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LA MÚSICA APLICADA (O INCIDENTAL) ESCRITA POR KURT SCHINDLER PARA TEATROS DE MANHATTAN EN LAS PRIMERAS DÉCADAS DEL SIGLO XX

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RESUMEN

Gracias al fondo documental del legado de Kurt Schindler que se conserva en la Biblioteca Pública de Nueva York, hemos constatado la existencia de composiciones suyas incidentales; por un lado, destacan las escritas para el repertorio de obras de teatro experimental que dirigieron las hermanas Irene y Alice Lewisohn en el primer tercio del siglo XX para su compañía Neighborhood Playhouse. Por otro lado, sus adaptaciones de repertorio de música de tradición oral vasca y catalana, tuvieron una gran acogida por el público neoyorquino según las críticas de los periódicos contemporáneos. Estas obras son prueba del interés de Schindler por la música española, como lo manifiestan sus estudios y publicaciones sobre música medieval española, música de los polifonistas españoles del Siglo de Oro, estudios sobre composiciones de músicos contemporáneos españoles o sus recopilaciones de música y poesía popular en la península ibérica; además, como fundador y director de la Schola Cantorum of New York, estrenó anualmente muchos de estos repertorios por él estudiados, inéditos en su mayoría a los oyentes de Manhattan (como recogen las críticas periodísticas). Los viajes frecuentes de las hermanas Lewisohn a Europa y en concreto a España explican este interés por dar a conocer estas obras de nueva creación de teatro lírico español.

PALABRAS CLAVE: Kurt Schindler – Irene Lewisohn – Neighborhood Playhouse – The New York Public Library – Música española – Música incidental

ABSTRACT

Due to the documentary legacy of Kurt Schindler's papers preserved in the New York Public Library, we found his compositions of incidental music; between them, there is a repertoire written for the Neighborhood Playhouse, an experimental theater conducted by the Lewisohn sisters (Irene and Alice) in the first third of the 20th Century. We especially point out his adaptations of Basque and Catalan oral tradition music repertoires, greatly admired by the New York public as we can read in the reviews of contemporary newspapers. These works are part of Schindler's special interest for Spanish music, as evidenced by his studies and publications on Spanish medieval music, polyphonic music of the Spanish Golden Age, studies on compositions of Spanish contemporary musicians or his collections of folk music and poetry in the Iberian Peninsula; Schindler, as founder and director of the Schola Cantorum of New York, premiered annually many of those Spanish repertoires he already studied to Manhattan listeners successfully (as stated in newspapers criticism). The frequent trips by the Lewisohn sisters to Europe and specifically to Spain can explain their interest to present these premieres of Spanish theater lyrical plays.

KEYWORDS: Kurt Schindler – Irene Lewisohn – Neighborhood Playhouse – The New York Public Library – Spanish music – Incidental music

INTRODUCCIÓN

GRACIAS A LOS PROYECTOS de investigación I+D+I¹ estamos trabajando, en los últimos años, sobre la recepción de música española de raigambre popular en los Estados Unidos antes de nuestra guerra civil. Ello ha permitido ampliar el radio de recepción de esta música de los centros habituales europeos hasta América del Norte y confirmar que el gusto por lo español y lo hispano al terminar la Gran Guerra arraigó con fuerza en la costa este estadounidense.

Un protagonista de esta recepción de música popular española fue el compositor Kurt Schindler, que ha sido objeto de estudio en los tres proyectos de investigación antes citados y, consecuentemente, en diversas actividades científicas (ponencias de congresos, publicaciones, tesis de doctorado, trabajos fin de máster o de grado, etc.) que se han realizado con los fondos documentales recopilados con dichos proyectos. En el presente artículo, siguiendo esta línea de investigación, se analiza la documentación encontrada en la Biblioteca Pública de Nueva York (NYPL) sobre este artista en relación con sus composiciones de música incidental para dos teatros importantes de Manhattan: el Roxy Theatre y la Neighbourhood Playhouse. Es una faceta de este compositor que, aunque ya ha sido presentada en varios congresos², faltaba mostrar las fuentes primarias para todo

¹ El presente artículo se enmarca en el proyecto del Ministerio de Economía y Competitividad «La canción popular en los trabajos de campo, fuente de inspiración. Contextualización de fuentes musicales españolas y europeas y recepción en América: origen y devenir (1898-1975)» (referencia HAR2013-48181-C2-2-R, Programa Retos de la Sociedad). Los otros proyectos anteriores que nos han permitido recopilar todas las fuentes primarias son HAR2011-15391, HAR2010-11690-E, HAR2010-15165 y BHA2003-09244-C03-02. Quiero agradecer expresamente a la Music Division y al Dr. Bob Kosovsky, Curator, Rare Books and Manuscripts, New York Public Library for the Performing Arts, por las facilidades y ayuda prestada durante mis numerosas estancias de investigación allí.

² Cfr. las ponencias de Matilde Olarte sobre estas Fuentes en los siguientes siete congresos: 1) «Updating the recollection of documentary sources for the study of Kurt Schindler's life and work». *International Conference European popular music and culture: a source of inspiration for composers as Kurt Schindler*, Heidelberg 8-9/06/2012. 2) «Kurt Schindler (1882-1935) and his incidental music for ballet and musical films: analysis, social and artistic context», *VII Symposion zur Filmmusikforschung International Conference: Schwerpunkt: Film Tanz Musik*, Salzburgo 15-16/06/2012. 3) «Creaciones musicales en las primeras producciones cinematográficas: las composiciones incidentales de Kurt Schindler», *VII Simposio Internacional La creación musical en la banda sonora*, Oviedo 13-14/12/2012. 4) «The contribution of Kurt Schindler's compositions for silent films in the Spanish filmography of the 10s and 20s». *International Conference Kiel-2013: Silent Film Sound: History, Theory & Practice*, Kiel 22-23/02/2013. 5) «Los inicios de la música incidental en el Roxy Theatre de Manhattan: más sobre «arqueología filmica»», *VIII Simposio Internacional La creación musical en la banda sonora*, Madrid 23-26/04/2014. 6) «La recepción de música española en los estrenos de la Neighborhood Playhouse (1920-27):

investigador que quiera consultarlas. Ya que ninguno de estos materiales está digitalizado y están dispersos por distintas secciones del Lincoln Center de la NYPL, este objetivo prioritario se muestra con mayor hondura.

EL TRABAJO DE SCHINDLER PARA EL ROXY THEATRE

El Roxy, un «Music palace» de 5920 butacas, tuvo su andadura en Manhattan de 1927 a 1960; fue el primer gran teatro para el cine que se inauguró en la ciudad de Nueva York, por eso se le conoció como la «Cathedral of the Motion Picture»; estaba situado en Times Square, exactamente en el número 153 de la West 50th Street, entre la avenida 6ª y la 7ª. El local contaba con una orquesta sinfónica de 110 músicos («the world's largest permanent orchestra at that time», según rezaba la publicidad del momento), un coro de 110 cantantes (y un coro específico de voces de hombres), un órgano de tubos Kimball con tres consolas (que podían tocarse simultáneamente), una compañía de ballet y el famoso grupo de bailarinas las «Roxyettes» (que se transformaron en 1935 en las «Roquettes», con sede en el Music Hall hasta la actualidad); la orquesta sinfónica del teatro actuó con regularidad en el programa semanal de radio «The Roxy Hour» de la NBC desde 1927 hasta 1932 que se emitía desde el mismo teatro. Con la muerte de Rothafel en 1936 el teatro sufrió varios cambios y finalmente fue vendido en 1956 al Rockefeller Center y demolido cuatro años más tarde.

