4/4 time signature. The bottom of the page is labeled "Part B. 2091".



Andante maestoso.

Andante maestoso.



Luigi Illica (1857–1919)—librettist for Catalan (*La Wally*, 1892), Giordano (*Andrea Chénier*, 1896), and Mascagni (*Iris*, 1898)—provided Alberto Franchetti (1860–1942) with the librettos for both *Cristoforo Colombo drama lirico in tre Atti ed un epilogo* premiered at the Carlo Felice in Genoa October 6, 1892, and for Franchetti's equally successful *Germania*, premiered at La Scala, Milan, March 21, 1902.²¹

In Act I (1487, vast courtyard of San Esteban monastery at Salamanca) ignorant bystanders doubt the prophecies sung by pilgrims, but Queen Isabella after prayer emerges to promise Columbus her aid. In Act II (1492, Atlantic Ocean) the mariners aboard the *Pinta* and *Santa Maria* hear Dominican friars²² sing the *Salve regina* the night of October 11, followed by the sighting of land and Columbus's joining the friars in the singing of the *Gloria in excelsis*.

In accord with history, Illica's sailors on the fifty-foot-long *Pinta* are the first to descry land on the night of October 11–12. Illica errs, however, in enumerating friars aboard any of the 1492 vessels and in situating in 1503 the events of Act III, which in the printed libretto closes with Francisco de Bobadilla's soldiers shackling Columbus, before taking him back to Spain in chains.²³ True to history, Francisco Roldán does play the villain in Act III.²⁴

²¹ *Cristoforo Colombo* reached Hamburg (in German) October 5, 1893; Prague (in Czech) June 10, 1896; Buenos Aires July 17, 1900; Barcelona November 15, 1902; Monte Carlo February 9, 1909; Philadelphia November 20, 1913; in altered version it played La Scala December 26, 1892 and January 12, 1923, Rome February 7, 1923. *Gazzetta musicale di Milano*, XLVII (1892), 651, contains a review of the 1892 La Scala production. The concert performance at Turin (1951) recorded by RCA Italiana was reviewed in *American Record Guide*, February 1963, 450; *High Fidelity* June 1963, 73; *Musical America* February 1963, 38; *The New Records* February 1963, 10; and *New York Times* June 2, 1962, X 17.

According to *Opera*, xxxvi/10 (October 1985), 1122, "the famous opera house in Genoa which was destroyed, except for its original exterior façade, during World War II, will reopen in 1992 with Franchetti's *Cristoforo Colombo*."

²² Columbus's entourage during the 1492 voyage included no friars. On the *Santa María* travelled 39 mariners, on the *Pinta* 26, on the *Niña* 22, making a total of 87. For the identities of all 87 voyagers, see Samuel Eliot Morison, *Admiral of the Ocean Sea*, I, 190–192.

²³ *Cristoforo Colombo* (Milan: G. Ricordi, 1893), 69–70. The piano-vocal score (G. Ricordi, 1893), permits the division of Act III into Acts III and IV.

²⁴ For verified facts concerning Francisco Roldán y Jiménez, "alcalde mayor de La Isabela y luego rebelde contra el primer Almirante," see Inchaustegui Cabral, *Francisco de Bobadilla tres homónimos*, ed. Joaquín Marino (Madrid: Ediciones Cultura Hispánica, 1964), indexed references.

After being responsible for the death of the cacique Caonabo, ruler of Haiti, Roldán at the end of Act III kills Caonabo's wife Anacoana [= Anacaona],²⁵ because she will not swear that Columbus had declared himself a king.

Earlier events in Act III run thus: Anacoana returns to the sacred lake near Xaraguá where her husband's remains are to be interred in a sacred temple. Her attendants join in funeral rites that include dancing. When Roldán bursts in, she feigns friendship, hoping to entice him into a trap. Columbus arrives, bent on punishing Roldán and his followers for their crimes. Guevara, Columbus's lieutenant, falls in love with Anacoana's beautiful daughter Iguamota.²⁶ They embrace passionately, but she inadvertently discloses her knowledge that Francisco de Bobadilla is at hand with orders to relieve Columbus of any authority to govern Hispaniola. Bobadilla does arrive, Roldán proclaims Columbus a would-be king who has thrust off all fealty to the crown, Guevara initiates an assault against Judas Roldán, but Columbus tells him to sheathe his sword. In Christ-like submission, Columbus accepts the irons, which Roldán is the first to clasp on his feet.

The music contrived by Franchetti for the indigenes' dancing hovers over repeated bare fifths. In contrast, Guevara's love duet with Iguamota, *Ah no, non tremare, fanciulla*,²⁷ rings with Italian robustness. Insofar as the confines of verismo opera would permit, Franchetti throughout the opera contrasts the music allotted the Haitian natives with that of the Spanish intruders.

In the epilogue assigned to the year 1506, Columbus wanders among the royal tombs in a crypt at Medina del Campo. With only Guevara to attend him, he contrasts dead Isabella's favors with present royal neglect. Delirium overcomes him as he meditates on his days at sea, the chains in which he returned from Hispaniola, and the hopelessness of his present state. Children enter to place flowers on Isabella's tomb, friars intone phrases from the Requiem, followed by the last curtain's descent on Columbus's death.

However effective the epilogue from a stage point of view, the historical facts go awry. The day after her death

²⁵ The *Enciclopedia Dominicana* article on Anacoana = Anacoana, I, 56–58, joins data on her in Las Casas's *Apologética Historia*, Biblioteca de Autores Españoles, Obras Escogidas, IV (Madrid, 1958), p. 212, with Oviedo's data in his *Historia General y Natural de las Indias* (Madrid: Ediciones Atlas, 1959), IV, 57–62 and 83–84. She died in 1504, not 1503.

²⁶ The *Enciclopedia Dominicana*, gives her name as Higüemota; Roldán forbade her marrying Hernando de Guevara.

²⁷ Piano-vocal score, beginning at page 309.

at Medina del Campo November 26, 1504, Isabella's remains began their journey to Granada. To cap it all, Columbus died at Valladolid May 20, 1506, not at Medina del Campo.²⁸

Verdi himself recommended Franchetti to the Genoese authorities who sought him (at age seventy-eight) to compose *Cristoforo Colombo*.²⁹ After Franchetti, Italy resigned Columbus to foreign composers. The first French Columbus opera awaited Darius Milhaud's setting of Paul Claudel's libretto, *Christophe Colomb*. Dedicated to Manuel de Falla, the opera in two acts and twenty-seven tableaux, composed between February and August 20, 1928, created a scandal by premiering May 5, 1931, not in France but at the Berlin Staatsoper, with Erich Kleiber conducting an excellent performance (after 25 orchestral and 100 choral rehearsals).³⁰ The lasting importance of Milhaud's *Christophe Colomb* is amply attested by (1) a readily available encyclopedic summary of the libretto,³¹ (2) a lengthy analysis in a doctoral dissertation presented at Cambridge University in 1983 and published six years later,³² (3) a two-disc CD of the opera recorded under the direction of Manuel Rosenthal (Disques Montaigne, TCE-8750, Harmonia Mundi import),³³ and (4) a

staged performance at Marseilles under the direction of Jacques Karpo October 5, 1984.³⁴

Following Milhaud's opera, Werner Egk composed a radio *Columbus*, the three-part libretto having been written by himself. First performed July 13, 1933, over Munich radio, Egk conducting, Egk again conducted the first concert performance at Munich Tonhalle, April 4, 1934. Franz Konwitschny conducted a staged performance January 13, 1942, at the Frankfurt Städtische Bühnen Opernhaus. In revised form, it reached the Berlin Städtische Oper, May 17, 1951, staged now as opera-ballet in twelve scenes with each of the parts of Columbus, Isabella, and Ferdinand being mimed and sung by different performers (after the fashion of *Le Coq d'Or*).³⁵ Two other German "Columbus" operas were staged with no lasting impact: Erwin Dressel's *Der arme Columbus* (libretto, Arthur Zweiniger), Kassel, 1928, and Walter Böhme's *Kolumbus* at Reichenbach, 1950.³⁶

The one Soviet composer with a Christopher Columbus³⁷ opera (1933) to his credit, Sergei Vasilenko (1872-1956), became interested in Renaissance Spanish music when gathering excerpts strung together in his ballet *Triangle* (1935).

²⁸ William H. Prescott, *History of the Reign of Ferdinand and Isabella, the Catholic* (New York: Thomas Y. Crowell, 1906), 328-329.

²⁹ *Carteggi Verdiana*, ed. Alessandro Luzio (Rome: Reale Accademia d'Italia, 1935), II, 110, quoting Gatti, II, 428: "all'autor del *Colombo*, tenuto in alta considerazione da Verdi, da cui per quest'opera appunto fu designato, come il musicista giovane più poderoso, al Sindaco di Genova."

³⁰ Jeremy Drake, *The Operas of Darius Milhaud* (New York & London: Garland Publishing, Inc., 1989), 265: "the scandal caused by the premiere of *Christophe Colomb* outside France determined the Paris Opera to stage a work by Milhaud." As a result *Maximilien* devoted to Maximilian's unhappy career in Mexico reached the Paris Opera January 4, 1932. An opera by a French Jewish composer could not have been given in Berlin after Hitler's rise to power. See Paul Collaer, *Darius Milhaud*, trans. and ed. by Jane Hohfeld Galante (San Francisco: San Francisco Press, 1988), 129.

³¹ Oscar Thompson's *International Cyclopedia of Music and Musicians*, fourth edition, supervised by Nicolas Slonimsky (New York: Dodd, Mead, 1946), 2125-2126.

³² Jeremy Drake, *op. cit.*, 249-258.

³³ See *CD Review Digest Annual—Classical*, Vol. 3 (1989), 302. *Opera News* (Metropolitan Opera Guild), LIII/4 (October 1988), 66-67, contained John W. Freeman's 390-word review of the concert performance at the Théâtre Champs-Élysée recorded live May 31, 1956. Forseeing that "the work will be a likely candidate for revival when the Columbus 500-year

anniversary arrives in 1992" Freeman summarized thus: "Claudel sought the perspectives of history and geographical distance to place his protagonist in the constellation of eternity; skipping back and forth, the tableaux explore Columbus's thoughts, opinions of friends and enemies, comments from the world. . . . At one point Columbus, an old man dying in neglect, enters into dialogue with his other self 'in glory.'"

³⁴ Reviewed by Tony Mayer in *Opera* (Harold Rosenthal, editor), xxxvi/2 (February 1985), 182.

³⁵ *Opera*, II/10 (September 1951), 156-157: "One of the most important end-of-season events at the Berlin Städtische Oper, was the production of Werner Egk's *Columbus*. . . . The composer conducted the work." Hans Heinz Nissen sang the role of Columbus, dancer Jockel Stahl mimed it.

³⁶ Margaret Ross Griffel, *Operas in German: A Dictionary* (New York, etc.: Greenwood Press, 1990), 43.

³⁷ I. P. Magidovich's article on Columbus in the *Bol'shaia Sovetskaia Entsiklopediia*, XII (1973), 459-460, includes maps showing Columbus's routes taken during each of his four voyages, specific dates for each departure and landfall, a probably apocryphal portrait, and a summary that concludes with the acknowledgment that while enslavement and extermination of the indigenous populations did follow his encounters, nonetheless it was "only after his voyages that American lands became part of geographic concepts." This was not so after Vikings landed centuries earlier in northeastern North America, nor after any possible driftings from Africa to bulging southern coasts.



Vasilenko's "investigation" of sixteenth- and seventeenth-century Spanish music for this enterprise helped earn him a doctorate in musicology.³⁸

COLUMBUS IN USA LITERATURE AND MUSIC 1787-1887

The first poem of epic proportions with Columbus in its title was published in 1787—not in any area of the Americas that Columbus personally visited, nor in the only language in which his writings survive, but in English at Hartford, Connecticut, by a native of that state, Joel Barlow (1754-1812).

Dedicated to King Louis XVI of France (whose guillotining Barlow later witnessed) and subscribed to by George Washington (20 copies), Lafayette (10 copies), and more than 500 more notables from Massachusetts to Georgia, *The Vision of Columbus* in nine books appeared also at London in 1787 and reached a revised improved fifth edition at Paris in 1793.

Book I begins with Columbus near death. An angel with "sound melodious in his heavenly tongue" arrives to comfort him with visions of past, present, and future glorious developments in the Western Hemisphere. These are shown to console him for his present miseries. The most transcendent prior glory shown him by the angel is the Inca empire, founded by Manco Capac. After almost two books extolling the Incas, Barlow continues with events leading up to the American Revolution. In Book IX the angel foresees a future concert of Western Hemisphere nations under one governing body.

Barlow expanded *The Vision* during the two decades following the first edition into a ten-book poem entitled *The Columbiad*. In Book VIII he enumerates American painters—Benjamin West,³⁹ John Trumbull, and Gilbert Stuart, among others—although no musicians. But what is significant for our purposes is Barlow's primacy in not only making Columbus the inspiration of two grandiose

poems written throughout in heroic couplets, but also in linking Columbus with every great achievement in American politics, literature, and visual arts. Because he lacked an American musician to name, the composer who eventually came to his rescue (in 1837) was Anthony Philip Heinrich (1781-1861). *The Columbiad Grand American National Chivalrous Symphony*⁴⁰ was but one of Heinrich's works with a Columbus-related title. How many of these ever reached performance remains an open question.

On the other hand, George Frederick Bristow (1825-1898) wrote an overture *Columbus*, op. 32 (to an unfinished opera) that did achieve performances—first at a benefit for the Civil War Sanitary Commission given by the New York Philharmonic at the Academy of Music, Theodore Eisfeld conducting, April 2, 1864; next at the Brooklyn Academy of Music, Carl Bergmann conducting the Brooklyn Philharmonic October 28, 1865; and again at the opening of Steinway Hall in New York (Bristow himself conducting the New York Philharmonic November 17, 1866, at the first concert in the new hall).⁴¹

In anticipation of the approaching Fourth Centennial, Dudley Buck (1839-1909)—who like Barlow was a native of Connecticut—published in 1885 *The Voyage of Columbus* (New York: G. Schirmer, 35 Union Square). Scored for orchestrally accompanied male voices (solo and chorus) with text in both German⁴² and English by Buck himself, *The Voyage (Reise des Columbus)*—first performed in New York at Chickering Hall, November 17, 1887, Frank Van der Stucken conducting—comprises "six night-scenes": I. In the Chapel of St. George at Palos. II. On the deck of the Santa Maria. III. The Vesper

⁴⁰The autograph score in the Music Division, Library of Congress, reaches 127 folios. See William Treat Upton, *Anthony Philip Heinrich A Nineteenth-Century Composer in America* (New York: Columbia University Press, 1939), 272-273. Heinrich's *La Colombiade Fantasia Chevaleresque pour le pianoforte* (58 pp.) includes "Hail Columbia" and "Yankee Doodle." Heinrich also wrote after 1858 "a characteristic symphony" in two parts called *The Columbiad*, in which the title refers to the word for dove, *columba* [columbus]. He subtitled it *Migration of American Wild Passenger Pigeons* (Upton, 273-274).

