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J. Rigbie Turner

George W. Martin's name has long been familiar to Verdi scholars. Among Mr. Martin's publications are a history of Italy in the nineteenth century, a standard biography of Verdi, as well as Verdi at the Golden Gate, and many articles on the composer, a number of which are published in his Aspects of Verdi. Less well known is George Martin's activity as a collector who, during his many years of research, assembled an outstanding group of Verdi source materials. Mr. Martin recently disposed of his extensive collection. The letters and manuscripts were sold at auction and in June 1992, he gave the printed scores and librettos—by far the more valuable part of his archive—to The Pierpont Morgan Library. Comprising some 350 items, the Martin collection was probably the largest and certainly the richest archive of printed Verdi sources in private hands in this country. With the addition of Mr. Martin's gift to its own fine Verdi holdings, the Morgan Library at once became a prominent center for Verdi studies. What follows is a summary of the Martin gift.

- Orchestral scores. The printed full scores of nineteen of Verdi's twenty-eight operas, the largest number in any American public collection. Such full scores are especially hard to come by because they were available only by rental from Ricordi and never offered for sale. There are two copies of Emami in two different editions, and three of La traviata in two editions. There is also an edition of the full score of the overture to Giovanna d'Arco (Paris: Choudens père et fils, 1887-88) that is not in Hopkinson's bibliography.

- Milanese piano-vocal scores. Sixteen scores of twelve operas, published by Ricordi (13), Lucca (2), and C.F. Bodro (1). Notable among these are a pristine copy of Il corsaro (Lucca, 1849) that apparently precedes Hopkinson 49 A (a); the original version of Simon Boccanegra (Ricordi, 1857), a rare item in unusually good condition; Aida (C.F. Bodro, n.d.), not in Hopkinson; and Falstaff (Ricordi, 1893) that apparently precedes Hopkinson's first edition (64A).

- Neapolitan editions. Nine piano-vocal scores of seven operas, published by Girard (5), Cali (2), Del Monaco (1), and Clausetti (1). Until about 1840 Naples was a more important center for Italian opera than Milan, and Neapolitan vocal scores are considerably rarer than Milanese. These are all in Hopkinson, but one deserves special note: the copy of Il trovatore (Clausetti, ca. 1854-55) is inscribed by Robert Dale Owen to his daughter in 1855, when Owen was the U.S. Ambassador to the Kingdom of the Two Sicilies.

Also from Naples is a volume of great rarity that contains apparently the sole recorded copies of single numbers from several of the operas published by Tramater. These include: thirteen separate pieces from Les Vêpres siciliennes (here called Il vespro siciliano); four from Rigoletto, o Lionello; and six from La traviata, including the first version (which Verdi tried to suppress) of Violette's "Ah il supplizio è spietato" from the Act II Scena and Dueto. Hopkinson knew of this unique volume of Neapolitan imprints but never saw it.

- French editions. Forty-one piano-vocal scores of twenty operas. These include: Jerusalem (Bureau Central de musique, 1848?), an edition not listed by Hopkinson; a rare edition of La forza del destino (as La Force du destin; Choudens père et fils, 1882 or later), which adds a long Intermezzo at the beginning of Act IV and eliminates the part of Fra Melitone, also not in Hopkinson. According to Martin, this is a version "that Verdi made himself, or authorized." (Aspects of Verdi, p.86). There is also an engraved first edition of Don Carlos (Léon Escudier, 1867) that presumably precedes Hopkinson 61 A, which is lithographed; and the first French edition of the vocal score of Falstaff (G. Ricordi & C., 1894), inscribed by Verdi to Louise Grandjean, who sang Alice at the first performance in Paris (Hopkinson, 64 B[a] calls this an early Italian edition, although it was published in Paris and has French text). The French group also includes twenty-one single numbers from twelve operas, including several not found in Hopkinson.

- Arrangements for piano solo. French (mostly Paris, Escudier): nineteen scores of sixteen operas, including Macbeth and Simon Boccanegra in their original versions. Italian (all Milan, Ricordi): twelve scores of eleven...
opernas, including *La battaglia di Legnano* in its rare version with title altered because of censorship, as *Lassedio d'Harlem*. Arrangements for piano four hands: five operas and the *Messa de Requiem*.

- Librettos (146). Librettos for all operas except *Oberto*, and, aside from *Un giorno di regno*, in multiple copies. First editions: *Attila*, *La battaglia di Legnano*, *Don Carlos* (revised version), *Falstaff*, *Un giorno di regno*, *I Lombardi alla prima crociata*, and *Simon Boccanegra*. Among the more unusual items are *Aida* (Budapest, 1893?, in Hungarian), *Attila* (Athens, 1853, in Greek and Italian), *Un ballo in maschera* (Mexico City, 1864, in Spanish and Italian), *I due foscari* (Copenhagen, 1846, in Danish and Italian, and San Francisco, 1863, in English), *I Lombardi alla prima crociata* (Caracas, 1874, in Spanish), *Luisa Miller* (Corfu, 1852 or later, in Italian). *Otello* (Madrid, 1888, in Spanish), *Rigoletto* (as *Vissardello*, three copies; the opera is set in Boston; in two, Gilda lives, in another, she dies), and *La traviata* (Paris, 1856?, in French and Italian, as *L'Égarée*, a title apparently never used before or after).

- Songs. Of the *Sei romance* (1838), the Martin collection contains the second edition of the separate publication of the fourth song, "Nell'orror di notte oscura." Hopkinson (under 13 B) states that "Separate songs were in all probability issued but no copies have been seen," this is one of them. The collection also contains an early edition of *Il poveretto* (1847) apparently not seen by Hopkinson, and *È la vita* (composed in 1844, published in 1951), a song that was unknown to him.