La bibliografía actual³ sobre Rothafel y el teatro Roxy no incluyen al músico Schindler como empleado en estos primeros y fundamentales años del estreno de este teatro, pero la prensa nos confirma estos datos:

He [Mr. Rothafel] has engaged a fairly well known French conductor to prepare and lead the proposed symphony concerts and Kurt Schindler, who presided for a long over our Schola Cantorum, to be the chorus mentor.

Schola Cantorum will be led by Guests in '26-'27. Margaret Dessoif and Hughes Ross will conduct one concert each in this coming season. (...) Kurt Schindler, who conducted the

typical Spanish?». *I Symposium Internacional sobre Teatro Lírico Español y Cine: Entre la Escena y la Gran Pantalla*, Oviedo 19-21/06/2014. 7) «Former Studies of Cultural Heritage: Kurt Schindler's Legacy as a source for the reception of European Music and Culture before the II World War». *IInd International Conference «Modern Technologies in Cultural Heritage»/ International Research and Educational Project «Art and Living Environment»*, Sofía 8-10/10/2014.

³ Entre los muchos títulos, destacamos los siguientes: Dorris, George (1995). «Léo Staats at the Roxy, 1926-1928». *Dance Research: The Journal of the Society for Dance Research* 13, pp. 84-99. Herzog, Charlotte (1981). «The Movie Palace and the Theatrical Sources of its Architectural Style». *Cinema Journal* 20, pp. 15-37. Hischak, Thomas S. (2004). *Through the Screen Dorr: What happened to the Broadway Musical when it went to Hollywood*. Laham: Scarecrow Press. Mathiesen, Thomas J. (1990). «Silent Film Music and the Theatre Organ». *Indiana Theory Review* 11, pp. 81-117. Melnick, Ross (2003). «Rethinking Rothafel: Roxy Forgotten Legacy». *The Moving Image* 3, 2, pp. 62-95. Melnick, Ross (2012). «It's the Roxy and I'm Roxy» (1925-1927)». En *American Showman: Samuel «Roxy» Rothafel and the Birth of the Entertainment Industry, 1908-1935, (251-304)*. New York: Columbia University Press. Waltz, Gwendolyn (2006). «Filmed Scenery on the Live Stage». *Theatre Journal* 58, pp. 547-73.

organization from it start up through this last season, has joined the staff of the new Roxy motion-picture theater now being built, to be conductor of a permanent professional chorus with will be a feature of the institution⁴.

Gracias a los archivos personales de los hermanos Schindler que se conservan en la Biblioteca Pública de Nueva York, podemos esbozar estos primeros años de colaboración entre el primer director musical del coro del Roxy Theatre y su director general, Rothaefel. Esta documentación inédita nos describe cómo organizó el director del Roxy la formación del coro de su teatro Roxy y cómo no escatimó medios para disponer de los mejores artistas del momento.

Los treinta y dos documentos que conservamos de los meses de junio a octubre de 1926 (veintiséis cartas y seis telegramas) nos confirman que Rothaefel delegó en Kurt Schindler todo ese año la selección de los músicos a los que él iba a dirigir. No está claros los motivos que le llevaron al empresario a confiar este aspecto tan importante en este músico alemán. Una hipótesis que se deduce del epistolario de Schindler es la relación entre Agnes M. Lynch (su secretaria particular) y Rothaefel a través de los amigos comunes de ambos: Aileen St. John-Brenon, directora de la revista de Paramount Pictures y crítica de cine, y su marido Thomas Craven, escritor y crítico de arte en importantes publicaciones como el *New York American*, *Scribners*, *Harpers*, *The Dial*, *The Nation*, *The New Republic*, *The American Mercury* o *The Forum*. Por ejemplo, una muestra de esta amistad está en una carta del 28/05/1926, donde Lynch le escribe a Schindler que el domingo anterior había cenado con los Craven y que Aileen le había confirmado que la entrevista entre Rothaefel y Schindler había sido muy exitosa y que el contrato empezaba el 1 de octubre⁵. De hecho, las primeras fotos de las obras del teatro se las hace llegar Aileen a Schindler la primera semana de junio de 1926.

Semanalmente la secretaria de Schindler, Miss Lynch, le escribe a las direcciones europeas que él le ha dejado durante su viaje de varios meses, notificándole todo el correo recibido y las visitas que ha tenido; semanalmente le detalla cómo ha entrevistado a todos los aspirantes al coro del Roxy y en las cartas le da cuenta de dichas solicitudes. Entre los numerosos datos musicales, destaca que Mme. Savitzkaya apremia para que el Roxy contrate a los Russian Singers⁶. Asimismo en la misma carta, Lynch le confirma que el ayudante de dirección de la orquesta del Roxy Theatre es el pianista español Julián Huarte,

⁴ Cfr., respectivamente, *The Musical Digest* June 12, 1926 y *New York Herald Tribune*, Sunday June 20, 1926.

⁵ «Aileen and Ton Craven dined with us on Sunday. They have sublet Mr. Hope's apartment at 14 East 43rd Street, just above Ricordi's. I asked her if Mr. Rothafel has said anything your interview with him and she answered, only that if had been most pleasant and satisfactory and then he told her about his arrangement with you for the first of October. I am glad he did as it is always a good thing to have a disinterested person know of such verbal arrangements». Para el texto completo, Cfr. Anexo del presente artículo.

⁶ «Mme. Savitzkaya telephoned me and we spoke at great length about you hearing the Russian Singers that she was interested in. I told her again that I had not heard from you, that I did not know where you were or what you intended to do and asked her to write another letter, which I would forward to you. This, she did, and I am sending it on to you». (Nueva York, 03/06/1926)

discípulo de Pedrell y Granados, conocido de Schindler desde su llegada a Nueva York, con quien colaboró en los conciertos de la Unión Benéfica Española en esa ciudad. Baste recordar que Huarte triunfó entre el público de Nueva York en las décadas de los años 20 y 30 actuando de pianista, primero, con Xavier Cugat como violinista, y luego con la Orquesta Argentina y la Orquesta Típica⁷. En cuanto a repertorios, varios compositores le mandan música para ser estrenada, destacando el caso de la compositora Mabel Wood Hill (1870-1954) que le envía *Grania-Oberture* (que se había estrenado el 6 de marzo de ese año, junto con composiciones de Huarte)⁸ (Nueva York, 06/08/1926).