⁴¹The manuscript score is at the New York Public Library, Music Division, Lincoln Center.


⁴²Buck mastered German during three years (1857-1860) at Leipzig, where he studied with Moritz Hauptmann, Ignaz Moscheles, and other famous teachers; he spent 1860-1861 at Dresden with his organ teacher Johann Schneider.

³⁸Stanley D. Krebs, *Soviet Composers and the Development of Soviet Music* (New York: W. W. Norton, 1970), 84.

³⁹At 418-424 of *The Columbiad: A Poem with the last corrections of the author* (Washington, D.C.: Joseph Milligan, 1825), Barlow in his prose note N° 45 itemizes 299 "large finished pictures" by West in twelve collections and eleven churches.



The
VOYAGE of COLUMBUS
(*Reise des Columbus*)

CANTATA (in six night-scenes)
for
MALE VOICES (Solo and Chorus)
with  Orchestral Accompt.

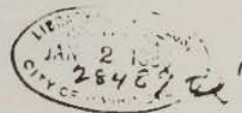
WORDS (English and German) and MUSIC
by

DUDLEY BUCK.

Piano Score. Pr. 1885
Separate Vocal Parts
in German only.

Orchestral Score.
Orchestral Parts.

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THE VOYAGE OF COLUMBUS.

Scene I. In the Chapel of St. George at Palos.

Evening. Aug. 2d, 1492.

"The squadron being ready to put to sea, Columbus, with his officers and crew, confessed themselves to the friar, Juan Perez. They entered upon their enterprise full of awe, committing themselves to the especial guidance and protection of Heaven."
Irving's "Columbus", Bk. II. Chap. VIII.

The Priest.

Ye men of Spain, the time is nigh!
A mighty undertaking stirs your souls.
Yet ere ye leave this sacred house I fain would ask:
Do ye, both one and all, commit to Heaven the
guidance of your voyage —
And, beyond human skill, put ye your trust where
trust alone is due?
So may the Church her blessing not withhold.

The Mariners.

To the guidance of Heaven commit we ourselves;
We bow the knee and adore.
In deep contrition
Seek we benediction,
Thy blessing we humbly implore.
In naught can we trust on our unknown way,
In dangers by night, in perils by day,
O Mater misericordiae!
But in thee, in thee
On the treacherous sea
Ora, ora pro nobis.

The Priest.

Should unknown lands be found, with races new,
Where ye may plant the standard of Castile,
Will ye the Cross upbear, teaching the Faith,
Extending wide the rule of Holy Church,
And thus commit to Heaven the first-fruits of your
toil?

The Mariners.

To the guidance of Heaven commit we ourselves;
As we voyage o'er the unknown deep.
The Cross to upbear
Be our constant care,
This vow will we surely keep.
The light of the Cross shall illumine our way
In dangers by night, in perils by day,
O Mater misericordiae!
For in thee, in thee
Shall our trust ever be,
Ora, ora pro nobis!

The Priest.

Then go in peace, with courage high,
Faithful in service to your leader brave:
The benediction of the Church go with ye all.
Our prayers shall rise to Him who rules the sea,
That ye, who thus implore the grace of Heaven —
May pass in safety o'er the unknown deep,
And safe return to home and friends again.

The Mariners.

The blessing given — let us swift depart:
Farewell to our dear native shore!
No more delaying,
The call obeying,
Though we should return no more.
In the early gleam of the morning gray*
Must our ships set forth on their perilous way.
O Mater misericordiae!
But with thee, with thee
Shall we sail o'er the sea,
Ora, ora pro nobis!

On board, then, on board! raise the flag of Castile!
The mystical West shall its secret reveal.
On board, then, on board! up anchor! away!
For God and Castile! soon dawneth the day!

* "I sailed from Palos with three ships, well furnished, and with many seamen, on Friday, the 3^d of Aug. 1492, half an hour before sunrise."
Journal of Columbus.

Scene II. On the deck of the "Santa Maria".

"Eighteen years elapsed after Columbus conceived his enterprise, before he was enabled to carry it into effect. The greater part of that time was passed in almost hopeless solicitation, poverty, and ridicule."
Irving. Bk. II. Chap. VII.

Columbus. (Solus)

Eighteen long years of labor, doubt, and scorn,
Have I sustained with hopes how oft deferred!
But now, at last, the venture's made!
With favoring breezes onward sped,
Long since the land hath vanished from our sight:
O'er Ocean's dark abyss Night's dusky veil is spread,
Yet myriad stars keep watch and ward with me.



II

Triumph! the voyage is well begun!
Triumph! we speed on our Western way!

Steadily West, from day to day,
Will we hold our course from sun to sun.
Ever on, ever on, though the billows roar,
Ever on, till we reach the wished-for shore
And the prize be won, or life be o'er;
For Europe is left behind!*

Blow, thou wind of the East, and prevail!
O favoring breeze be faithful and true!
As steadily West our course we pursue,
Fill, O fill each fluttering sail!
True as the needle remains to the pole,
Though waves may dash, and waters roll —
Be now the faith of each wavering soul,
Who hath left his home behind.

Lord of all power and might! with Thee
Rests our success and future fame;
All glory to Thy holy name,
Who rulest over land and sea!
Calm Thou the fears which may arise
In many a seaman's troubled mind,
Give courage, till that land we find,
The fabled land of smiling skies.

Triumph! the voyage is well begun!
Triumph! we speed on our Western way!
Steadily West, from day to day,
Will we hold our course from sun to sun.

* "As long as he remained within reach of Europe there was no security that, in a moment of repentance and alarm, his crews might not insist upon a return." Irving. *Bk. III. Chap. I.*

Scene III. The Vesper Hymn.

"In the evening, according to the invariable custom on board the admiral's ship, the mariners sang the Vesper-Hymn to the Virgin." Irving. *Bk. III. Chap. IV.*

"*Ave Maris stella*,"
Hail, thou Star of the Sea!
"Dei Mater alma,"
Sweet Mother, we trust in thee.

"*Atque semper Virgo*,"
Virgin for aye remaining,
"Fœlix coeli portæ,"
Heaven's portal now maintaining.

"*Suscens istud ave*"
O Thou, by angel blest,
"Gabrielis ore,"
Guard now our nightly rest.

"*Quida nos in pace*"
Grant unto us thy peace,
"Mutans Evae nomen"
When life's long toil shall cease.

Scene IV. Discontent and Mutiny.

*** In this way they fed each other's discontent, gathering into little knots, and fomenting a spirit of mutinous opposition, ***
Finally breaking forth into turbulent clamor. Irving. *Bk. III. Chap. IV.*

The Crew.

Come, comrades, come!
Shadows begin to darken
'Neath the huge foresail spreading wide o'erhead.
Come, comrades, come!
Now let us, whispering, hearken
To what each one may say of this our dread.

First Group of Sailors.

Over this boundless waste
Ever we swiftly haste:
This sea is never ending!

Second Group.

Our ships are frail and weak;
No sign of that we seek:
We should be homeward wending!

Third Group.

A mad fantastic scheme
Doth this Columbus dream!
This land he ne'er will find!

Fourth Group.

For him shall we all perish!
We who so dearly cherish
The homes we've left behind!

All (with increasing excitement).

'Tis tempting Fate!
Let us rise in our might
This very night,
Ere it be too late!

Let us seize this man!
His orders spurn!
Let us homeward turn!
Do it we can!

Let us rise in our might
This very night!
Down with Columbus!
'Tis now agreed!
Then swift to the deed!
Down with Columbus!

Columbus (with dignity).

What means this noise and turmoil wild,
Unseemly in a seaman brave?

The Crew.

Enough of this mad voyage! it leads
But to a watery grave!

Columbus.

Remember well the oaths which ye have sworn,
The duty owed to me and to Castile.

The Crew.

Enough of this mad voyage! no more
Seek we our purpose to conceal!

Columbus.

O men of Spain! is this your courage bold!
When favoring breezes waft us, day by day,
Nearer and nearer to that land of gold,
And all the splendors of far-famed Cathay.
O faint of heart! not far can be that shore;
My faith is firm! then cease ye to repine!
Within three days perchance our voyage is o'er,
To wealth and glory led by power divine.

The Crew.

"Within three days", said he? — it is not long!
Perchance 'twere better thus to wait.
If he is right, then we, forsooth, are wrong,
We fain would glory win and high estate.



III

Columbus.

To duty then! Subdue each servile fear!
Think of the prize! The time is nigh at hand.

The Crew.

We will obey! Thy knowledge we revere.
"Within three days" may we attain the land.

Columbus.

In token of obedience true,
Yielding allegiance where 'tis due,*
Raise, one and all, with purpose high,
Your ancient Spanish battle-cry,
"God and Castile!"

The Crew.

God and Castile! we raise the cry,
And swear allegiance anew,
Trusting thy word, that land is nigh,
With zeal will we our course pursue.
God and Castile!

* There is no authority for the assertion of various historians, that Columbus, a day or two before coming in sight of the New World, capitulated with his mutinous crew, promising, if he did not discover land within three days, to abandon the voyage. On the contrary he expressed a peremptory determination to persevere. Irving. Bk. III. Chap. IV.

Scene V. "In distant Andalusia".**(An Officer.)**

The discontent of yesterday is quelled,
And all obey the Admiral's command.
Meantime the crew in silence nurse their fears,
(And others share with them their doubt and dread)
While sea and sky smile on with never varying
charm.*

Alas! it may be but the siren's smile,
Luring us on with sephyr's fair but false;
The very moonlight, which illumines our path,
Turns back my thoughts to one how far away!

Love Song.

In Andalusia the nightingale
Sings, sings thro' the live-long night;
Sings to its mate in pure delight:
But ah me! ah, my love!
Vanished and lost to my sight
In distant Andalusia.

Here on the wavering deck I stand,
Rocked, rocked by the billowy swell,
Far from her whom I love so well.
Ah me! ah, my love!
To the winds my grief I tell
Of distant Andalusia.

Softly the winds o'er this Ocean vast
Sigh, sigh in the listening ear,
A breath as of April in Andalusia.***
But ah me! ah, my love!
I pine that thou art not here,
Or I in Andalusia.

* "Columbus perpetually recurs (in his journal) to the blood serenity of the weather."
*** "He compares the pure and balmy mornings to those of April in Andalusia, and observes that they wanted but the song of the nightingale to complete the illusion."
Irving. Bk. III. Chap. III.

Speed, good ship, 'neath the glittering stars!
Haste! haste! that this voyage be o'er;
Swiftly return to our native shore —
Ah me! ah, my love!
Then shall we part no more
In distant Andalusia.

Scene VI. Land and Thanksgiving.

"As the evening darkened, Columbus took his station on the top of the castle or cabin on the high poop of his vessel, ranging his eyes along the horizon, and maintaining an intense and unremitting watch."
Irving. Bk. III. Chap. IV.

Columbus.

The night is dark, but many a sign
Seen thro' this day proclaims the goal at hand.
Upraised upon my caravel's high stern,
Here will I scan the dim horizon's line,
And thro' the silent vigils of the night maintain
Most unremitting watch.

But ha! — is that a light
Twinkling in distance far?
Do not mine eyes deceive?
It cannot be a star. —
Ho! captain of the watch!
Call here with speed
Two trusty officers.
Quick is my need!
Don Pedro with Rodrigo hither send!*

(to himself)

I must have counsel what this may portend.
(Short orchestral interlude.)

The Two Officers.

Here at your bidding, Admiral, are we.

Columbus.

Quickly look forth, and tell me what ye see!
In this direction turn your keenest sight!

Officers.

Señor! Señor! it is — it is a light!
A flickering gleam in darksome night!

Columbus.

Are ye quite sure? Do not your eyes deceive?

Officers.

It cannot be! — a light we both perceive!

Columbus.

The morn begins to dawn,
Soon will arise the sun.

Officers.

Hark! o'er the water boomed
The Pinta's signal-gun!

Voice of a Seaman.

Land-ho!

Others (taking up the cry).

Land-ho! Land-ho!

* "Fearing his eager hopes might deceive him, he called to Pedro Guterres, gentleman of the king's bed chamber, and to Rodrigo Sanchez of Segovia" — etc.
Irving. Bk. III. Chap. IV.



IV

Columbus.

A new world breaks upon our view!
Upon your knees in reverence fall,
And raise with me your voices all
In prayer and grateful praise.

[The following lines are, for the most part, freely translated and versified from "a form of prayer said to have been used by Columbus at landing." "Domine Deus, aeterna et omnipotens; sacre tuo verbo caelum, et terram, et mare creasti, etc. This prayer, by order of the Castilian sovereigns, was afterwards used by Balboa, Cortes, and Pizarro in their discoveries".]

Irving. BK. IV. Chap. I.

All.

Lord God Eternal and Omnipotent!
Thou who the heavens, the earth, the sea

Created hast — all praise to Thee!
We glorify and bless Thy name,
To all Eternity the same,
Alleluia!

We thank Thee, Lord, that we, the chosen few,
Were worthy found to cross the troubled main;
To leave the Old World and to find the New,
And add such jewel to the crown of Spain.

Fulfilled with zeal our vow shall be,
To plant the Cross on virgin sod,
That all the ends of the world may see
The full salvation of our God.
Alleluia! Amen!

Dudley Buck.





Hymn ("Ave maris stella"). IV. Discontent and Mutiny. V. "In distant Andalusia" (love song). VI. Land and Thanksgiving. As his historical authority for each scene, Buck quoted a passage from *The Life and Voyages of Christopher Columbus* (1828) by Washington Irving (1783-1859).⁴³ Although classed by Buck as a cantata, the six scenes of *The Voyage*, covering a time span from the evening of August 2 to the night when San Salvador island beckons them, could have been as properly called a one-hour opera awaiting staging. The contrast between scenes, the conversations of Columbus (baritone) with his sailors, the solo passages assigned him, the priest (baritone) who blesses them on departure, and the two officers (tenor and bass, the tenor singing a protracted apostrophe to the charms of Andalusia) are all marks of Buck's great compositional skill that would be the more readily recognized at the present, were it not the fashion of authors who have never looked at Buck's larger works to judge him solely on the basis of his profuse church music. The "Ave maris stella" movement is very beautiful, and the skillful concluding fugue (scene VI) brings *The Voyage* to a stirring close.