- String Quartet. The first French edition of the parts, Hopkinson 36 D ("No copy of this has been found...").

- *Pater Noster*. Apparently the true first edition (Ricordi, 1880), which precedes Hopkinson 4 A.

- United States editions. Hopkinson's assertion that "American publishers were very late in the field, and nothing occurred until 1946 when G. Schirmer of New York published an edition of *La Traviata*" is wrong: Schirmer published *La traviata* at least as early as 1899 and *Rigoletto* in 1902. Among the early American imprints in the Martin collection are: arias from *I lombardi* (New York, 1846?), *Ernani* (Boston, 1847-48?), *Il trovatore* (New York, 1856? and Boston, 1857?), *Nabucco* (Boston, 1870?), and *Les Vêpres siciliennes* (Boston, 1888 or later and 1894 or later); a beautiful and extremely rare edition of the *Ave Maria* (New York, 1880); two editions of *Aida* (both Boston, copyrighted 1880, published 1908); and an edition of the *Messa de Requiem* (Cincinnati, copyrighted 1879, published 1902).

- Miscellanea.

The first edition with German text of the piano-vocal score of the second version of *La forza del destino* (as *Die Macht des Schicksals*; Ricordi, 1926), Hopkinson 60 B (e), an interleaved copy with blank leaves bound between the printed pages. The score once belonged to Frederick Cohen, a friend of the stage designer Kiesling; a few of the early blank leaves have pencil sketches of stage sets, possibly in Kiesling's hand.

The facsimile of the draft of *Rigoletto*; issued in a limited edition, this is the most extensive working manuscript of any Verdi opera ever published and is the starting point for any study of the opera. A piano-vocal score of *Don Carlos* in Italian and Russian (Moscow, 1962) that is not in Hopkinson. The rare facsimile of the autograph manuscript of *Falstaff*.

Anyone who has studied the published scores of Verdi's music will know the difficulties in attempting to establish a chronology of the many editions, states, and issues, in which it appeared. The starting point for all such investigation is Hopkinson's *Bibliography*, a seminal work that has not been superseded (or even revised) since it was published. Despite the considerable scope of Hopkinson's catalogue, its shortcomings may mislead the Verdi scholar and frustrate the bibliographer. For example, Hopkinson never saw the thousands of Verdi scores in American libraries and private collections—including George Martin's. The following items in the Martin collection have not been found in Hopkinson:

- *Aida*, vocal score in English and Italian: Boston, c. 1908
- *Ave Maria* (1880), vocal score in English and Italian: New York, c. 1880
- *Il corsaro*, vocal score: Milan, 1849
- *Don Carlos*, vocal score; Paris, 1867; and vocal score in Italian and Russian: Moscow, 1962
- *I due Foscari*, vocal score in French: Paris, 1847?
- *La forza del destino*, vocal score in French: Paris, 1882 or later
Giovanna d'Arco, Overture: Paris, ca. 1887-88; and vocal score: Paris, 1855?
Jerusalem, vocal score: Paris, 1848?
I masnadieri, full score: Milan, n.d. (pl. nos. 128133 and 130169)
Pater Noster, without keyboard accompaniment: Milan, 1880
La traviata, full score: Milan, 1941? Hopkinson mentions this (2:xxii) but does not list it in the bibliography proper (2:110)

The Martin collection has been fully catalogued, and copies of the catalogue are found at the Morgan Library and at the American Institute for Verdi Studies. All items in the collection are available for study by qualified scholars, musicians, and graduate students. Prospective readers, especially if they are new to the Morgan Library, are requested to write or call before visiting; new readers will be asked to provide a letter of introduction. The Library's Reading Room is open from 9:30 to 4:45, Monday through Friday, but is closed major holidays and usually for the last two weeks of August. Please address correspondence about using the Library's music holdings to:

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A NOTE ON OTHER VERDI MATERIAL IN THE MORGAN LIBRARY

Autograph manuscripts. The full scores of "Odi il voto," an insert aria Verdi composed for Nicola Ivanoff to sing in Ernani, and of Io la vidi, an early lyric scene for two tenors and orchestra; a two-page draft for part of Otello, Act 3, Scene 5; and the song Il tramonto.

Letters (thirty-nine). Most significant are twenty-five letters to Antonio Ghislanzoni concerning their collaboration on Aida.3

Printed items. The most important printed item is the first Italian libretto of Aida (Milan, 1872), in which Verdi has sketched out, in ink, parts of his staging of the first three acts.4 Other important printed items not found in the Martin collection include: the first editions of the librettos of I due Foscari (Rome, 1844), Rigoletto (Venice, 1851), and La traviata (Venice, 1853); the probable first printing of the libretto for the first performance of La traviata in Australia (Melbourne, 1860); the deluxe French edition of the piano-vocal score of the second version of Falstaff (Paris, 1894), inscribed by the composer to Jules Danbé; printed proofs of the piano-vocal score of the "Lux aeterna" from the Messa de Requiem corrected by Verdi (Milan, 1874); and the first edition of the piano-vocal score of Otello (Milan, 1887) that precedes Hopkinson 63 A, inscribed by Arrigo Boito to John Payne.

A final note: The only stage work not represented in any form in the Martin collection is Oberto, Verdi's first opera. By happy coincidence, the Morgan Library owns the scarce first edition of the piano-vocal score (Milan, ca. 1840) and the even rarer first edition of the libretto (Milan, 1839).

3See Hans Busch, Verdi's Aida: The History of an Opera in Letters and Documents, (Minneapolis: University of Minnesota Press, 1978), passim.
4. Ibid., 499-553.