En otras cartas de esos meses, se confirma la participación en el coro del Roxy Theatre de los siguientes artistas: el tenor ruso Niocholas Wasileusky (Nueva York, 11/06/1926), de Mabel Wieber (Nueva York, 18/06/1926), de Joseph Magee (que ha formado parte de la Schola Cantorum of New York) (Nueva York, 23/07/1926)

Gracias a las noticias semanales que se transmiten en esta correspondencia, sabemos del interés explícito que Rothafel depositó en Schindler para la dirección musical coral de su nuevo teatro:

I telephoned to Mr. Rothafel and had a very agreeable talk with him. He said it was impossible for him to say definitely when he would be in Europe but it would probably be the end of September. He will certainly go to Berlin and perhaps to Italy. He is most anxious to see you in Europe and he suggests that, if possible, you remain there until he comes and return with him the first part of October. He told me to get a definite address from you (I told him I had one) and he will keep you informed of his plans. I shall cable you if he decides to go sooner and Aileen promised to let me know any change of plans. Mr. Rothafel was most solicitous for your health and told me to send you «his best» (Wishes, I suppose). (Nueva York, 13/08/1926)

Hasta el momento, no se han encontrado más datos sobre el trabajo de Schindler en los inicios de la «catedral del cine». Posiblemente, las partituras de música incidental que se conservan en los Schindler's Papers del Lincoln Center de la New York Public Library en las carpetas 86 y 87 de la caja 18, bajo el epígrafe de *Incidental Music*, puedan ser dos partituras encargadas para ser representadas en el Roxy Thatre⁹:

b. 18 f. 86 Schindler, Kurt. Cérémonie turque: Act IV end: Marche et 1re entrée de ballet. n.d.]. Molière. Holograph in ink. For solo voices, chorus (STTB) and orchestra. Probably incidental music to Act IV of *Le bourgeois gentilhomme*, by Molière. *Incidental Music* (cont.) Series 8: Music (cont.)¹⁰.

⁷ Cfr. los programas de los conciertos en la *web* del Carnegie Hall <http://www.carnegiehall.org/>, y el periódico *The Brooklyn Daily Eagle from Brooklyn* de los días 18 y 22 de febrero de 1931 [Consultado el 19 de marzo 2014].

⁸ Cfr. <http://mtr.arcade-museum.com/MTR-1926-82-10-SECTION-1/MTR-1926-82-10-SECTION-1-31.pdf> [Consultado 19/03/2015]. El catálogo de esta compositora disponible en la Petrucci Music Library se puede consultar en http://imslp.org/wiki/Category:Hill,_Mabel_Wood [Consultado el 19 de marzo 2014].

⁹ Cfr. http://archives.nypl.org/uploads/collection/generated_finding_aids/mus20162.pdf [Consultado el 19 de marzo 2014].

¹⁰ En realidad se trata de un arreglo modernizado de la música original compuesta por Jean Baptiste Lully.

b. 18 f. 87 [Incidental music for an unidentified play]: Mireille; Chanson de la Grive; Chanson de Magali; Entrance of the little Savoyard; Arlésienne; Airs et danses de Rameau; Marche; Musette et tambourin des Fêtes d'Hébé de Rameau; Fêtes d'Hébé; Castor et Pollux. n.d.]. Chiefly in ink in the hand of Kurt Schindler. For solo voices, chorus (STTB) and orchestra. Probably chiefly arr. by Kurt Schindler from works by Th. Dubois, Gounod, Bizet, and Rameau. Includes scores and parts for most numbers.

EL TRABAJO DE SCHINDLER PARA LA NEIGHBORHOOD PLAYHOUSE¹¹

La neoyorkina compañía de teatro The Neighborhood Playhouse fue fundada por las hermanas Lewisohn en 1915; estas dos filántropas, amigas de Kurt Schindler, pertenecían al selecto grupo de jóvenes de la alta sociedad de Nueva York que trabajaban activamente en proyectos sociales. Uno de ellos fue fundar, en el Henry Street Settlement del Lower East Side de Manhattan, un grupo de teatro infantil, The Junior Players, que enseñaba a niños con edades entre los 6 y los 18 años, en clases extraescolares, danza y pantomima, canciones folklóricas y recitación, para poder participar en las actuaciones que se celebraban periódicamente. Su finalidad era naturalizarse con las tradiciones populares de distintas culturas como fuente de inspiración para el arte dramático, con especial énfasis en las canciones y pantomimas que recrean los rituales universales de fertilización¹². En palabras de Alice Lewisohn (1959), la Neighborhood Playhouse nació por la necesidad de integrar los medios de producción en un momento donde las salas de proyección dominaban comercialmente los escenarios y donde sólo se podía ver actuaciones conjuntas de canciones y bailes en representaciones de *music hall*, ópera bufa u ópera ballet. Irene fue responsable tanto de las producciones infantiles como de la formación de los niños, ampliando a la organización de los festivales ya las actuaciones de los grupos mayores más avanzados¹³. Las últimas investigaciones sobre esta compañía y las relaciones entre

¹¹ Una primera versión de este capítulo fue presentada como ponencia invitada en el *I Symposium Internacional sobre Teatro Lírico Español y Cine: Entre la Escena y la Gran Pantalla*, organizado en Oviedo del 19 al 21 de junio de 2014 por la Universidad de Oviedo. El artículo presentado para las actas del citado simposio todavía está sin pruebas de imprenta, a la hora de cerrar la edición de este libro de la Colección Música Viva de EUSAL.

¹² «A touch with the basic culture of folk life has always seemed to us of the Neighborhood Playhouse a vital back-ground for the appreciation and understanding of the theatre. The sources of dramatic ritual are an inexhaustible well of inspiration for those who would find expression in this compound art and may also serve to open a sympathetic relationship with various civilizations. Therefore we have sought to reinterpret for each succeeding generation of our young students something of their own traditions and those of other peoples. [...] The scenarios given here are selected from a list of those created for the Junior Players to relieve in song and pantomimic dance the native rituals of fertilization which persist in all ages and among all races». *Cfr.* Lewisohn, Irene (1934). *Behind the Magic Curtain. Eight Folk Scenes* (pp. vii-viii). New York: Theatre Arts Books.

¹³ «It grew from the need to integrate media of production at a time when photographic representation dominated the commercial stage, when lyric forms expressed through the dance, or through song, were relegated to the music hall, opera bouffe, or opera ballet [...]. Irene was responsible for the productions by the children and their training as well as for the training for the festivals by older, more advanced groups». *Cfr.* Lewisohn, Alice (1959). *The Neighborhood Playhouse. Leaves from a Theatre Scrapbook* (pp. xxi-xxii). New York, Theatre Arts Books.

las hermanas Lewisohn con la Generación del 27 española muestran que ellas conocían a fondo todo aquello que les interesaba y no tenían problemas económicos para viajar por todo el mundo, ya que muchas de sus producciones eran el resultado de su experiencia directa en viajes por Europa; las innovaciones escenográficas y técnicas, así como la importancia del gesto y la expresión sobre lo textual, fueron innovaciones suyas procedentes de su formación artística y sus viajes; el uso que hacían de todo esto estaba muy lejos de lo convencional con respecto a los circuitos comerciales del momento y era bastante personal¹⁴.