FOURTH CENTENARY OBSERVANCES AT NEW YORK CITY

Some dissenting voices made themselves heard when in 1892 nearly the entire United States celebrated Columbus as the messiah who brought the blessing of European civilization to an eagerly expectant New World. Among the few dissonant voices contradicting the prevailing euphoria, the Reverend Henry Van Dyck (1852-1933) flayed Columbus in a sermon preached at Brick Presbyterian Church, New York City, October 9, 1892. In it he:

denounced Columbus as immoral, dishonest, and in effect an impostor. . . . It was certain that Columbus obtained money under false pretenses . . . and was guilty of great cruelty and responsible for the West Indian slave trade.⁴⁴

⁴³Using documents published by Martín Fernández de Navarrete, Irving wrote his Columbus biography at Madrid (while employed in the American Legation there).

⁴⁴*New York Examiner*, October 10, 1892, 3:1. Henry Van Dyck was pastor of Brick from 1883 to 1899. With interruptions he was professor of English literature from 1899 to 1923 at his alma mater Princeton University. Among his books published

But the rest of the numerous sermons preached in the New York churches on Sunday October 9, came close to making him a candidate for sainthood.⁴⁵

The most enduring music premiered Sunday October 9, 1892, was the tune "National Hymn," first heard at the morning service in St. Thomas' Episcopal Church, 53rd Street and Fifth Avenue. Composed by the organist 1890 to 1900, George William Warren (1828-1902), the hymn begins "God of our fathers, whose almighty hand" (*New-York Daily Tribune*, October 10, 2:1). Ironically, of all the music premiered at New York during the apocalyptic Columbus week, 1892, this hymn tune now remains the only item widely known and frequently sung on patriotic occasions.

On the other hand, by far the most ambitious musical monument unveiled during the week⁴⁶ was *The Triumph of Columbus A Musical Allegory in six parts* by Vermont-born Silas Gamaliel Pratt (1846-1916). First performed at Carnegie Hall Monday night October 10, after having earlier that year been published by Carl Fischer, Pratt's "allegory" glorified Columbus's "power of endurance, heroic

between 1884 and 1930, *The Other Wise Man* (1896) achieved the most enduring fame.

⁴⁵"In the Churches, Special Services Appropriate to the Occasion," *The Sun*, Monday, October 10, 1892, 2:5, begins with a summary of events at Trinity Church, where Arthur Messiter (1834-1916) conducted Schubert's *Mass in F* [D. 105] at the 10:30 morning celebration and Victor Baier concluded the 3:30 Evensong with a performance of Dudley Buck's Star-Spangled Banner arrangement for organ. In accord with the day, the anthems, both morning and evening, were by Frederick Cowen (1852-1935), born on the island of Jamaica (where Columbus spent a year during his last voyage).

Pontifical High Mass was celebrated by Archbishop Michael Augustus Corrigan (1834-1902) to strains of a *Messe solennelle* by Gounod at packed St. Patrick's Cathedral. Arthur Mees "presided at the Great Organ and the chancel organ was under the direction of the Rev. Father Kellmer." The article continues with events at St. George, St. Thomas, Brick, German Moravian, St. Vincent de Paul, Madison Avenue Presbyterian, St. Teresa, and other churches.

⁴⁶J. B. Parke, *Los Angeles Herald*, October 9, 1892, 14:1-2, described events at New York City that began September 14 at 8th Avenue and 59th Street with the laying of the cornerstone of the pedestal on which was to rise Columbus's statue (brought from Italy on the transport Garigliano). The Columbus Arch (160 ft. high, 120 ft. wide), designed by the native New Yorker Henry B. Herts to stand at the 59th Street entrance to Central Park, was the chief monument erected at New York to celebrate the Fourth Centennial. The unveiling took place October 12 at 4 P.M.



National Days

194[✠] God of our fathers, Whose almighty hand.

10 S.
GEO. W. M. WARREN, Mus. Doc.

Voices alone.

ff

Trumpets, before each verse. 1. God of our fathers, Whose al-migh-ty hand

With Organ.

cres.

Leds forth in beau-ty all the star-ry band Of shin-ing worlds in

splendor thro' the skies, Our grateful songs before Thy throne a-rise. A-MEN.

- 2 Thy love divine hath led us in the past,
In this free land by Thee our lot is cast;
Be Thou our ruler, guardian, guide and stay,
Thy word our law, Thy paths our chosen way.
- 3 From war's alarms, from deadly pestilence,
Be Thy strong arm our ever sure defence;
Thy true religion in our hearts increase,
Thy bounteous goodness nourish us in peace.
- 4 Refresh Thy people on their toilsome way,
Lead us from night to never-ending day;
Fill all our lives with love and grace divine,
And glory, laud and praise be ever Thine.

Rev. D. C. Roberts, 1876.



1492.

NEW YORK CITY COLUMBIAN CELEBRATION,
(OFFICIAL.)

1892.

Carnegie Music Hall, Monday Evening, October 10th,

Under the auspices of the Committee of One Hundred,

GRAND FESTIVAL AND FIRST PRODUCTION OF

The Triumph of Columbus.

A Musical Allegory written and composed by **SILAS G. PRATT** expressly for the Columbian Celebrations,
with the co-operation of the following distinguished American Artists:Miss JENNIE DUTTON, }
Miss KATHRIN HILKE, } *Sopranos.*Madame ROSA LINDE, *Contralto,*
Wm. H. RIEGER, *Tenor,*HOMER MOORE, CARL DUFT, FRED GILLETTE, *Baritones,*

—AND—

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A Grand Festival Chorus of 500,

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Orchestra of 80 Musicians,

ALL UNDER THE PERSONAL DIRECTION OF THE COMPOSER.

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Address all communications to

S. G. PRATT,

158 FIFTH AVENUE.

energy, and herculean strength devoted to the welfare of posterity that places him above Caesar or an Alexander."⁴⁷ Pratt divided his text, written by himself, thus:

I. Columbus's Dream (en route from Portugal to Spain).
 II. The Council at Salamanca (based on Washington Irving's glowing but fictitious account [book II, ch.3]).⁴⁸ III. Columbus and his boy Diego in want at La Rábida.⁴⁹ IV. Isabella and her court; appeal by Father Juan Pérez.⁵⁰ Favorable discussion; Talavera's opposition; the plan spurned. Luis de Santángel [keeper of the privy purse] makes a final appeal. The Queen consents.⁵¹ V. The Voyage! Flight of birds. Sailor's song. Sirens' despair. Columbus's Song of Triumph. The mutiny! Sunset vespers. The signal gun. Land ho! Sailors jubilant. Prayers of thanksgiving. *Gloria in excelsis Deo*, and Tableau at the landing. VI The Triumphal Entry into Barcelona! Reception by Ferdinand and Isabella.

Because of the stage directions interpolated in the piano-vocal score, Pratt's obvious intention was an

⁴⁷In the preface to the Carl Fischer 1892 edition. Pratt quoted from an unnamed periodical article, "The Mystery of Columbus," which proves to have been by Eugene Lawrence (*Harper's Monthly*, LXXXIV [April 1892], 728-740). The Carl Fischer piano-vocal score was published before August 27, 1892; the title page mistakenly locates the premiere at the Metropolitan Opera House (see note 72, below).

⁴⁸Morison, *Admiral of the Ocean Sea*, I, 117: "What then becomes of the celebrated sessions of the University of Salamanca, before whose professors of mathematics, geography and astronomy Columbus argued his case, and was turned down because he could not convince them that the world was round? This is pure moonshine."

⁴⁹Columbus arrived from Lisbon with Diego in mid-1485, not 1491; he placed Diego in a friary school in 1485, not six years later (Morison, I, 108).

⁵⁰Not Fray Juan Pérez, guardián at La Rábida, but Antonio de Marchena, *custodio* of the Sevillian sub-province, gave Columbus a letter of introduction to the Duke of Medina Sidonia, Enrique de Guzmán. The duke in turn brought Columbus's enterprise to Queen Isabella's attention (Morison, I, 108-110). However, Friar Juan Pérez, who had earlier been the Queen's confessor or comptroller, did write her on Columbus's behalf in July 1491, and was instrumental in persuading Columbus to stay in Spain until Isabella did finally agree to finance the enterprise (Morison, I, 133).

⁵¹Pratt compresses six years into Part IV. To lend local color he opened with what he calls "an old national dance of Spain, the Spanish Cachouca." Fanny Ellsler (1810-1884) first danced the cachucha in the three-act *Le Diable boiteux* June 1, 1836. A fast 3/4 dance, the four-bar phrases beginning on downbeats, the cachucha was a nineteenth-century, not a fifteenth-century dance. Pratt's other musical attempts at authenticity went similarly astray.

opera to compete with his first two operas,⁵² *Antonio* (composed 1870-1871) and *Zenobia, Queen of Palmyra* (completed 1882). By way of example, Part VI contains these stage directions:

A troop of young Courtiers and Hidalgos advance and pass over to meet Columbus; The populace assemble; Boys crowd the housetops and steps. A Street Band enters followed by Pages; Isabella, King Ferdinand and Prince John. Enter Columbus on horseback. Indians march past with Parrots and other birds. Pages carry many golden Coronets; Indians gorgeously painted and with gold bracelets etc. Te Deum chanted in the neighboring Chapel (to be omitted at pleasure).

According to Henry E. Krehbiel's article "Columbian Music: Compositions Old and New Which Glorify the Discoverer," (*New-York Daily Tribune*, October 10, 1892, [8:1-2]), Pratt's *The Triumph of Columbus* gained its hearing at Carnegie Hall that night, with an orchestra of eighty accompanying eight soloists and a chorus of "several hundred voices,"

solely through the zeal and energy of Mr. Pratt, for the original plans of the Committee of the Hundred contemplated nothing of the kind. Mr. Pratt organized a choir from singers who live for the greater part in Harlem and Stamford, Connecticut.

The bias of the *Daily Tribune* critic—ardent Wagnerian Krehbiel (1854-1923)—becomes at once evident when, without either work having yet been publicly performed, he rated Pratt's allegory as inferior to "a German cantata composed by D. Melamet [David Sigismund Melamet (1860-1932)] of Baltimore," for a prize offered by a committee of German American citizens, of which Mr. William Steinway is president." Continuing with his discussion of Pratt's work, Krehbiel wrote:

Mr. Silas Pratt, the composer of the English Allegory, came to New York several years ago [1888] from Chicago. He is zealous, patriotic, and public spirited, and the measure of his energy may be taken from the fact that he succeeded in persuading the local committee to include the production of an original musical work on the programme of the festivities. . . . His fundamental idea

⁵²Revised as *Lucille* his first opera was staged at the Columbia Theater in Chicago during a three-week run beginning March 14, 1887. *Zenobia*, given a concert performance at Chicago's Central Music Hall June 15, 1882, was staged at McVicker's Theater in Chicago March 26, 1883. Oliver Ditson published the piano-vocal score of *Zenobia* in 1882.

1492



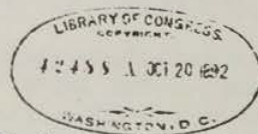
1892

A Columbian Festival Allegory

The
Triumph of Columbus

AS PRODUCED AT THE

Metropolitan Opera House

OCT. 10TH 1892.

Under the auspices of the committee of one hundred in the
 official celebration, by the MUNICIPALITY OF NEW-YORK, of the
 Quadro-Centennial discovery of the western continent.

WRITTEN AND COMPOSED BY

S. G. PRATT.

Author of "ZENOBIA", "LUCILLE", "ALLEGORY OF THE WAR" ETC. ETC.

11

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1492.

1892.

THE TRIUMPH OF COLUMBUS.

A MUSICAL ALLEGORY IN SIX PARTS.

BY

S. G. PRATT.

WRITTEN AND COMPOSED EXPRESSLY FOR THE CELEBRATION OF THE QUADRO-CENTENNIAL DISCOVERY
OF THE WESTERN WORLD BY CHRISTOPHER COLUMBUS, AND PRODUCED FOR THE FIRST
TIME AT THE CARNEGIE MUSIC HALL, NEW YORK, OCTOBER 10, 1892, UNDER
THE AUSPICES OF THE COMMITTEE OF ONE HUNDRED.

-
- PART I. COLUMBUS' DREAM! Spirits of evil threaten. Sirens taunt. Spirit of Light disperses them and encourages Columbus to renew his faith.
- PART II. THE COUNCIL AT SALAMANCA! The argument. The attack! The Defence.
- PART III. COLUMBUS AND HIS BOY DIEGO IN WANT AT LA RABIDA! The prayer! Succor by Father Juan Perez.
- PART IV. ISABELLA AND HER COURT! The dance. The song. The appeal of Father Perez. Favorable decision Talavera's opposition. The plan spurned. Luis St. Ange!'s final appeal. The grand and final conception of the Queen. Prayer for Columbus' success.
- PART V. THE VOYAGE! Flight of birds. Sailor's song. Sirens' despair. Columbus' song of triumph. The mutiny! Sunset vespers. The signal gun. Land ho! Sailors jubilant. Prayer of thanksgiving. "*Gloria in Excelsis Deo*," and Tableau of the landing.
- PART VI. THE TRIUMPHAL ENTRY INTO BARCELONA! Reception by Ferdinand and Isabella!



PREFACE.

At the close of an article covering twelve pages in a recent magazine, under the caption "The Mystery of Columbus," the writer, after enlarging upon all the human frailties of the man, calling his name in question, and endeavoring to create the most unfavorable opinion possible concerning his character, says:

"It is this power of endurance, this heroic energy, this herculean strength devoted to the welfare of posterity, *that places him above Caesar or an Alexander.*"

If his detractors are thus compelled to pay him such lofty tribute, may not those who seek for the more noble qualities of his character assert an equal admiration without being exposed to the charge of being too zealous?

That we may place ourselves in a measure *en rapport* with the discovery of the New World by Columbus, it may be well to recall,

First. The universal belief, not by the ignorant masses alone but by men of letters as well, that the world was flat.

Second. The superstitions which lent a reality to fables of the most absurd nature, and inspired sailors with awe and fear: The "Devouring Hand," "Behemoth," a gigantic monster of the deep, "The Mystic Isle of St. Brandon," etc., were to the people of the time dread realities. The popular belief in Sirens was shared by Columbus himself, who in one of his letters relates having seen some of these near one of the islands he discovered.

Third. Over and above all we should not forget the *religious zeal* which, especially at that time, prevailed at the Spanish Court; largely augmented no doubt by the successful wars for the extermination of the Moors. Indeed, with Columbus, the main thought always inspiring his effort was to make conquests for the "holy cause," to "spread the Gospel," uplift the Cross and bring redemption to heathen nations. This lofty purpose lent to Columbus' great undertaking a halo of sublimity which cannot surround similar enterprises, entered upon merely for personal aggrandizement.