En 1928 comenzó la famosa Neighborhood Playhouse School of the Theatre¹⁵, que sigue en funcionamiento y donde se han formado muchos profesionales de la escena.

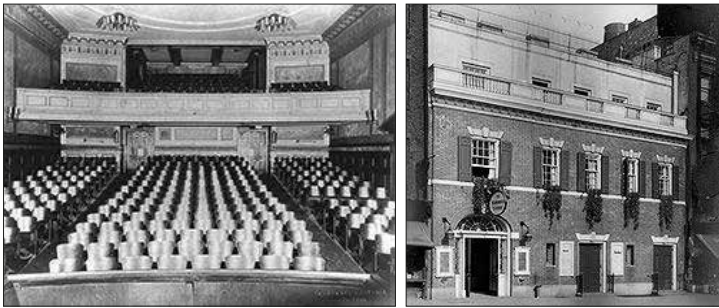


FIGURA 1: Interior y exterior de la Neighborhood Playhouse

Sobre la actividad de la Neighborhood Playhouse se han realizado varios estudios. En 1949 Doris Fox Bernardete (que había trabajado en las oficinas de la compañía) presentó su tesis doctoral *The Neighborhood Playhouse in Grand Street*, en la University of New York. Hasta el momento se han publicado dos libros, pero en ninguno de ellos se dedica un apartado específico ni al estudio de la música en las representaciones de la compañía ni, por supuesto, a la utilización de música española y a la recepción implícita de ésta por parte del público neoyorkino.

¹⁴ Cfr. las investigaciones de los miembros del equipo de trabajo del I+D+i «La canción popular en los trabajos de campo» Ana M^a Sánchez y M^a Teresa Núñez y sus artículos respectivos «Tradición musical, educación y escena, modelo de referencia: Neighborhood Playhouse» y «Multiculturalidad en las aulas. La propuesta de las hermanas Lewisohn: La expresión corporal, el rito y la música tradicional como herramientas de inserción y cohesión social» en la publicación en prensa *Didáctica a través de la canción popular y los medios audiovisuales. Nuevas perspectivas pedagógicas para la educación musical* (ed. Juan Carlos Montoya Rubio), n^o 3 de la Colección Musicología Hoy de Amarú Ediciones. Allí ellas afirman que las elecciones de repertorio español eran el resultado de las indagaciones, del estudio y de estar bien asesoradas, así como por haber estado en España.

¹⁵ Cfr. la lista completa de obras en el Anexo del presente trabajo y en la *web* de la New York Public Library <<http://neighborhoodplayhouse.org/>> [consultada el 8 abril 2014]. Ningún documento de los que citamos en este artículo está digitalizado.

El primer libro, al que ya he hecho referencia, es el publicado por Alice Lewisohn en 1959, *The Neighborhood Playhouse. Leaves from a Theatre Scrapbook*. En la introducción ella indica expresamente que es un libro de memorias y no un documento histórico, escrito con la finalidad de recapitular valores que estimulen al trabajo interdisciplinar para la escena¹⁶. En esas páginas aunque la autora cita a Kurt Schindler como recopilador de una obra estrenada en 1929 con música de tradición oral vasca, le niega la autoría del resto de la música incidental que escribió y adaptó para varias de las obras de la compañía (no sólo a las que nos referimos en este artículo sino a otras basadas en el folklore ruso y en canciones tradicionales francesas y británicas) y omite el éxito que se derivó del estreno de esas obras¹⁷.

Sus memorias recogen, sin embargo, dos representaciones de los hermanos Álvarez Quintero. En el curso 1916-1917 se estrenó el sainete *A Sunny Morning (Mañana de sol, 1905)*, dirigido por Agnes Morgan e Alice Lewisohn, con el guión traducido por Anna S. MacDonald. En el curso siguiente 1917-1918, las mismas directoras y traductora estrenarán la comedia *Fortunato (Fortunato: historia tragicómica en tres cuadros, 1913)*. En el libro no se añade ningún dato de la música empleada, ni hemos encontrado críticas periodísticas del estreno de esas obras en la Neighborhood Playhouse.

El segundo trabajo, en 2007, es la publicación del profesor John P. Harrington, *The Life of the Neighborhood Playhouse on Grand Street*. En este documentado estudio, sin embargo, no le dedica ninguna página a la música aplicada que se interpretaba acompañando intrínsecamente a cada producción de danza y pantomima. La publicación se centra sólo en los años 1915-1927; hace dos escuetas referencias a las dos representaciones de los hermanos Álvarez Quintero antes citadas y de cómo estos programas aumentaron la audiencia de público de habla hispana¹⁸.

A pesar de la ausencia de referencias a las creaciones y adaptaciones musicales de estas obras en los estudios generales sobre la *Neighborhood Playhouse*, gracias al trabajo de recuperación de los materiales de Kurt Schindler sobre música y etnomusicología española que se conservan en los Kurt y Ewald Schindler's Papers del Lincoln Center de Nueva York, he podido localizar toda la documentación que allí se conserva sobre la

¹⁶ «These memories of the Neighborhood Playhouse are in no way thought of as an historical record; dates, definitions, personalities, or even reference to the legion that contributed time and personal service to a cultural enterprise have been sadly neglected. I have attempted rather to recapture values which stimulated relationship to a creative image». Cfr. Lewisohn, Alice (1959). *The Neighborhood Playhouse. Leaves from a Theatre Scrapbook* (p. XIX). New York, Theatre Arts Books.

¹⁷ «The place of folk expression in the modern theatre, always supported at the Playhouse, was to receive a further impulse through the collaboration of Kurt Schindler, distinguished musical scholar and director of the Schola Cantorum. He undertook a special research in Spain for sources of folk music and material that might lend itself to theatre production. This plan had a wider scope for continued research in Mediterranean countries. Unfortunately the work had to be abandoned because of his long illness and subsequent death. But material from his valuable Basque collection was adapted for a folk ballet and produced by Irene at the Booth Theatre in 1929». Cfr. Lewisohn, Alice (1959). *Op. Cit.* (pp. 242-243).

¹⁸ Cfr. Harrington, J. P. (2007). *The Life of the Neighborhood Playhouse on Grand Street* (p. 108). New York: Syracuse University Press.

Neighborhood Playhouse. Tras la revisión de dichos materiales, se puede constatar que las principales fuentes primarias sobre las actuaciones de la Neighborhood Playhouse y la música utilizada por las hermanas Lewisohn para sus obras teatrales se encuentran en el Lincoln Center, de la New York Public Library, principalmente en tres fondos:

1º) *Guide to the Neighborhood Playhouse Scores, 1919-1931 and undated* [signatura JPB 04-40¹⁹]: comprende una caja con veinte carpetas que recogen las partituras manuscritas [mss] e impresas de diecinueve obras representadas por la Neighborhood Playhouse en Nueva York, cuya autoría se atribuye a Ernest Bloch, Louis Horst y Kurt Schindler.