We can catch but a faint glimpse of the universal joy and feeling of exultation which the discovery of the New World occasioned at the time among all classes of people. At the Court of Henry the Seventh in London, it was pronounced "a thing more divine than human." Peter Martyr writing to his learned friend Pomponius Laetus, says: "You tell me that you leaped for joy and that your delight was mingled with tears when you read my epistle certifying to you the hitherto hidden world of the antipodes." Says Irving:

"His discovery burst with such sudden splendor upon the world as to dazzle envy itself, and call forth the general acclamations of mankind."

In connection with the composition of the music, it is perhaps proper to say that, while every resource of the art within my power has been made use of—such



as the Fugue, Thematic imitation, expansion, abbreviation, strict canon form, inversion (double counter-point), etc.—the main object continually in view has been to give such melodic treatment to the subject (where the situation permitted) as would convey to the listeners an idealization consistent and sincere, yet understandable and enjoyable to the great mass of the people, to whom a festival work of this kind must necessarily appeal.

To give what seemed appropriate "local coloring" some fragments of mediæval music, in vogue during the fifteenth century, have been used: Thus the chant opening the second part is developed from two themes by Josquin de Pres (or Prato), the celebrated Belgian master. The "Spanish Cachouca" (an old national dance of Spain) is introduced, opening part four, and the melody of an old "folk song" of the fourteenth-fifteenth century is used as the first part of the "Ultima Thule": This same theme is continued in various forms accompanying Isabella's recitations.

It is hoped that the work may achieve such recognition by the press and public as will stimulate other native talent to serious efforts, and thus contribute something towards establishing a school of national music commensurate with the dignity and grandeur of our beloved country.

NEW YORK, Oct. 1, 1892.

S. G. PRATT.

ARGUMENT.

PART I.—Is in the nature of a Prologue representing a dream of Columbus as, exhausted in passing from Portugal into Spain, he falls by the roadway. Evil spirits conjure up the "Devouring Hand," "Behemoth," "St. Brandon's Seven Cities," and other superstitions of the time, laughing his hopes to scorn. Sirens then appear and mockingly call upon him to follow them: The threatening and taunting voices are presently interrupted by the entrance of the Spirit of Light and Progress, who bids the sleeping mariner take courage and renew his zeal in the great undertaking. The Evil Spirits then shrink back and vanish muttering, while a chorus of Angels support the Spirit of Light in her song of "Hope and Faith."

PART II.—Is devoted to the historical Council at Salamanca: Dominican Monks support Columbus while Cardinal Talavera and other learned priests ridicule him. Columbus finally, with great vehemence, after enduring their taunts of "heresy," etc., turns upon them, quoting sentence after sentence of the Bible in defence and support of his theory.

PART III.—Represents Columbus and his boy Diego in poverty and want before the Convent "La Rabida"; their prayer for aid and timely succor by Father Juan Perez and his Monks.

PART IV.—Isabella and her Court. After a Spanish dance, the Queen dismissing her Court, confides to the Countess Moya her admiration for Columbus in a quaint song, "Ultima Thule"; Father Juan Perez soon appears and pleads eloquently for Columbus and his cause: Isabella decides to espouse the plan and summons Talavera to carry out the negotiations with the mariner. Being opposed to Columbus the Prior of Prado and Confessor to the Queen is greatly displeased, and informs the latter that he has anticipated her pleasure already and secured the terms of Columbus, which he proceeds at once to lay before her. The conditions appear too exacting, especially as Talavera loses no opportunity to emphasize the

objectionable features in the most unfavorable manner; Isabella's indignation is thus aroused and the conditions spurned. The sudden appearance of Luis St. Angel and Alonzo di Quintilla, who come to announce the departure of Columbus for France and urge his cause upon the Court, interrupts the joy of his enemies. Against the passionate personal appeal of Luis St. Angel, supported by the Countess Moya, Alonzo di Quintilla and many of the courtiers about, Talavera's warnings are unable to prevail, and finally the vista of magnificent opportunities for spreading the Gospel and glorifying her kingdom possess the Queen completely. Inspired by religious fervor she makes the declaration that for her own Crown she will undertake the enterprise. Isabella then leads in prayer for the success of the voyage and safety of the mariner.

PART V.—Is devoted to the voyage: A short symphony indicates the peaceful progress upon the waters, the jubilant feeling of Columbus and a "flight of birds." A sailor recites the "Legend of St. Brandon's Isle," Sirens punctuating the sentences with fragments of alluring strains; then bewailing their impotent endeavors, owing to the great faith of Columbus and the presence of the Cross, they disappear. Columbus then gives voice to his tranquil certainty of triumph. Mutterings of discontent among the sailors then begin and increase in fury, Columbus attempting in vain to quell the "mutiny." In his great agony of despair he at last calls for aid upon Christ and the "Holy Cross," when the miraculous appearance takes place, and the sailors are awed into submission. The Spirit of Light and Progress, supported by Angels, announces the triumph of hope and faith, and promises the sight of land that very night. Evening vespers then are chanted alternately from one boat to another, and the voyage continues until the signal gun is fired announcing the Discovery of Land. All then join in expressions of great joy and Columbus leads in the *gloria in excelsis*. During the singing of the *gloria*, in which angel voices participate, a tableau representing the "Landing" may be shown.

PART VI.—Is devoted to the grand pageantry of Columbus' Reception at Barcelona: A triumphal march by chorus, band and orchestra forming an accompaniment to the procession and final reception.

CHARACTERS OF THE CANTATA.

CHRISTOPHER COLUMBUS,		Baritone
DIEGO COLUMBUS, his boy,		Soprano
FATHER JUAN PEREZ,	} Friends of Columbus,	Bass
LUIS ST. ANGEL,		Tenor
ALONZO DE QUINTILLA,		"
FERNANDO DE TALAVERO,		Bass
(Prior of Prado, Confessor to the Queen and enemy of Columbus.)		
ISABELLA, QUEEN OF CASTILE,		Soprano
MARCHIONESS MOYA, her companion,		Alto
SPIRIT OF LIGHT AND PROGRESS,		Soprano

AUXILIARIES.

Chorus of Evil Spirits, Sirens and Angels. Professors and wise men of Salamanca. Dominican Monks. Ladies and Lords of the Court of Isabella. Spanish Dancers. And for the Procession, Soldiers, Knights, Captives, Populace and Musicians.

Period of the Action, 1485-1492.



The Triumph of Columbus.

PART VI.

Grand Triumphal March and Entry into Barcelona.

SCENE I. Square in Barcelona. Houses gaily decorated with flags and banners a canopied throne at one side.

(*Fanfare.*)

PIANO.

French Horns

Trumpets

Cornets

(A troop of young Courtiers and Hidalgos advance and pass over to meet Columbus.)

MARCH. M M ♩ = 72.

Maestoso. *ff*

(The populace assemble. Boys crowd the house tops and steps.)



BOYS.
Oh hail, heroes, hail! Oh hail, heroes, hail!

LADIES.
Oh hail! Oh hail! Hail, Co - lum - bus, hail!

Chorus. ad lib.
GENTLEMEN.

8- rit. Grandioso. ff

LADIES and BOYS.
Hail! Co - lum - bus, all hail! Shout for joy and peace!

All hail, Co - lum - bus, hail! Yes, shout for joy!

8-

ff
Shout for joy and peace! Hail, Co - lum - bus, all hail!

Shout for joy! Hail, Co - lum - bus!



Hail! Hail! Hail, all hail! Co-lumbus, all hail!

Hail! Hail! Hail, yes, hail, all hail! Co-lumbus, all hail!

A Street Band enters followed by Pages. Isabella, King Ferdinand and Prince Juan.

Imitation of Street Band. (mostly Reeds.)

mp

CHORUS.

Queen I - sa - bel - la of Cas - tile! Thy

name all hail, all hail!

Grazioso.
Oboi & 2 Cornets



Musical score system 1: Treble and bass clefs with piano accompaniment. Includes fingerings: 3 4 5, 1 2 3, 1 2 3, 1 2 3.

Musical score system 2: Treble and bass clefs with piano accompaniment. Includes dynamic markings: *f*, *f*, *p*.

Musical score system 3: Treble and bass clefs with piano accompaniment.

Musical score system 4: Treble and bass clefs with piano accompaniment. Includes dynamic markings: *p*, *pp*. Labels: Fl., Horns.

BOYS. Musical staff with lyrics: Oh hail, heroes hail!

LAD. Musical staff with lyrics: Hail! Hail! Co - lum - bus, hail! Hail! Co -

Chorus. Musical staff with lyrics: Hail! Hail! Co - lum - bus, hail! Hail! Co -

GENTS. Musical staff with lyrics: All hail! Co -

Musical score system 5: Treble and bass clefs with piano accompaniment. Includes dynamic marking: *f*.



BOYS and L.A.D.

lumbus, all hail! Shout for joy and peace! Shout for joy and peace!

lum-bus, hail! Yes, shout for joy! Shout for joy!

Hail! Co - lum - bus, all hail! Hail!

Hail! Co - lum - - bus! Hail!

Hail! Hail! All hail! Co - lum - bus, all hail!

Hail! Hail! Yes, hail, All hail! Co - lum - bus, all hail!



Enter Columbus on horse back

ten.

The first system of music consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with many beamed eighth and sixteenth notes, and some slurs. The bass staff contains a rhythmic accompaniment with chords and moving lines. The key signature has one sharp (F#) and the time signature is 18/8.

LADIES.

Hail! Co-lum-bus, hail!

A single vocal staff with a treble clef. It contains the lyrics "Hail! Co-lum-bus, hail!" with a melodic line. The music is in the same key and time signature as the piano accompaniment.

Oh hail! Co-lum-bus!

ff *dim.*

The second system of music continues the piano accompaniment from the first system. It features similar melodic and rhythmic patterns. The dynamics *ff* and *dim.* are indicated.

BOYS (in distance)

p All hail!

A single vocal staff with a treble clef. It contains the lyrics "All hail!" with a melodic line. The dynamics *p* and *p* are indicated. The music is in the same key and time signature.

Chorus. All hail! All hail!

A single vocal staff with a treble clef. It contains the lyrics "All hail! All hail!" with a melodic line. The first ending is marked with a "1." above the staff.

The third system of music continues the piano accompaniment. It features similar melodic and rhythmic patterns. The first ending is marked with a "1." above the staff.



seems to have been to present Columbus in the light of a divinely inspired being, whose chief aim was to win a new world for the Christian religion. . . . Sirens and spirits of evil fight against the great enterprise as well as the superstition of churchmen, but his hero is kept firm in his faith by religious zeal and convenient apparitions of the Spirit of Liberty and Progress. The author seems to have contemplated the use of scenery and occasionally of stereopticon pictures,⁵³ as when the inimical powers seek to dissuade him from undertaking the voyage by calling up visions of those figments of medieval superstition the "Devouring Hand," "Behemoth," and "St. Brendan's Isle."

No review of Pratt's opus came to grips with the music, which in the published piano-vocal score appears throughout workmanlike, well adapted to Pratt's own text, and happily contrasted from section to section. The *New-York Daily Tribune*, October 11 (1:5), did include a noncommittal column devoted to "The Columbus Cantata. It is heard at Carnegie Music Hall. Chauncey M. Depew⁵⁴ makes a speech to introduce it. People in Boxes," that began with the following paragraph:

The fame of Columbus was literally sung at Music Hall last evening. The rhetorical eloquence of Mr. Depew joined in sounding the praises of the discoverer of America. The hall was not crowded by any means, although the boxes were well filled. Not a patriotic decoration of any kind was in sight. After the Festival March had been played by the orchestra, the singers marched on to the stage and Mr. Depew followed. He was warmly received and throughout his short speech his witty sallies and appeals to the patriotic sentiments of the audience received quick and hearty responses. After Mr. Depew finished, the Columbian cantata, written and composed by S. G. Pratt was sung.

Next, the luminaries who occupied boxes are enumerated. Nothing whatsoever is said concerning the music; the third paragraph begins instead with a transcript *in extenso* of Chauncey Depew's introductory speech, that carries over to page 7.

⁵³ Pratt called for stereopticon projections in his *America: Four Centuries of Music, Picture, and Song* (November 24, 1894).

⁵⁴ From 1885 to 1898 Chauncey Mitchell Depew (1834-1928), one of the most famous orators of his generation, was president of Commodore Vanderbilt's New York and Harlem Railroad. In 1899 and 1905 he was elected to the United States Senate. His willingness to headline Silas G. Pratt's evening tells strongly in Pratt's favor.

In contrast with this snubbing of Pratt's six-part allegory, Krehbiel had nothing but good to say concerning David Melamet's *Columbus, Festival Cantata for Soprano, Alto, Tenor, and Bass Soli, Chorus of men's voice and orchestra*, German text by Wilhelm Keilman⁵⁵ (the 88-page piano-vocal score of which G. Schirmer published in 1892, after Melamet's winning of the \$1000 prize was announced). Preceding his eulogy of Melamet's cantata, Krehbiel gives this summary of recent German composers' vocal works celebrating Columbus:

The North American Saengerbund, for its festival held in Milwaukee in July, 1886, offered a prize for a cantata for male chorus, which was taken by Carl Joseph Brambach, of Bonn,⁵⁶ Germany, for a work entitled "Columbus." The judges were E. Catenhusen, F. L. Ritter and Louis Maas, and the work achieved a notable success on its performance, as, indeed, it deserved, being a sonorous composition written with admirable appreciation of the effects obtainable by a combination of men's voices and instruments. The text consisted of an adaptation of a poem by Wilhelm von Waldbruehl, in which, as in the majority of Columbus poems, the ultimate political effect of the discovery of America, the New World, was concluded in a paean to Liberty. Combined with this, however, was a sentiment which made powerful appeal to the song-loving Germans, and deserves to be noted as a tribute to an element in the social life of America, for which we are almost wholly devoted to the Germans.

At this point, Krehbiel inserts a 14-line poem (in German) extolling "German" musicality expressed in "purest song." He continues:

Three years after the publication of Herr Brambach's prize composition, another German, Wilhelm Sturm, published a shorter work, entitled "Columbus's Last Night" in Berlin.⁵⁷ It is dedicated to a New York conductor Frank Van der Stucken,⁵⁸ and its poetical contents can be guessed from the title. Discontent, doubt, despair,

⁵⁵ Identified as a "German journalist resident in Buffalo," *New-York Daily Tribune*, October 10, 1892, 8:2 (where his name is misspelled Kellman).

⁵⁶ Brambach (1833-1902), who studied with Ferdinand Hiller at Cologne, specialized in choral works with orchestra.