2º) *Alice Lewisohn Crowley Gift 1916-1931 and undated* [signatura *T-VIM 2010-056²⁰]: consiste en dieciséis carpetas con ciento un dibujos mss originales para la indumentaria y los escenarios para dieciséis obras lírico-teatrales de la Neighborhood Playhouse; los diseños los firman Esther Peck, Alexander Koiransky, Ernest de Weerth y Jo Davidson.

3º) Neighborhood Playhouse escenarios 1914-1931 [signatura (S *MGZMD 104)²¹]: La colección comprende veinte carpetas con mss originales sobre las puestas en escena de veinte obras; recoge anotaciones mss y a máquina con guiones, sugerencias, notas, etc. Aunque en el inventario conste que las partituras de estas veinte obras están en la Music Division de la New York Public Library for the Performing Arts, la caja ya citada con la signatura JPB 04-40 no contiene realmente en la actualidad todos los materiales que se indican.

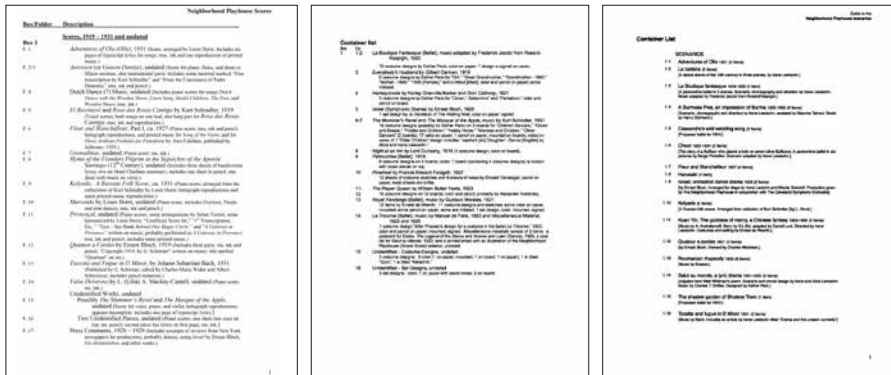


FIGURA 2: Índices de los inventarios de estos materiales

¹⁹ Cfr: la lista completa de obras en el Anexo del presente trabajo y en la *web* de la New York Public Library <<http://www.nypl.org/sites/default/files/archivalcollections/pdf/musneigh.pdf>> [consultada el 8 abril 2014].

²⁰ Cfr: la lista completa de obras en el Anexo del presente trabajo y en la *web* de la New York Public Library <https://www.nypl.org/sites/default/files/archivalcollections/pdf/alice_Lewisohn_Crowley_Gift.pdf> [consultada el 8 abril 2014].

²¹ Cfr: <http://archives.nypl.org/uploads/collection/generated_finding_aids/dan19770.pdf> [consultada el 8 abril 2014].

La fuente secundaria más interesante es el libro, ya citado, escrito por Irene Lewisoñ en 1934, *Behind the Magic Curtain. Eight Folk Scenes*, donde ella hizo una selección de ocho obras pertenecientes a la tradición oral de ocho países distintos

Del primer *corpus* de documentación, *Guide to the Neighborhood Playhouse Scores, 1919-1931*, destacamos los documentos siguientes citando su descripción en el inventario señalado:

a) Box 1/F. 2-3 Aurreescu (or Guison Dantza), partituras mss sf (piano, flautas, percussion) in fifteen sections, also instrumental parts; includes some material marked «Free transcription by Kurt Schindler» and «From the Cancionero of Padre Donostia;» mss, ink and pencil)²².

b) Box 1/F. 5 El Rossinyol and Rosa das Rosas Cantiga by Kurt Schindler, 1919 (Vocal scores; both songs on one leaf, also harp part for Rosa das Rosas Cantiga; mss, ink and reproduction).

c) Box 1/F. 6 Fleur and Blanche fleur, Part I, ca. 1927 (Piano score; mss, ink and pencil, holograph reproductions, and printed music for Song of the Giant, and for Three Arabian Preludes for Pianoforte by Anis Fuleihan, published by Schirmer, 1920).

d) Box 1/F. 7 Granadinas, undated (Piano score; ms, ink).

e) Box 1/F. 8 Hymn of the Flanders Pilgrim at the Sepulchre of the Apostle Santiago (12th Century), undated (Includes three sheets of handwritten lyrics, two on Hotel Chatham stationery; includes one sheet in pencil, one sheet with music on verso).

f) Box 1/F. 10 Marcaida by Louis Horst, undated (Piano score, includes Overture, Finale and nine dances; mss, ink and pencil)²³.

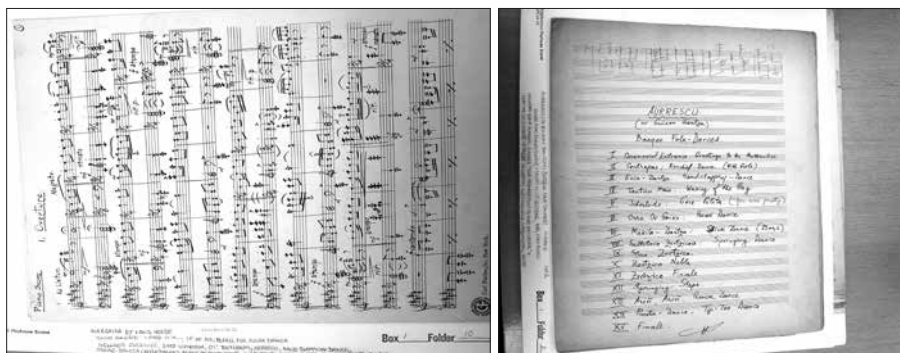


FIGURA 3: Detalles de estas partituras

²² Esta obra, así como la Marcaida, han sido objeto del Trabajo de Fin de Grado de Maddi Otamendi Irizar (2016), *Cuadernos de música vasca Aurreescu y Marcaida de Kurt Schindler: identificación y verificación en el repertorio popular vasco y aproximación a las fuentes*.

²³ Esta obra ha sido objeto del Trabajo Fin de Grado de Ana M^a Sánchez Sánchez (2015), *Proyección internacional de la música tradicional española en la década de los años veinte. Del País Vasco a New York: La Mascarada*, en la Universidad de Salamanca. Disponible en <<http://gredos.usal.es/jspui/handle/10366/127742>>

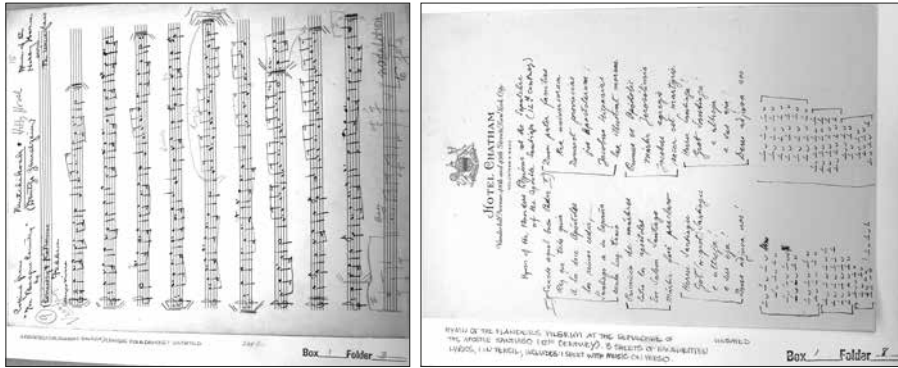


FIGURA 3 (continuación)

Del segundo *corpus* de documentación, *The Alice Lewisohn Crowley Gift*, son relevantes los siguientes documentos:

a) Box 1/F. 13 Royal Fandango (Ballet), music by Gustavo Morales, 1921. 12 items by Ernest de Weerth: 11 costume designs and sketches; some color on paper, mounted; some pencil on paper; some are initialed; 1 set design; color, mounted, signed.

b) Box 1/F. 14 Le Tricorne (Ballet), music by Manuel de Falla, 1922 and Miscellaneous Material, 1922 and 1925. 1 costume design «After Picasso's design for a costume in the ballet Le Tricorne,» 1922; color and pencil on paper; mounted; signed. Miscellaneous materials consist of 3 items: a postcard for Exiles, The Legend of the Dance and Sooner and Later (Dance), 1925; a cast list for Salut au Monde, 1922; and a printed sheet with an illustration of the Neighborhood Playhouse (Grand Street) exterior, undated.

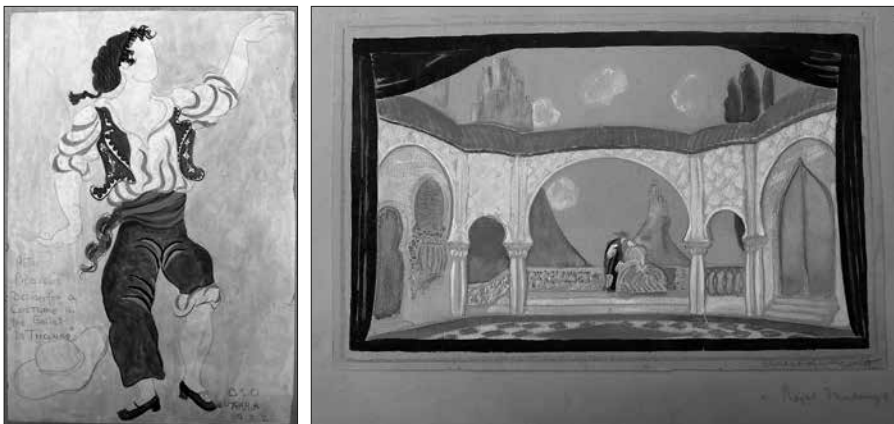


FIGURA 4: Detalles de los dibujos originales para estas dos representaciones

Del tercer *corpus* de documentación, los *Neighborhood Playhouse scenarios* 1914-1931, destacamos los siguientes materiales:

- a) Box 1/F. 2 La balteira (2 Items) [A dance drama of the 13th century in three scenes, by Irene Lewisohn]²⁴.
- b) Box 1/F. 7 Fleur and Blanche fleur 1927 (4 Items).
- c) Box 1/F. 18 The troubadour songs (1 Item).

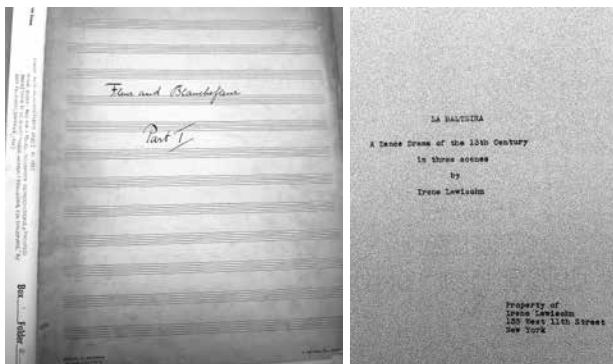


FIGURA 5: Detalles de estos materiales

En cuarto lugar, del libro publicado por Irene Lewisohn en 1934, *Behind the Magic Curtain. Eight Folk Scenes*, destacamos dos obras: *Mascaiada*, que ella seleccionó como «A Basque Masquerade»; y *Fleur and Blanche fleur*, «A Troubadour Romance», donde ella indica expresamente el contexto del romance en la corte española del siglo XII.

INTERESES DE LAS HERMANAS LEWISOHN POR LA MÚSICA ESPAÑOLA DE TRADICIÓN ORAL

Después de haber visto toda la documentación existente, son varias las cuestiones en torno a los interrogantes que se plantean en esta investigación de por qué Irene y Alice Lewisohn apostaron por la elección de repertorio de música española. Como ya se ha indicado, de la selección de todas las obras representadas en la Neighborhood Playhouse para la publicación de *Behind the Magic Curtain* (1934), Irene Lewisohn elige ocho obras representativas del folklore internacional: sueco, ruso, inglés, francés, japonés, vasco y un romance trovadoresco. La proporción del 25% habla por sí sola.

Primeramente, por qué tenían las hermanas Lewisohn interés en poner en escena músicas españolas tan dispares entre sí como el romance tradicional de Floris y Blancaflor, una leyenda de peregrinos a Santiago de Compostela, una cantiga de Santa María de Alfonso X El Sabio o la música instrumental para el carnaval vasco. En segundo lugar,

²⁴ Esta obra es objeto del Trabajo Fin de Grado de M^a Teresa Núñez López en la Universidad de Salamanca.

cómo era posible que Irene y Alice Lewisohn escogieran este repertorio español tan poco habitual para el público neoyorkino, más habituado a la música andaluza que solía ser la identitaria de nuestro país. En tercer lugar, por qué saben ir directamente a las fuentes de la etnomusicología en España si muy pocos estudiosos contemporáneos suyos lo estaban trabajando. En cuarto lugar, dónde encontraban las fuentes de dichos repertorios viviendo en Nueva York y con ninguna edición de estos materiales en esos años.

Además del interés que ellas muestran por difundir esta música española a través de sus puestas en escena, es encomiable la labor de recepción de este repertorio en esos años de comienzo del siglo xx.

Una posible respuesta al interés por estos repertorios pienso que puede estar en que ellas pertenecían al público que recepcionó con gran éxito música española en los teatros de Nueva York durante el primer tercio del siglo xx. Uno de los principales implicados fue el músico alemán Kurt Schindler, que programó con éxito repertorio de música española periódicamente para los conciertos que dio la Schola Cantorum de Nueva York que él fundó y dirigió desde 1912 hasta 1926 que se trasladó a la dirección musical del famoso teatro Roxy Theatre de Manhattan y de los conciertos del Musical Forum. No hay ningún trabajo monográfico sobre la Schola Cantorum de Nueva York (que ya no existe en la actualidad) ni hay ninguna institución que custodie la interesante documentación que ha generado esta formación de más de trescientas voces durante su andadura de más de tres décadas. Al menos, en los Kurt Schindler's Papers de la NYPL, hay una selección de programas de mano de los conciertos de esta agrupación y de los recortes de prensa de los periódicos neoyorkinos que nos permiten hacernos una idea de la recepción de música española, desde la época medieval hasta los compositores de la Edad de Plata, que Schindler estrenó en Manhattan.