⁵⁷ Sturm's scene, *Columbus letzte Nacht*, op. 66, for Baritone solo, TTBB, and orchestra, was published with German and English text by Luckhardt's Musik-Verlag in Stuttgart (not Berlin).

⁵⁸ Born at Fredericksburg, Texas, Van der Stucken (1858-1929) died at Hamburg. From 1884 to 1895 he directed the Arion Men's Chorus at New York City. From 1895 to 1907 he conducted the Cincinnati Symphony Orchestra (being succeeded in 1909 by Leopold Stokowski).



the discovery and an invocation to Liberty are its contents. . . . Two other Columbus works have been heard here at concerts of the German Liederkrantz, one a cantata by Ferdinand Hummel,⁵⁹ was performed on January 30, 1887, the other a cantata by Heinrich Zoellner,⁶⁰ the present conductor of the Liederkrantz, at the Music Hall on November 29, of the last year. . . . The conductor of the Liederkrantz is one of the most popular of living composers for male choruses, but in his cantata he is guilty of an amusing anachronism in making use of the melody of "Yankee Doodle."

Lachner⁶¹ also composed some years ago a superb chorus, with orchestral accompaniment, called "Heil Columbia," . . . but it is a noteworthy fact that the finest musical tribute that has yet been offered the manes of the discoverer was heard in the United States nearly a quarter century ago, and seems not to have been thought of since. Its composer is J. J. Abert, a Bohemian. . . .⁶² His symphonic poem, "Columbus," composed in 1864, made him famous throughout Germany, and was the opening number of the great Germany Saengerfest held in Cincinnati four years later. . . .⁶³ It is a superb composition, marvelously picturesque and stirring.

Moved by the same zeal for everything German, Krehbiel the day before its premiere thus categorized the Melamet cantata:

⁵⁹A native of Berlin, where he died, Ferdinand Hummel (1855-1928) composed eight operas. His biography is in the standard music lexicons.

⁶⁰Zoellner (1854-1941) conducted the New York Liederkrantz 1890-1898, after which he returned to his native city, Leipzig, to conduct university music and from 1902 to teach composition at the Leipzig Conservatory.

⁶¹Krehbiel fails to specify which of the four Lachners (Theodor, Franz, Ignaz, Vincenz) wrote "Heil Columbia," Franz (1803-1890), whose compositions were as the sands of the sea, being the likeliest. The "Hail Columbia" by "Lachner" given at Seventh Armory October 11—according to the program printed in the *Daily Tribune* that day (12:1)—was an orchestral, not a choral work.

⁶²Johann Joseph Abert (1832-1915), father of the musicologist Hermann (1871-1927), subtitled his fourth symphony (Op. 31) *Columbus Musikalisches Seegemaelde*. Premiered at Stuttgart January 26, 1864, it was published that year at Mainz by B. Schott's Söhne. Still a double bass player then in the Stuttgart Hofkapelle, Abert became Kapellmeister 1867-1888. His son told the circumstances of its premiere in *Johann Joseph Abert*. . . . *Sein Leben und seine Werke* (Leipzig: Breitkopf & Härtel, 1916), 61-62, and analyzed it (with thematic quotations), 172-177.

⁶³Hermann Abert, *op. cit.*, 62, dates the performance *bei Gelegenheit eines Sängerfestes sogar in Cincinnati (U.S.A.)* in the year 1870, not 1868. Theodore Thomas conducted the USA premiere of Abert's Columbus Symphony October 27, 1866, at the Brooklyn Academy of Music.

For the best musical setting of this text [by Keilmann] the German Committee, of which Mr. [William] Steinway is chairman, offered a prize of \$1,000, which the judges [Theodore Thomas, Damrosch, Max Spicker, Dudley Buck, Anton Seidl] awarded to the composition of Mr. D. Melamet, a young German, for some time a resident of this city, but now conducting a German singing society in Baltimore. Mr. Melamet's music has aroused a great deal of enthusiasm among the German singers, and it is sure to predict that its popular success will be equally striking . . . for it is splendidly sonorous, in parts vividly descriptive, and it will form part of a concert that will stir German hearts to the fullest.⁶⁴

The program given Tuesday night October 11, at the 7th Regiment Armory "under the auspices of the United German-American Singing Societies . . . when the prize cantata Columbus composed expressly for this occasion by D. Melamet" was premiered—with the New York Symphony accompanying 3,500 singers—ran as follows:

1. Festmarsch (Van der Stucken).
2. Hail Columbia, orchestra (Lachner).
3. Oration.
4. Columbus Prize Cantata. First time in America. Emma Juch,⁶⁵ Marie Groehl, E. C. Towne, Heinrich Meyn. Chorus and orchestra (D. Melamet).
5. Aria. Queen of Sheba. Emma Juch (Gounod).
6. Die Himmel Ruehmen.⁶⁶ Chorus (Beethoven).
7. Aria Tannhäuser. Blick ich umher.⁶⁷
8. Herr Heinrich Meyn (Wagner).
9. Star-spangled banner. Chorus.

That same evening "one of the most important demonstrations ever made by the Roman Catholics of New York" was staged at Carnegie Hall. The music included Bruno Oscar Klein's⁶⁸ setting of an ode to Columbus written by Eliza Allen Star,

⁶⁴*New-York Daily Tribune*, October 10, 1892, 8:2.

⁶⁵Headliner of the evening Emma Juch (1863-1939), born in Vienna of Austrian parents, made her career in the USA, debuting at the New York Academy of Music in *Mignon* October 21, 1881. "Her voice was of exceptional purity and wide compass, able to undertake the Queen of Night and Senta with equal success," according to Harold Rosenthal.

⁶⁶Although cited as a choral number, Beethoven's *Die Himmel rühmen*, his Op. 48, N^o 4, poetry by Chr. F. Gellert, was originally published by Artaria in August 1803 as a solo song, and not until 1836 issued at Hannover by Nagel in an arrangement for four male voices with piano or orchestra accompaniment.

⁶⁷Wolfram's contribution to the Sängerkrieg at the close of Act II.

⁶⁸Born June 6, 1858, at Osnabruck, Klein died June 22, 1911, at New York City. The son of the cathedral organist at Osnabruck, he studied with Rheinberger at Munich before com-

sung by a large and well trained chorus, composed of the Palestrina Society and the chancel choirs of the Jesuit churches of St. Francis Xavier and St. Lawrence, in this city, and St. Peter in Jersey City. There will be an orchestral accompaniment of fifty pieces. . . . The [other] music will be furnished by Cappa's⁶⁹ 7th Regiment Band.

All these musical demonstrations October 9, 10, and 11 paled, of course, in the light of Antonín Dvořák's *Te Deum* specially composed in honor of the Columbus fourth centennial and premiered under his baton at his inaugural concert with 250 singers in Carnegie Hall October 21 (this being the date of Columbus's first landfall, according to the Gregorian calendar). The title on page 1 of Dvořák's autographed score (completed July 28, 1892, at Vysoká) carries the legend:

Hymnus Te Deum laudamus pro Sopran a Bass Solo, sbor a orkestr slozil k ustení památky Kolumboni Která se bude slavit v New Yorku 12. října 1892. Antonín Dvořák. op.: 93 Partitura (Hymn Te Deum laudamus for Soprano and Bass solo, choir and orchestra, composed for the Columbus anniversary to be celebrated in New York, on 12th October 1892).

Although prompting by the philanthropist whose largesse made possible the National Conservatory of Music, Jeannette Thurber (née Meyers, New York, January 29, 1850; died Bronxville, January 2, 1946), may not have been directly responsible for Dvořák's having written the so-called New World Symphony (she claimed responsibility in "Dvořák As I Knew Him," *Etude Music Magazine*, Vol. 37, November 1919)⁷⁰ she was most certainly responsible for both

ing to America in 1878. Organist at St. Francis Xavier's in New York 1884–1894 and St. Ignatius 1904–1911, he headed the piano department at the Convent of the Sacred Heart 1884–1911, and also taught counterpoint 1887–1892 at the National Conservatory. His three-act opera with Vorspiel *Kenilworth* (libretto by Wilhelm Müller; full score and piano-vocal reduction published at Leipzig in 1894 by F. Hofmeister) was mounted February 13, 1895, at Hamburg. His publications listed in the New York Public Library *Dictionary Catalog of the Music Collection*, 2d ed. (Boston, 1982), xxi, 412–413, include six masses.

⁶⁹Profiled in *The New Grove Dictionary of American Music* (1986), I, 354, Carlo Alberto Cappa (Alessandra, Italy, December 9, 1834; New York, January 6, 1893) enlisted in the US Navy in 1855. After a notable trombone and euphonium soloist's career he led the Seventh Regiment Band from 1881 until his death.

⁷⁰She suggested the idea of a *Hiawatha* opera, which he started working on in the winter of 1893–1894. *The New York*

his *Te Deum* and *The American Flag*.⁷¹ On December 12, 1891, after lengthy negotiations, he wrote her a letter formally accepting the post of Musical Director of the National Conservatory. In May 1892, he retired to Vysoká for a rest that was broken the middle of June by her request that he write a festive Columbus fourth-centenary cantata to be performed the evening of October 12. However, the text failed to arrive, with the result that between June 25 and 30 he sketched a setting of the *Te Deum* (in four sections rather than the usual three) that he scored between July 2 and 28, while still at Vysoká.

In the last of the four run-on sections (Dignare Domine) Dvořák unifies the whole work by closing with citations from the opening brilliant G Major movement. In "ABA" form the middle section of the opening movement pits the soprano soloist against instrumental flourishes from the "A" choral opening. The second movement (Tu Rex gloriae, *lento maestoso*), starting in E flat and ending in G flat, blends bass solo with chorus; the third (Aeterna fac, *vivace*) is a choral scherzo in B minor. The resultant overall four-movement form is therefore an archlike structure.

CHICAGO CELEBRATION, 1892

Heavily promoted in advance,⁷² Dvořák's *Te Deum* was premiered on the same date that Chicago heard

Herald quoted him as having said that the second movement was "in reality a study, or sketch for a longer work, either a cantata or opera which I propose writing and which will be based on Longfellow's *Hiawatha*. . . . The scherzo of the symphony was suggested by the scene at the feast where the Indians dance." See John Clapham, "The Evolution of Dvořák's Symphony 'From the New World,'" *Musical Quarterly*, xiv/2 (April 1958), 168.

⁷¹With poetry by Joseph Rodman Drake, *The American Flag*, cantata for soli, chorus and orchestra, Op. 102 (1893), was world premiered at Madison Square Garden May 4, 1895, Frank Dossert conducting the New York Musical Society (assisted by the choir of St. Stephen's Church).

⁷²Typical of advance publicity were "Musical Notes," *New-York Daily Tribune*, Sunday, September 4, 1892, 4:2; and "Dr. Dvořák and his compositions—His Arrangement of Drake's 'American Flag'—To Teach and Conduct," *Daily Tribune*, Thursday, September 29. The latter included these observations:

[He landed September 27, his vessel being the Saale.] His first concert had been scheduled for the Metropolitan Opera House, which burned [August 27, 1892; reopening after repair occurred November 27, 1893]. He will then [October 12] conduct his "Slavonic Dances" and



PLUNKET-GREENE.

While in Europe last summer Mr. Morris Reno, the President of the Music Hall Company, visited Mr. Plunket Greene and heard him sing. The result of the visit was that the remarkable young Irish basso was engaged by Mr. Reno to appear in this country this season with the Symphony Orchestra of New York, under the direction of Mr. Walter Damrosch and other first-class organizations. It is confidently expected that Plunket Greene will achieve a reputation in this country that will even surpass his great reputation in Europe. He is expected to make his first appearance in February next.

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A NEW "URANIA" SPECTACLE.

Those who enjoyed the marvellous productions of the spectacle-lectures, "From Chaos to Man" and "A Trip to the Moon," with explanatory discourses by the well-known journalist and astronomer, Garrett P. Serviss, which were so beautifully and elaborately presented in Carnegie Music Hall last season, will await with interest the production of a similar brilliant and artistic triumph, now in preparation, with the Yellowstone Park as the subject. Mr. Serviss and the artists made an extensive tour of the great National Park for the purpose of gathering material for this production, which will contain even more striking mechanical and electrical effects than the two other "Urania" entertainments already produced. It will be readily appreciated by the discerning that there is material for a wonderfully enjoyable and instructive treatment of the Yellowstone country in the same artistic fashion in which the other spectacles were handled.

The New York Symphony Orchestra has some of the greatest musical geniuses that America or Europe can furnish. Many of its soloists are artists whose reputation are bounded by no one continent.—Albany Argus, Dec. 17, 1891.

MUSIC HALL,

Friday Evening, October 21st, 1892, at 8.15.

GRAND CONCERT,

UNDER THE AUSPICES OF THE

National Conservatory of Music of America

AND FIRST APPEARANCE IN THE UNITED STATES OF

DR. ANTONIN DVORAK

The Eminent Composer and Director of the National Conservatory of Music of America,

WITH THE ASSISTANCE OF

Mme. Clementine De Vere-Sapio,
Mr. Emil Fischer,

Mr. Anton Seidl,

Orchestra of 80, selected from the Symphony and Philharmonic Societies, and Chorus of 300 Voices,

Mr. RICHARD HENRY WARREN, Chorus Master.

In the course of the proceedings, an oration will be delivered by

Colonel Thomas Wentworth Higginson,

PROGRAMME.

1. NATIONAL HYMN, "America."
2. ORATION, "Two New Worlds," The New World of Columbus and the New World of Music.
COL. THOMAS WENTWORTH HIGGINSON.
3. SYMPHONIC POEM, "Torquato Tasso," - Liszt
4. TRIPLE OVERTURE, "Nature, Life, Love," (new, first time.) - Dvorak
 - a. Nature.
 - b. Life (Bohemian Carnival.)
 - c. Love (Shakespeare's Othello.)
 CONDUCTED BY THE COMPOSER.
5. TE DEUM, (expressly written for the occasion) Dvorak
MME. DE VERE-SAPIO, MR. FISCHER.
ORCHESTRA, CHORUS.
CONDUCTED BY THE COMPOSER.

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RAIMUND VON ZUR MUHLEN.

The celebrated German tenor, Raimund von Zur Mühlen, who was engaged by Mr. Morris Reno while abroad, will make his first appearance in this country December 29th and 30th at the Messiah performance of the Oratorio Society. Von Zur Mühlen is considered one of the greatest living Oratorio and Lieder singers. Gifted with a fine physique and attractive manner he is considered the pet of European audiences.

SYMPHONY ORCHESTRA.

The strings are superior in precision, quality and ethics.—Boston Times, Dec. 13, 1891.