En un concierto en el Carnegie Hall seis años después del fallecimiento de Kurt Schindler, la Schola Cantorum (bajo la dirección de Hugh Ross) le dedicó un programa especial tras la edición de su cancionero póstumo *Música y poesía popular de España y Portugal* (1941); el homenaje incluyó repertorio español ya estrenado por Schindler. Entre la lista de patrocinadores del concierto están sus amigos Irene Lewisohn y José A. Weissberger²⁵.

Además de los conciertos con la Schola Cantorum, Kurt Schindler incorporó sus adaptaciones de música española de tradición oral a los conciertos donde él actuaba de piano acompañante para cantantes profesionales; es de destacar que él les sugiriera esos repertorios, sin olvidar que muchas de estas adaptaciones formaban parte de las colecciones de música española que Schindler publicó bajo su dirección en las editoriales de Ditson y Schirmer de Nueva York²⁶.

²⁵ Cfr. en los Kurt Schindler's Papers de la NYPL, signatura JPB-93-1, en la caja 7, la carpeta 71: «Programs and Pamphlets 1942-1946 que contiene los dos programas de mano de los dos conciertos homenaje de la Schola Cantorum of New York en el Carnegie Hall: el 25/03/1942 y el 30/4/1946.

²⁶ Cfr. Olarte Martínez, M. (2014). Contextualización del proyecto *Plans for the Study of Spanish Folklore* de Kurt Schindler. En M. Olarte y P. Capdepón, *La música acallada. Liber Amicorum* José María García Laborda (pp. 291-310). Salamanca: Amarú Ediciones.

Carnegie Hall Program

13

La Valenciana V. Henry Cowell
(Melody No. 79)
For soprano and alto solos, mixed chorus,
flute, bassoon, 2 guitars and castanets

Malaguena For piano solo Ernesto Lecuona

No quiero tus Avellanas Bernard Wagenaar
(Melody No. 86)
For contralto solo, women's chorus, flute,
English horn, 2 guitars, tambourine, snare
drum and castanets

Dances by PAUL DRAPER

VI. Dreams Taylor
(Melodies Nos. 199-196)
For tenor and contralto solos and 8-part chorus

Azulana, te Seque Carlos Chavez
(Melody No. 93)
For 4-part chorus

El Rosiguet Kurt Schindler
For 8-part chorus

Esa de Nigal Pedro Sanjuan
(Melody No. 106)
For 5-part chorus

Melody numbers from the Schindler collection,
"Folk Music and Poetry of Spain and Portugal."

Steinway Piano

Applications for membership in the Chorus of the
Schola Cantorum can be made by writing to:
Miss QUEENSHILL
Schola Cantorum
133 Fourth Avenue, New York, N. Y.

Exclusive Management:
ROOSEY & HAWKES ARTISTS BUREAU, Inc.
119 W. 57th Street, New York City

The SCHOLA CANTORUM
Presents
**CHORUSES AND DANCE SONGS
OF SPAIN AND RUSSIA**

◆ The music of this unusual program is drawn from three
sources: the vivid early Spanish Folk-Music, the "Goyescas" of
Granados and present day Russian compositions.

◆ Following the publication of Kurt Schindler's monumental
collection "Folk Music and Poetry of Spain and Portugal" in 1941,
a number of leading composers of Spain and the Americas made
choral and dance arrangements from this material for the Schola
Cantorum and Paul Draper. At this concert the Schola Cantorum
will present the arrangements of this native material by Copland,
Chavez, Pinaud and Wagenaar. New members by Margaret and
Loera will be danced by Ana Ricarda and Paul Draper.

◆ The "Goyescas" were Granados' tribute to the great Spanish
painter Francisco Goya. They were originally composed as piano
pieces, each one inspired by a painting or drawing and named after
it. Later Granados transformed several of the piano pieces into
operatic scenes first given at the Metropolitan Opera in 1916. In
this program Ana Ricarda will dance "La Colera" (The Dog-Cart),
the "Tamborazo" with cello accompaniment by Gerald Warburg,
and the "Fandangos-Finales."

Assisted by
**PAUL DRAPER
ANA RICARDA
GERALD WARBURG
ELAINE BARRETT**

Carnegie Hall
APRIL 30, 1946
Tuesday Eve. at 8:30

FIGURA 7: Detalles del concierto homenaje a Schindler por la Schola Cantorum

1. AIRS RUSSES
Mr. Kreisler *Wieniawski*

2. RECITATIF ET ARIOSO:
"LE ROI DE LAHORE"
Ms. DE GOGORZA *Massenet*

3. AIR: JE SUIS JEUNE
& AIR DE "LA FILLE DU RÉGIMENT"
Miss Bori *Chabrier
Donizetti*

4. ANDANTINO
& RONDO IN G MAJOR
Mr. Kreisler *Padre Martini
Mozart*

5. EN CALESA
& EL CELOSO
& DRINK TO ME ONLY
& INVICTUS
Ms. DE GOGORZA *F. M. Alvarez
F. M. Alvarez
Ole Knopsh
Ivano Hahn*

6. SEGUIDILLA
& NO QUIERO CASARME
& GITANA
Miss Bori *Cancion Popular
Serrano*

7. LA PRÉCIEUSE
& 24th CAPRICE
Mr. Kreisler *Comperin-Kreisler
Fuganti-Kreisler*

8. DUET: CRUCIFIX
Miss Bori and Ms. DE GOGORZA *J. B. Faure*

AEOLIAN HALL
NEW YORK CITY
Sunday, *marked copy*
November 8th, 1925
at 3 p. m.

MISCHA-LÉON
Recital of Songs
At the Piano—KURT SCHINDLER
SNAKE PIANO USED

BOOK OF WORDS
New Arrangements
are available.

Under the direction of
R. E. JOHNSTON
191 Broadway
New York City

MR. BAGBY'S
215th Musical Morning
Waldorf-Astoria
MONDAY, DECEMBER TWENTY-FIRST
AT A QUARTER PAST ELEVEN O'CLOCK

MISCHA LUCREZIA BORI
MR. EMILIO DE GOGORZA
and
MR. FRITZ KREISLER
MR. RICHARD HAGEMAN } at the Piano
MR. CARL LAMSON }

FIGURA 8: Detalles de los programas de mano de conciertos colaborando Schindler

Schindler colaboró numerosas veces con la Casa de las Españas (que se convirtió posteriormente en el Hispanic Institute), de la Columbia University of New York, bajo la dirección del catedrático Federico de Onís; en el epistolario de Schindler se conservan varias cartas de Pilar de Madariaga y Caridad R. Castellanos, colaboradoras del centro, donde le piden ayuda a Schindler para los conciertos que allí se organizaban con repertorio español²⁷. Además Schindler colaboró en la recopilación de las canciones y, consecuentemente, en las ediciones de los cancioneros del Hispanic Institute (colección dirigida por Onís)²⁸.