The strong and brilliant playing of this orchestra at its first appearance in this city last autumn demonstrated the superiority of its members as performers. It is a pleasure to testify to the immense gains that have been made in the direction of a perfect ensemble. Mr. Damrosch's unremitting and conscientious work during the winter are already bearing splendid fruit. He is certainly to be accounted a lucky young man in having attained through favor what many an able musician is unable to attain through a life-time of hard work. But this is to be said: he has proved himself by no means unworthy of the trust reposed in him.—Boston Courier, April 17, 1892.



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Theodore Thomas conduct the specially commissioned *Columbian March and Hymn* by John Knowles Paine (1839–1906) and two excerpts from Harriet Monroe's lengthy dedicatory ode, these having been set by George Whitefield Chadwick (1854–1931). The inaugural ceremonies starting October 21 at 11 A.M. in the Manufactures' and Liberal Arts Building included Mendelssohn's cantata "To the Sons of Art" (*An die Künstler*, Schiller text, Op. 68 [1846]), Haydn's "The Heavens are telling," Handel's "Hallelujah Chorus," the Star-Spangled Banner," and "Hail Columbia."

The musical forces for the occasion were composed of the following Chicago musicians: Apollo Club and auxiliary, 700; the World's Fair Children's Chorus, 1,500; surpliced choirs, 200; German societies, 800; Scandinavian societies, 200; Welsh societies, 200; orchestra and bandsmen, 300; besides 100 drummers for a few phrases in the Chadwick music, and six additional harps.⁷³

Paine wrote his own eight-line text (*abab cdcd* rhyme-scheme).⁷⁴ Interviewed by a Boston correspondent of the *American Art Journal* (edited at

also the first performance of his new "Te Deum," composed in honor of the Columbus celebrations. He will have a large chorus composed of members of the leading choral societies of the city.

The doctor has another new composition about which he is most enthusiastic. This is an arrangement for soloists, chorus and orchestra of Joseph Rodman Drake's familiar poem on "The American Flag" beginning: *When Freedom, from her mountain height, / Unfurled her standard in the air, / She bore the azure robe of night / And set her stars of glory there.* Dr. Dvořák said yesterday that he thought this poem wonderfully beautiful, grand and inspiring. He found it remarkably well fitted for the purposes of musical composition, and he had been deeply moved by the spirit of the lines and had felt their inspiration in his own work. He asked anxiously if the poem had ever been set to music before. The subject was suggested to him by Mrs. Jeannette M. Thurber . . . and she sent him the poem a number of weeks ago. He began his work on August 3 [1892] and the composition is now finished in the form of notes, but it is not yet scored. It will probably be two months or so before it is heard [the first performance awaited May 4, 1895, in a premiere rated "disappointing" by Krehbiel, *Tribune*, May 6, 1895].

The composition begins with an alto solo, a few of the lines being repeated by the chorus. There is then a bass solo with chorus and after that an orchestral march. Then there is a tenor solo, and so on, the performance ending with the full chorus and orchestra. Dr. Dvořák naturally regards this composition as a most appropriate one for him to present on his arrival in America and he is, as has already been said, most enthusiastic about the subject and the work.

⁷³George P. Upton, "Reminiscences and Appreciation," in *Theodore Thomas: A Musical Autobiography* (Chicago: A. C. McClurg & Co., 1905), 1, 196.

⁷⁴Printed in *Boston Daily Advertiser*, August 22, 1892, and reprinted in John C. Schmidt, *The Life and Works of John Knowles Paine* (Ann Arbor: UMI Research Press, 1980), 183.

New York by William M. Thoms), Paine thus described his *Columbus March and Hymn*:⁷⁵

The work opens with a fanfare of trumpets, with full, short chords of the whole orchestra, followed by a unison of all the wind instruments (a monologue in recitative form). Then comes the first hint of the leading theme, and a gradual crescendo to *ff* of the whole orchestra. A pedal point on the dominant and a long chord is held; then, after a pause, the [leading] theme enters.

The March is not made up of repeated divisions like the usual form with cadences and pauses, but is more continuous and connective, like the music of a symphony. In the coda there is a reminiscence of the introduction with the trumpet fanfare and pedal point, which forms the climax of the instrumental part, and leads, through a long trill of the soprano instruments, sustained by a full harmony in the orchestra, to the hymn which opens in unison of all voices *ff*.

The Hymn is in 3-2 time, *maestoso*, and stands in marked contrast to the 4-4 time of the March. The orchestration of the Hymn is so written that it may be played in connection with the March as an orchestral piece without the vocal chorus. The March is in D-Major, but the tonality of key changes often. . . . The March and Hymn are about fifteen minutes long.⁷⁶

Unlike Chadwick's settings of two excerpts from Harriet Monroe's *Columbian Ode* included in the October 21, 1892, program, Paine's *Columbus March and Hymn* were repeated—on May 1, 1893, when the Exposition was formally opened, and

at least three more times in concerts at the Exposition. In addition, two orchestras included the work on concerts during the 1893 season—the Chicago Orchestra, under Thomas in January, and the Boston Symphony Orchestra, conducted by Arthur Nikisch, in February.⁷⁷

Harriet Monroe (1860–1938), a native of Chicago now remembered chiefly for her founding in 1912 of *Poetry: A Magazine of Verse*, herself in March 1891 bravely suggested to the sixteen-member Committee on Ceremonies (three of whose Chicago members she knew personally) that she be

⁷⁵Commissioned by Theodore Thomas, music director of the Exposition until his resignation August 4, 1893; see Victor Fell Yellin, *Chadwick Yankee Composer* (Washington and London: Smithsonian Institution Press, 1990), 56.

⁷⁶Schmidt, 184–185.

⁷⁷*Ibid.*, 443. Oliver Ditson published Arthur Foote's arrangement for piano (two hands) of the March and Hymn in 1892. The autograph full score and copyist's full score are in Houghton Library, Harvard University.



COLUMBUS

MARCH AND HYMN

Words and Music by

JOHN KNOWLES PAINE

Written by official invitation

FOR THE

opening ceremonies

OF THE

World's Columbian Exposition

at Chicago, Oct. 21, 1892.

Pianoforte Solo. (*Arranged by Arthur Foote*) 1.25

Pianoforte, Four Hands (*Arr. by the Composer*)

Chorus Edition of the Hymn. (*Octavo.*) 12

Orchestral Parts

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officially requested to write a poem to be read at the Dedication of the World's Columbian Exposition. A few months later it was decided to hold the initial ceremony as a "dedication of buildings" a half-year before the actual opening of the Fair—on October 21, 1892, the exact new [Gregorian] calendar date of the four-hundredth anniversary of the discovery of America. With joy I accepted the commission, and was warmly congratulated by various members of the committee.⁷⁸

While she was writing it, one devious member of the Committee on Ceremonies, who had most "warmly congratulated her"—the Chicago businessman and art collector James W. Ellsworth—had consistently "asked the Committee to reconsider and ask the aged Whittier, or some other well-known poet, to write the dedicatory poem."⁷⁹ Not aware of this backstage but ultimately unsuccessful ploy,⁸⁰ she went ahead:

The ode was to contain two or three songs for the great chorus of five thousand voices which was to be chosen and trained for the festival. My plan for the poem was, first, a salutation to Columbia followed by the procession of nations to the festival, led of course by Spain; second, back to the past—the coming of Columbus and the choral song of the sailors; third, the awakening of America—the wilderness, the pioneers battling with harsh nature and savage man, and conquering with a song of triumph; fourth, the procession of the great dead—the founders led by Washington, the fighters led by Lincoln . . . ; fifth, an invocation to the Columbia of the future—her search into nature's secrets, the march of science; and finally, her leadership of nations to a warless world of liberty and love.⁸¹

Early in September 1892, Harriet Monroe "threw a bombshell into the Committee [on Ceremonies] by asking one thousand dollars as payment for the poem—or rather, for the right to use it and print it as part of the dedication ceremonies."⁸² This "bombshell" caused the Committee on Ceremonies,

⁷⁸ Harriet Monroe, *A Poet's Life Seventy Years in a Changing World* (New York: Macmillan Company, 1938), 118.

⁷⁹ *Ibid.*, 120.

⁸⁰ *Ibid.*, 123: "all summer [1892] and well into September Mr. Ellsworth and his group of dissenters kept up their efforts to prevent the acceptance of the [already completed] poem."

⁸¹ *Ibid.*, 120.

⁸² *Ibid.*, 124. In December 1894, after a lawsuit the New York *World* was forced to pay her \$5,000 for infringement of copyright—having published her poem in its Sunday, September 25, 1892, issue without permission.

"hopelessly deadlocked on the issue, which they had worn threadbare in hot discussions . . . to turn the decision over to the Council of Administration." Finally, Friday, September 23, [1892], she was "summoned to present her side of the long controversy." Among the other reasons, beyond the time and effort that she had given the poem, she mentioned the fact that "Mr. George W. Chadwick, the distinguished Boston composer, had set the songs [in her poem] to music, and they were already in rehearsal by the huge chorus."⁸³

In her autobiography, Monroe described Friday October 21 as "fair and windless and autumnally warm." When she and her family arrived at the Manufacturers' and Liberal Arts Building, Theodore Thomas came to her seat from afar to discuss signals for the songs.

At eleven o'clock, the audience hushed as the program began with Paine's "Columbian March" and a prayer followed by the Director General's introductory address [Harlow G. Higenbotham] and a welcome from Mayor Washburne, granting the freedom of the city to the distinguished visitors from Washington⁸⁴ and across the sea. The "Columbian Ode" came next on the program, and Mrs. [Sarah Cowell] Le Moyne, six feet tall, handsome and vocally magnificent, who had been summoned from New York, advanced to the front of the platform and recited the lines. Her voice traveled further than any other on that day unblest with microphones, and the signals worked perfectly, so that the chorus rose promptly to the two songs, "Over the wide unknown" and "Lo, clan on clan," and thrilled to the beauty of Mr. Chadwick's music as it rolled from end to end of the great hall, past the center where we were listening.⁸⁵

Thomas's management of the signals to the performers was thus described by his wife:

As everything was on such a vast scale, Mr. Thomas had 5,500 voices in his chorus, 200 players in the orchestra, two large military bands, and two drum corps, of 50

⁸³ *Ibid.*, 125. Chadwick was Thomas's second choice to compose the music for the two excerpts "Over the wide unknown" and "Lo, clan on clan." First, he approached Edward MacDowell. But "after considerable negotiations between MacDowell and the Bureau of Music, the composer declined the 300-dollar commission" (see Margery Morgan Lowens, "The New York Years of Edward MacDowell," Ph.D. dissertation, University of Michigan, 1971, 58–59).

⁸⁴ Vice-President Levi P. Morton (1824–1920) substituted for President Benjamin Harrison, who could not come, because his wife was dying.

⁸⁵ Monroe, 129.



each. The latter were stationed in a balcony above, on either side of the stage. As he could not speak to this great body of performers, by reason of the distance, and they could not see his baton distinctly, he did not use one, but instead held a handkerchief in his hand, gathering in the ends so that they could not flutter, but leaving enough of it visible to catch the eye of even the remotest singer on the top row. As the time for the musical numbers drew near, he gave a signal to the two drum corps, who immediately began a long drum roll, which fell and rose again in obedience to the hand which held the handkerchief, until every performer had found his place, every instrument was in position, every eye fixed on the conductor, and every listener spellbound in attention, and then, CRASH! the sound was like the last trump, and the attack of these thousands was as sharp and steady as in an ordinary concert.

The musical numbers were all received with enthusiasm, and the works of the American composers, Chadwick and Paine, brought out hearty applause.⁸⁶

COMMEMORATIONS AT MEXICO CITY, MONTEVIDEO, BUENOS AIRES

Celebrated at Mexico City with a holiday, October 12 ended with the premiere of *Colombo a San Domingo*, a one-act opera composed by Julio M. Morales, young son of Mexico's most celebrated nineteenth-century opera composer, Melesio Morales. Enrico Golisciani (1848–1918), author of the librettos of eighty-two operas produced between 1871 and 1920,⁸⁷ provided librettos for four operas staged in 1892. The ill success of Julio M. Morales's setting can therefore not be attributed to an inexperienced librettist. Because the evening needed fleshing out, Fons de Calvera, prima donna of the touring Italian company of Napoleon Sieni, sang the Shadow Waltz from Meyerbeer's *Dinorah* and the house orchestra at the Teatro Principal played Massenet's *Scènes alsaciennes* [1881]. Although the composer was applauded and called to the stage, the cool reception given his opera incited him to write a letter vehemently defending his work (as a result he augmented public disapproval).⁸⁸

⁸⁶Rose Fay Thomas, *Memoirs of Theodore Thomas* (New York: Moffat, Yard & Co., 1911), 381–383.

⁸⁷Franz Stieger, *Opernlexikon*, Teil III: *Librettisten* (Tutzing: Hans Schneider, 1980), 2. Band, 372–373.

⁸⁸Enrique Olavarría y Ferrari, *Reseña histórica del teatro en México*, 2ª ed. (Mexico City: "La Europa," 1895), iv, 266.

In 1885 Julio had begun his career with a *Marcha Hidalgo*, honoring the father of Mexican Independence; this was followed in 1889 with a *Marcha Victoria* dedicated to longtime president Porfirio Díaz (offered to him as a serenata, it was performed by 300 adulating musicians). His *Marcha Heroica* won a gold medal in a competition sponsored by *La Patria* for the best patriotic hymn.⁸⁹ Not daunted by the lukewarm reception of his Columbus opera, he composed two other stage works—a "fantasía lírica" in three acts, *El Mago*, and a "drama musical" in two acts, *Nhadick*, neither of which was produced.

At least, however, his Columbus opera did not go unstaged—the unfortunate fate that befell *Colón Alegoría Melodramático en un acto* by the first Uruguayan composer of symphonies, León Ribeiro (1854–1931).⁹⁰ Commissioned by a Fourth Centenary Committee appointed by Uruguayan president, Julio Herrera y Ubes, Ribeiro's opera fell afoul of the visiting Emilio Tomba Italian opera company, and Ribeiro had to content himself with the performance of a symphonic poem derived from its contents.⁹¹

At Buenos Aires, Enrique Astengo in 1892 published in sheet music form *Cristóbal Colón marcha*

⁸⁹*Diccionario Porrúa de historia biografía y geografía de México*, 5ª ed. (Mexico City: Editorial Porrúa, 1986), II, 1967.

⁹⁰Born at Montevideo April 11, 1854, and baptized Julio León Alfredo Ribeiro, he died there March 2, 1931. He studied with Carmelo Calvo and Luis Sambucetti, both of whom in 1876 rated him as a superb talent. In 1889 he became Director Técnico of the Conservatorio Musical "La Lira" and in 1891 lifetime Director. His three-act opera composed in 1881 *Liropeya* (based on Pedro P. Bermúdez's *El Charrúa*) was mounted by an Italian company in the Teatro Solís August 28, 1912. His other six operas were never staged. His Symphony No. 1, premiered under his own baton at Buenos Aires in August 1884 was the first of four symphonies that marked him as his nation's pioneer symphonist. See Susana Salgado, *Breve Historia de la música culta en el Uruguay* (Montevideo: AEMUS, Biblioteca del Poder Legislativo, 1971), 93–94 and 209–211. According to her, parts for Ribeiro's Columbus opera are in the Instituto de Estudios Superiores at Montevideo.

⁹¹In a letter dated January 22, 1992, Leonardo Manzino of Montevideo stated having seen during December 1991 the printed 1892 libretto, a piano reduction for rehearsals and the manuscript score. I gratefully acknowledge his communication.

The two Uruguayan composers who sent samples of their works to be exhibited at the World's Columbian Exposition in Chicago (1893) were Dalmiro Costa (*b* Montevideo, May 7, 1836; *d* Buenos Aires, August 9, 1901), one of whose unitemized piano pieces was awarded a prize "for sweetness of melody." Antonio Metallo of Montevideo sent a *Protector Waltz*. See *Inter-American Music Review*, II/2 (Spring–Summer, 1980), 99.



para piano dedicado al 4º centenario del descubrimiento de América.⁹² On April 28, 1893, a *Cantata a Cristóbal Colón* for voices and orchestra by the Italian immigrant Ricardo Furlotti⁹³ was performed under his baton at the Buenos Aires Teatro de la Ópera. However, neither the primitive Teatro Colón which was inaugurated with *La Traviata* (April 25, 1857), nor the sumptuous present-day Colón (opened with *Aida* May 25, 1908), gave a Columbus opera until Franchetti's *Cristoforo Colombo* was performed four times in 1910 (beginning June 21).⁹⁴ Milhaud's *Cristophe Colomb* followed suit with four presentations in 1953, beginning July 21.

CARLOS GOMES'S PARTICIPATION AT RIO DE JANEIRO (1892) AND CHICAGO (1893)

In contrast with the somewhat surprising failure to honor Columbus at Buenos Aires in 1892 or 1893 with anything on a large scale composed by an Argentinian,⁹⁵ Rio de Janeiro heard October 12, 1892, what was to be the last work of Carlos Gomes

⁹² Vicente Gesualdo, *Historia de la música en la Argentina (1852-1900)* (Buenos Aires: Editorial Beta, 1961), II, 1035 (item 1274).

⁹³ Born at Parma in 1860, Furlotti in 1885 reached Buenos Aires—brought there by impresario Ferrari to conduct at the Colón and Teatro de la Ópera. Around 1888 he founded there the Asociación Beethoven that fomented performances of both Beethoven's orchestral and chamber works (see Gesualdo, II, 188-189). After a long and fruitful Argentinean sojourn he returned to Italy, dying after 1910 (*ibid.*, 582).

⁹⁴ Tita Ruffo sang the role of Columbus in performances June 21, 24-25, and July 5, 1910, of what must have been only Part I and the Epilogue. See the list of singers in Roberto Caamaño, *La historia del Teatro Colón 1908-1968*, II (Buenos Aires: Editorial Cinetea, 1969), 17; no singers are listed for the roles of Anacoana, Bobadilla, Iguamota, Nanyanka, and Yarika, that belong to Parte Seconda of Franchetti's opera.

⁹⁵ Rodolfo Arizaga, *Enciclopedia de la música argentina* (Buenos Aires: Fondo de las Artes, 1971), 335-339, lists 68 "óperas argentinas estrenadas en la República Argentina," none of which deals with Columbus or any other figure of the exploratory period.

According to Franck D. Abbott, ed., *Musical Instruments at the World's Columbian Exposition* (Chicago: Presto Company, 1895), 256, the following four Argentinian composers sent works to be exhibited at the Exposition: Hilda Fortunato (*A Salute to Chicago Symphony for grand orchestra*); Eduardo Garcia Mansilla (1866-1930: *Oración Dominical* for solo voices, piano, and cello; *Chicago Waltz*); Francisco A. Hargreaves (1849-1900: *Chicago March*); Vicente Mazzacco (*Glory to Columbus [Gloria a Colón]*, orchestral ode). Argentina also sent

(1836-1896). *Colombo*, an oratorio in four acts, sets a text by "Albino Falanca"⁹⁶ turned into Italian verse by Angelo Zanardini (Venice, April 9, 1820; Milan, March 7, 1893), an employee of three publishing houses at Milan whose twenty opera librettos (beginning in 1878) cover the widest possible spectrum.⁹⁷ The piano-vocal score copyrighted in 1892 by the Milan publisher Arturo Demarchi denominates Carlos Gomes's *Colombo* as a "poema vocal-sinfónico,"⁹⁸ but the numerous stage directions scattered throughout leave no doubt that both librettist and composer originally intended the four-act work to be a staged opera.

Both in this respect and in the time-span covered by the four acts, *Colombo* remarkably resembles Silas Pratt's *The Triumph of Columbus*.

In Part I (summer 1485) utterly miserable Columbus comes knocking at La Rábida friary door. The sky is dark and winds billow the nearby waves. Columbus hears

for exhibition a *Tratado Completo de la Música Moderna* by Saturnino Filomeno Berón, band leader "of Buenos Ayres" (Abbott, 258). Concerning Berón, see Arizaga's encyclopedia, 64. Vicente Gesualdo (see note 92, above) indexed García Mansilla and Hargreaves, but not Fortunato or Mazzacco.

⁹⁶ Contrary to the identification of Albino Falanca as Zanardini made in the *Enciclopédia da música brasileira erudita folclórica popular* (São Paulo: Art Editora, 1977), I, 318, Albino Falanca was 32-year old Anibal de Mesquita Falcão (*b* at Recife November 10, 1859; *d* Barra Mansa June 6, 1900). See João Bosco Assis de Luca, "O Colombo de Carlos Gomes: ópera ou cantata?" *Ciência e Cultura (Revista da Sociedade Brasileira para o Progresso da Ciência)*, 41/10 (October 1989), 977. Gomes himself identified Albino Falanca as Falcão in his letter addressed March 9, 1892, to Manoel José de Souza Guimarães. This letter, not in the Gomes centenary issue of *Revista Brasileira de Música*, was published by Joluná Brito in *Carlos Gomes: o Tónico de Campinas* (São Paulo: Livraria Editora Record, 1936), 235-236.

⁹⁷ Stieger, *Librettisten*, 3. Band (1981), 1030. Zanardini used Aneldo Graziani as his pseudonym in the libretto that he wrote for Francesco Ciléa's three-act opera *La Tilda* premiered at Florence (Pagliano) April 7, 1892.

⁹⁸ The English-language title-page (copyright deposit, Library of Congress, September 16, 1892) reads thus: "Colombo A Vocal and symphonycal poem in four parts by Albino Falanca musicated by Carlos Gomes/ *Primogenita sarai Della nuova umanità* [Colombo Parte IV]/ Columbian Solemnity in América 1892 Complete Poem for Song and Piano Reduction by G. Loscar. Illustrated Edition Price One Pound. Propriety of the autor for all countries. Actings, reproductions, translations reserved. Deposit according the law's dispositions. Only deposit by the editor Arturo Demarchi Milano Via Antonio Sciesa N. 4." Demarchi was also the publisher of *Côndor*, Gomes's last opera premiered at La Scala (February 21, 1891).



20

COLOMBO

POEMA

VOCAL - SINFONICO

in 4 parti

Albino Talanca



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EARLOS GOMES

UNICO DEPOSITO PRESSO L'EDITORE
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COLOMBO

A VOCAL AND SYMPHONYCAL POEM

in four parts

BY

ALBINO FALANCA

MUSICATED BY

CARLOS GOMES

« Primogenita sarai
« Della nuova umanità! ».
COLOMBO PARTE IV.

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1892

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TO THE

American People

Carlos Gomes
1892



PARTE PRIMA



Presso al Convento di la Rabida. — Notte fredda e buia. — Soffia il vento ad intervalli. — Mormorio del mare in distanza. — Canto lontano di pescatori. — Cori interni nel Convento.

COLOMBO, - il FRATE.

LENTO CALMO.

pp dolcissimo

pp

ANDANTE
A TEMPO *distinte senza legare*

Cupo

ppp



First system of musical notation, featuring treble and bass clefs. The music consists of chords in the treble and a melodic line in the bass.

Second system of musical notation. It includes dynamic markings such as *Cres.*, *ppp*, and *dim.*. A *Cres.* marking is also present above the treble staff. The word *Cupo* is written below the bass staff.

Third system of musical notation. It features the instruction *Animando sempre gradatamente* above the treble staff. A *dim.* marking is also present above the treble staff.

Fourth system of musical notation, starting with a treble clef. It includes markings for *Opp.* and *incalz.*.

Fifth system of musical notation, featuring treble and bass clefs. It includes a *cres.* marking above the treble staff.

PIU MOSSO ASSAI

PIU MOSSO ASSAI

MENO MOSSO

MENO MOSSO
Cupo
pp

tr maggiore
tr

rall. allarg.
dim.



1º TEMPO

ppp

ppp

1º TEMPO

ppp

Pod.

allarg.

ten.

Cupo

pp



rita.
div.
pp
sf
cresc.

Ten. **LARGO**

CORO DI PESCATORI
lontanissimo quasi senza rigor di tempo
 Bassi *molto accentato*

LARGO
PPP col canto
sf

Pescator..... le reti af - fon dal..



I. e II.

ten.
sf

Pescator!..... è fosco il
 Torvaè l'onda, fosco il ciel...

ten.
sf
p





PARTE SECONDA

« LA REGGIA. »



ISABELLA, — FERNANDO, — Dame di Corte, — Grandi di Spagna, — IL FRATE, — COLOMBO, — Armigeri.

CORO GENERALE.

ALL? MARZIALE ENERGIKO

mf
Tamburri

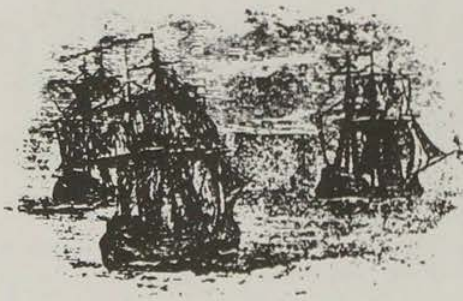
Ottoni soli

ff
scioite marcatisimo



PARTE TERZA

IN ALTO MARE.



La calma, — Preghiera, — Colombo e la Ciurma. — Uragano,
— Ritorno alla calma, — Terra! Terra!

LARGO TRANQUILLO

logatissimo
ppp *express. e dolce* *accentuando* *din.* *p*

p



PARTE QUARTA



NELL'ISOLA.

Danza Indigena, — Lo sbarco, — Festa spagnola.

INTERMEZZO (a tola calata).

È un mattino ridente di Ottobre.

I fanciulli indigeni trastullano in riva al mare; altri intrecciano danze caratteristiche.

ALL.^o ANIMATO

con slancio brillante



fishermen singing and notes their courage. He hears an organ prelude a Marian hymn sung by women. In the friary men sing their vespers plainchant. The Friar-Prefect urges Columbus to abandon vain dreams. Both men and women now join in singing a *Te Deum*. At last convinced, the Friar-Prefect agrees to take Columbus to Ferdinand and Isabella. The act ends with organ, orchestra, and chorus joining in exalting the Almighty. Part II (Spring 1492) begins with a choral paean sung by members of Ferdinand and Isabella's court, in celebration of victory over the Moors. The Friar-Prefect presents Columbus to the king and queen (an anachronism; he first met the queen in late April, 1486). Columbus claims Atlántida (not Cathay) as his dreamed-of destination. Despite doubts raised by attending courtiers, Columbus paints the future royal glory and the bright rays that will shine on the throne in such convincing terms that Ferdinand—despite initial doubts—now sends him forth, "with your name to create immortal glory in a new world" (*E col tuo nome crea nel nuovo mondo gloria immortale*).⁹⁹ Part III takes Columbus and his mariners through a violent storm—suitably depicted in Gomes's music—to the sighting of land. Just then a canon shot is heard from the most distant ship (*Golpo di Cannone in distanza*).¹⁰⁰ Like the two previous acts, Part III ends *fortissimo*. Part IV comprises three sections: first, the indigenes in the island on which Columbus's forces have landed take alarm, but soon thereafter treat him and his men to a dance. In the second section Columbus's men try clumsily joining in the dance. (*In alcuni punti gli spagnuoli tentano imitare le danza senza ritmo degli indigeni*). In the third section, Isabella congratulates Columbus (who had reached the court at Barcelona April 20, 1493) on having found a new world. Columbus introduces the six indigenes accompanying him. Isabella continues with an *Inno al Nuovo Mondo*, in which she is

⁹⁹ *Colombo Poema Coral-Sinfónico . . . redução para canto e piano de G. Loscar* (Rio de Janeiro: Edição comemorativa do compositor/Ricordi/Funarte/Instituto Nacional de Música, 1986 [truncated deceptive facsimile of Arturo Demarchi 1892 edition]), 117–118. Gomes's own published designation for *Columbus* was *poema vocal-sinfónico*, not *coral-sinfónico*. For his struggle to find an appropriate designation, see Assis De Luca, 970–971. "G. Loscar," credited with the piano-vocal reduction, was Carlos Gomes himself.

¹⁰⁰ *Colombo*, piano-vocal score, 151. The critic signing himself "C. de M." (= Dr. Antônio Frederico Cardoso de Menezes Sousa, b 1849) in the *Jornal do Commercio* August 8, 1892, took exception to the cannon shot, calling it a historical anachronism. He erred. As agreed upon signal for sighting land, a gun was indeed fired. "Martín Alonso Pinzón, after a quick verification [that Rodrigo de Triana, lookout in *Pinta*'s fore-castle had seen land], causes a lombard already loaded and primed to be fired as the agreed signal" [Morison, *Admiral of the Ocean Sea*, I, 298].

joined by her courtiers who celebrate with her the finding of a *nuova umanità in terra occidental*.

Although premiered at Rio de Janeiro by the Italian opera company headed by Luigi Ducci,¹⁰¹ *Colombo* was not originally designed for Rio. Announcement in the European press of 25,000 francs being offered by the City of Chicago for a prize cantata to be performed at the forthcoming World's Columbian Exposition reached him while he was writing *Colombo*.¹⁰² Even after learning that news of the prize competition was false, he still hoped Theodore Thomas might present it, and on June 16, 1892, sent him both the printed libretto and the piano-vocal score.¹⁰³ Just as he himself had in 1891 paid Arturo Demarchi at Milan to publish the piano-vocal score of *Côndor*¹⁰⁴ premiered at La Scala February 21, 1891, so also he himself paid for the printing of the piano-vocal score of *Colombo* by the same Milan firm.¹⁰⁵ Greatly chagrined by the Brazilian congress's refusal (in 1891 by a majority of six votes) to pension him,¹⁰⁶ he hoped by dedicating *Colombo* "to the American people" (*Ao Povo Americano*) to answer the congressional deputies and stimulate a new outburst of public favor.¹⁰⁷

Leaving Genoa in the same vessel with the Ducci Opera Company, July 3, 1892, he carried with him not only 500 copies of the *Colombo* piano-vocal score (sold to Ducci, to relieve himself and friends of the tedium of selling individual copies)¹⁰⁸ but also

¹⁰¹ Vincenzo Cernicchiaro, *Storia della musica nel Brasile dai tempi coloniali sino ai nostri giorni (1549–1925)* (Milan: Fratelli Riccioni, 1926), 256, 258.

¹⁰² Gomes's letter to Salvador de Mendonça dated at Milan March 5, 1892, in *Revista Brasileira de Música*, III (1936), 107.

¹⁰³ Letter to Mendonça dated June 16, 1892 (*ibid.*, 371).

¹⁰⁴ Letter to Theodoro Teixeira Gomes, dated at Rio July 10, 1891 (*ibid.*, 350): "Serei, entretanto, bastante feliz si puder vender os exemplares do Condor que trago de Milão, pois que já lhe contei os sacrificios que fiz para mandar imprimir a opera por minha conta e risco."

¹⁰⁵ From 1868 to its acquisition in 1899 by the Argentine publisher Breyer, Antonio (later Arturo) Demarchi published piano-vocal scores. See Juan María Veniard, "Breyer," in D. W. Krummel and Stanley Sadie, *Music Printing and Publishing* (London: Macmillan, 1980), 187.

¹⁰⁶ Letter to Mendonça dated March 5, 1892, *Revista Brasileira de Música*, III (1936), 367.

¹⁰⁷ Letter to Manuel José de Souza Guimarães, dated at Milan June 3, 1892 (*ibid.*, 361); letter to Theodoro Teixeira Gomes, dated at Milan June 13, 1892 (*ibid.*, 350–351).

¹⁰⁸ Letter to Souza Guimarães, June 3, 1892 (*ibid.*, 361). In this letter to Mendonça dated at Milan June 16, 1892, he cited



manuscript orchestral parts for both *Colombo* and *Côndor*. Given twice by Ducci's superb cast, *Côndor* reaped a triumph both times.¹⁰⁹ Not so with *Colombo*—despite the opinion of various Brazilian musicologists that the musical quality of *Colombo* is exceeded by none other of Gomes's works.¹¹⁰ The artists who enacted the roles of Isabella, Ferdinand, Columbus, the Friar from La Rábida, and the three court attendants (Doña Mercedes, Don Ramiro, and Don Diego) were all first-class virtuosi who sang in Ducci's other 1892 season presentations (including the first Brazilian *Tannhäuser*, September 30, 1892). Soprano Adalgisa Gabbi (1857–1933) sang the role of Queen Isabella, baritone Eduardo Camera (1866–1933) the role of Columbus, bass Paolo Wulmann that of the Friar Guardian. Soprano Regina Garavaglia, tenors Gabriel GabrieleSCO and Ludovico Benucci, together with bass Natale Cervi completed the cast. Marino Mancinelli (*b* Orvieto, June 16, 1842; *d* suicide Rio de Janeiro, September 1894) counted among Gomes's most loyal friends and supporters. On news of Mancinelli's death, Gomes at Milan, October 4, 1894, called him a *grande artista*. His conducting therefore had nothing to do with *Colombo's* failure.

The ill success stemmed at least in part from false expectations. Having never heard an oratorio—the form in which *Colombo* for lack of funding to stage it had to be given—the public neither applauded the work nor appreciated any of its beauties.

The beautiful work fell victim to the indifference and lack of comprehension of the Rio de Janeiro public, which having never attended choral works of this nature, thought the conception ridiculous, boring, lacking any visual interest—meanwhile, not taking any account of the work's musical loveliness. Opera habitués having for 44 years gone to the lyric theater¹¹¹ to hear a new Gomes opera, saw nothing on stage but women in ballroom dresses and men in evening clothes, stationary, lined

up one next to the other, singing with sheets of music to read from in their hands. What a formidable deception! Members of the audience who were there testified that there was no applause, and that the spectators emerged from the theater, complaining in harsh words against Gomes.¹¹²

Nonetheless, Gomes did not yet give up all hope of having *Colombo* performed at Chicago. While still at Milan, in a letter dated June 14, 1892, he had asked Salvador de Mendonça to be his personal advocate with Theodore Thomas (Mendonça, Gomes's librettist for his second opera, *Joana de Flandres*, had favored the republic and beginning in 1890 was chief of Brazil's diplomatic mission in the United States). "You cannot know the enormous sacrifices that I have made to finish the edition [publication] of *Colombo*," he wrote, continuing that "your one single word to Thomas or to the head of the Columbian Commission" will turn the tide in favor of *Colombo*. In the same letter he announced to Mendonça that he had just received unexpected news that he had been named *Presidente Honorario* of the Brazilian delegation to the Chicago Exposition.¹¹³

Expostulations in the same vein continued. Back in Milan, he wrote Mendonça on March 18, 1893, stating that although all other members of the Brazilian delegation had received passage money to Chicago, only he had been overlooked.

My old friend, one good word from you to Marechal Simeão, in your telegram to him making a personal request, or to the Brazilian government, will suffice to extract me from the terrible catastrophe that engulfs me. I can say no more. Pardon the insistence, but I keep believing in our old friendship.¹¹⁴

At last he did get travel funds, but arrived at Chicago—where he was immediately recognized as "distinguished above all others in the host of famous foreign musicians"¹¹⁵ invited to participate—to find that the best he could hope for was to be an orchestral concert at the Brazilian Pavilion September 7, 1893, consisting of fifteen numbers, all of them excerpts from *Il Guarany* (1870), *Fosca* (1873), *Salvator Rosa* (1874), *Lo Schiavo* (1889), and *Côndor*

the "500 exemplares de *Colombo* que quizera vender" (ibid., 372).

¹⁰⁹ Cernicchiaro, 257–258. The September 15 performance was a benefit for Gomes.

¹¹⁰ *Colombo* was given at the same Teatro Lyrico in which *Côndor* had been performed September 13 and 15.

¹¹¹ Salvatore Ruberti, "Colombo (1892) Analyse musical do poema," *Revista Brasileira de Música*, III (1936), 308: "O poema symphonico-vocal *Colombo* . . . e a criação mais perfecta que o genial artista brasileiro tenha dado ao mundo musical."

¹¹² Itala Gomes Vaz de Carvalho, "Colombo e o tiro de canhão," *Revista Brasileira de Música*, III (1936), 196.

¹¹³ *Revista Brasileira de Música*, III (1936), 351.

¹¹⁴ Ibid., 353.

¹¹⁵ Abbott, 269.



(1891). Already the month before, Theodore Thomas had tendered his letter of resignation from being Musical Director. On August 4, 1893, he wrote James W. Ellsworth, Chairman of the Committee on Music, giving his reasons for resigning.¹¹⁶ Since the Exposition had consistently lost money between its opening in May and the end of July, Thomas saw no alternative but for the Bureau of Music "to cancel all engagements made with foreign and American artists and musical organizations, and to abandon all future festival performances." Recalling that the original plans had embraced "giving for the first time in the history of the world a perfect and complete exhibition of the musical art in all its branches," Thomas now ruefully acceded to cancelling all gestures involving "American and European master-works under the direction of their composers." Henceforth "music shall not figure as an art at all, but be treated merely as the basis of an amusement."

Without any funds from Exposition authorities, Gomes therefore had no recourse but to depend entirely on Brazilian subsidy. Even so, at the close of his one free-entrance afternoon concert on Brazilian independence day, beginning at 3 P.M., the Brazilian government representative in Chicago, a certain "cidadão Maurity," had the gall to present him with a bill for \$1,114, because Gomes had overspent the amount originally budgeted for the concert.¹¹⁷

To add to his cup of woe, Gomes could do nothing on behalf of the ten other Brazilian composers whose works the Exposition Bureau of Music had solicited, and that were on hand at Chicago.¹¹⁸ Still

¹¹⁶Theodore Thomas, *A Musical Autobiography* [reprint] (New York: Da Capo Press, 1964), 198–199.

¹¹⁷Itala Gomes Vaz de Carvalho, *A vida de Carlos Gomes*, 2ª edição (Rio de Janeiro: A Noite, 1939), 260.

¹¹⁸Abbott, 257, catalogued the following Brazilian works sent to Chicago: João Gomes de Araújo [1846–1943], quartets; Francisco Braga [1868–1945], piano and orchestral works; Henrique Braga [1845–1917], dance music; F. de Carvalho, piano pieces; Alexandre Levy [1864–1892], orchestral works, including a symphony, piano compositions; A. Cardozo de Menezes, orchestral and piano compositions; Carlos de Mesquita [1864–1953], *Esmeralda*, opera; Henrique Alves de Mesquita [1838–1906] serious and bouffe opera scores; Leopoldo Miguez [1850–1902], symphony; and Artur Napoleão [1843–1925], various pieces of sheet music. In addition, two Rio de Janeiro publishers sent displays: Izidoro Bevilacqua [*b* Genoa 1813; *d* Rio de Janeiro January 26, 1897] and [Eduardo] Buschmann & [Manuel Antonio] Guimarães.

there on September 10, he wrote his friend Carlo Tornaghi, a high functionary of G. Ricordi, a letter that day informing him that on September 14 the Italian Commission at the Fair had invited him to participate in a four-hand performance at two pianos of the *Il Guarany* sinfonia. He had hoped for "something better but I have now seen the sad reality."

Americans take an interest in nothing except a new way to fish dollars, some novelty in practical living. In this country, art is a myth.¹¹⁹

As his sole take-away gift from Chicago, he received a piano from an unnamed Chicago piano manufacturer, who in return asked for a glowing endorsement.

While criticizing American love for money, still it must be remembered that Gomes had himself composed *Colombo* in the hope of reaping a financial bonanza,¹²⁰ and he continued until November 18 in the United States travelling constantly between New York and Washington (until sailing from New York on the *Werra*)—his avowed purpose being the reward to be reaped from a Metropolitan Opera premiere of *Côndor*.¹²¹

Mere reviews did not compensate for his disappointments in the United States. But both the

¹¹⁹*Revista Brasileira de Musica*, III, 416: "Io credevo di fare qui un mondo di affari, ma poi ho visto la realtà, la triste realtà! In questo paese, caro Tornaghi, l'arte è un mito. Gli americani non s'interessano di nulla che non sia una novità della vita pratica, e cioè il mezzo rapido di pescar dollari!"

¹²⁰After the Rio de Janeiro premiere October 12, 1892, *Colombo* awaited Heitor Villa-Lobos's revival of the work in a staged, costumed version at the Rio de Janeiro Teatro Municipal October 24, 1936. The audience reaction was this time wildly enthusiastic. Parts I and IV were revived October 11, 1990, by the Orquestra Sinfônica of the Escola de Música of the Universidade Federal do Rio de Janeiro. See Andrey Quintella De Paola, "Colombo de Carlos Gomes: Apreciação e análise," *Revista Brasileira de Música*, n° 19 (1991), 121.

According to Assis De Luca, 978, note 5: in December 1974 a staged version was given at the Teatro Municipal "José de Castro Mendes" in Campinas, and in September 1981 a staged version conducted by Jullio Colacciopo and stage-directed by Silnei Siqueira was heard at the São Paulo Teatro Municipal. The LP *Colombo* made in 1963 by Armando Belardi for inclusion in the triple album *Concertos Matinais* (distributed gratis by Mercedes Benz) omits fully one-fourth of the music. However, Belardi conducted a complete radio performance September 30, 1971, that was subsequently pirated.

¹²¹*Revista Brasileira de Música*, III, 345, letter to his daughter Itala, dated November 11, 1893: "Nestes dias eu e o Ministro



Chicago Record of Friday, September 8, and the *Chicago Herald* of the same date did laud him to the skies. The *Chicago Herald* gloried in the huge orchestra ("far larger than Wagner's 114"), compared Gomes's waving hair with Paderewski's best, continued with further rapturous details concerning his reception, declared that this event was the loudest and longest homage ever paid Brazil in any foreign land, and concluded by giving the entire itemized program.

The *Chicago Record* of Friday, September 8 (XIII/215, 4:5) carried a long review under the caption "All roads lead to the World's Fair." Illustrated

with a drawing of the handsome Brazilian Building at the Exposition, the review read:

Maestro Carlos Gomes is the Brazilian master of music. . . . It was only natural that having come all the way from Brazil to conduct the concert on the day of Brazilian independence, he should be given a great welcome. Music Hall held several hundred invited guests. The entire Brazilian colony was there. . . . Every true Brazilian wore a bow tie of the national colors. Very few people knew, perhaps, that 200 Brazilians are at the Columbian Exposition. . . . The Exposition Orchestra played, the great Brazilian master waved the baton and the whole programme was punctuated with rousing cheers, bravos and floral offerings. When Maestro Carlos Gomes first came on the stage his countrymen rose to their feet and greeted him with waving hats and fluttering handkerchiefs. The first orchestral number on the program was the dashing symphony of the opera *Il Guarany*. At the conclusion the happy Brazilians cheered for the maestro, who in turn applauded the orchestra. Mr. Al. Boetti, the tenor sang the romance of the opera *Salvator Rosa* and Miss Kale Bemberg, the soprano, gave a ballad from the opera *Il Guarany*. Both singers were applauded to the echo and another outbreak of enthusiasm awaited the basso Mr. Orine Darval. The concert was the main event of the day's celebration.

[Mendonça] estamos quasi sempre viajando entre Washington e New-York. Mas o meu endereço mais seguro é sempre Brazilian Legation, Washington. Digo isto para o caso que eu seja obrigado a retardar minha partida devido aos negocios que me prendem aqui, mas nao e provavel um grande atraso porque eu devo chegar depressa a Milão, para preparar musica, scenarios e indumentaria da opera Condor. Combinando tudo como creio terei que voltar depressa para New-York. Que achas? Mas isso não importa, os negocios são os negocios e enquanto eu viver e tiver saude tenho obrigação de trabalhar para meus queridos filhos."