²⁷ Cfr. al respecto, Olarte Martínez, M. (2011). La mujer española de los años 20 como informante en los trabajos de campo pioneros españoles del ciclo vital». *Trans: Estudios sobre las Mujeres, Género, Feminismo, y Música* 15, <<http://www.sibetrans.com/trans/a355/la-mujer-espanola-de-los-anos-20-como-informante-en-los-trabajos-de-campo-pioneros-espanoles-sobre-el-ciclo-vital#top>> [consultada el 8 abril 2014].

²⁸ Cfr. Olarte Martínez, M. (2014). *Op. Cit.*

Así mismo, cuando Schindler organizó los conciertos para The Musical Forum of New York incluyó siempre repertorio español. Por ejemplo, durante la temporada de 1927-28, invitó al guitarrista Andrés Segovia a interpretar repertorio español dirigiendo el mismo Schindler el coro de voces solistas, con gran éxito del público asistente²⁹.

Otra posible respuesta al interés de las hermanas Lewisohn por la música española puede estar en la participación, en concreto, de Irene Lewisohn en los trabajos de campo de Schindler en España durante la década de los 20 y 30. Estos trabajos, pertenecientes al plan de estudio del folklore español, financiados por la Columbia University of New York y por el Centro de Estudios Históricos (dependiente de la Junta de Ampliación de Estudios en Madrid), conllevaban la publicación de un libro y la formación de un fondo sobre folklore español en el Departamento de Estudios Hispánicos de Columbia, bajo la dirección del entonces catedrático del departamento el salmantino Federico de Onís³⁰.

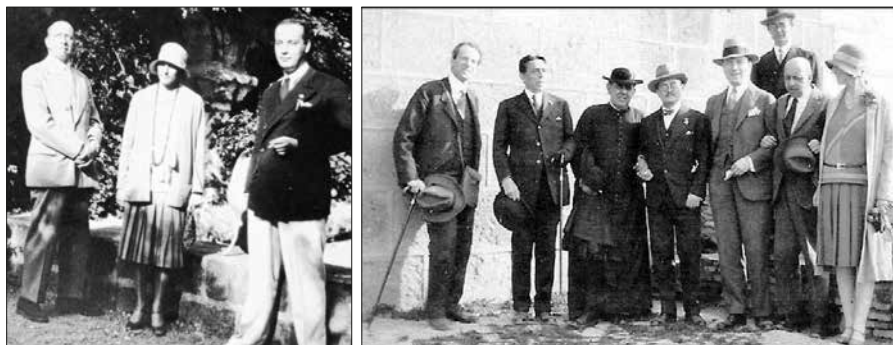


FIGURA 9: derecha, Irene Lewisohn con Pepe Weissberger y Antonio Orueta en la casa de Zuloaga (Zumaya). Izquierda, Schindler con Lewisohn y Weissberger, entre otros

Gracias a las cartas que se conservan principalmente en los Kurt Schindler's Papers y en otros diversos fondos³¹, se puede constatar que antes del estreno en 1929 de la obra

²⁹ El concierto se celebró el 22/01/1928. La crítica de *The New York Times* del día siguiente dice textualmente: «Andrés Segovia made his second public appearance in New York at the concerto given by the Musical Forum last night in the Guild Theatre. With Mr. Segovia appeared a select chorus of solo voices directed by Kurt Schindler, which sang part songs by various Spanish composers (...). He was heard in the first place, in an auditorium of a special intimacy against a background of the deep shadows of curtains that set the stage, and the Spanish costumes of the singers. The lights were low while he played. His performance was as an improvisation for a group of appreciative friends. (...) A well-conceived foil to the performances of Mr. Segovia was the singing of Mr. Schindler's chorus, and their program. The songs arranged from the music of various Spanish composers are in each case of exotic and distinctive beauty. (...) The theatre was packed. The concert gave exceptional pleasure to the audience. Cfr. Kurt Schindler's Papers, signatura JPB-93-1.

³⁰ Cfr. Olarte Martínez, M. (2014). *Op. Cit.*

³¹ Cfr. Olarte Martínez, M. (2012). La correspondencia inédita de Kurt Schindler como una fuente directa para contextualizar la vida musical del primer tercio del siglo XX. En M. Olarte, *Fuentes documentales*

basada en folklore vasco de la que hablaba Alice Lewisohn en su libro de memorias de 1959 ya citado, su hermana Irene viajó con Kurt Schindler y su amigo José A. Weissberger al País Vasco, participando de la Semana Grande de San Sebastián y de todas las actuaciones de música y baile popular que allí se representaron.

MÚSICA ESPAÑOLA IMPRESA COMO FUENTE DE INSPIRACIÓN EN LAS BIBLIOTECAS
NEOYORKINAS DURANTE EL PRIMER TERCIO DEL S. XX

Nos queda el interrogante de dónde podían encontrar las hermanas Lewisohn las fuentes sobre música española en Nueva York durante esos años.

Gracias a las investigaciones sobre las fuentes norteamericanas de la etnomusicología española³², he podido localizar la colección especial sobre música española que Archer M. Huntington, fundador de la Hispanic Society of America [HSA], le encargó a Kurt Schindler para el fondo de la biblioteca de dicha institución.

Sobre la creación de este fondo que permanece sin catalogar, destaco cuatro grupos de documentación:

1) la ficha sobre Kurt Schindler, con fecha 23/03/1954, donde se anota que Huntington le subvencionó un viaje a España en 1920 para comprar libros sobre música española, partituras e instrumentos, para la HSA³³.

2) cartas y notas del bibliotecario A. D. Savage a Kurt Schindler sobre su consulta de dichos fondos³⁴.

3) el memorandum «Concerning gifts to the Museum, assistance in researches and other noteworthy facts», escrito por Schindler para la HAS, que contiene nombres y reseñas de músicos y musicólogos españoles contemporáneos suyos. A esta lista le acompaña una nota del bibliotecario A. D. Savage donde especifica que Schindler se la entregó el 23/03/1921³⁵.

interdisciplinares para el estudio del Patrimonio y la Oralidad en España (pp. 553-652). Baiona: Dos Acordes.

³² Estas investigaciones las he realizado, como IP, dentro del marco de los proyectos I+D+i «Etnomusicología en España: 1936-1975. Fuentes historiográficas castellanas» (2003-06, ref. BHA2003-09244-CO3-02) y «La canción popular en los trabajos de campo, fuente de inspiración para la composición musical» (2010-13, ref. HAR2010-15165). Aprovecho para agradecerles a los Dres. Patrick Lenaghan y a Noemí Espinosa su disponibilidad durante mis numerosas estancias consultando los fondos de dicha institución, que empezaron en junio de 2001 y se prolongaron hasta junio de 2009.

³³ En la ficha se recogen los siguientes datos: «KS was sent to Spain in 1920 by HSA to make a collection for the Society's Library (Information from Members file)/ Brought back a collection of sheet music and musical instruments/ [tachado a lápiz] Sheet music is on file in cases in Room 2213 List of sheet music in drawer of desk in Reserve Stack Room/ [añadido en rojo a máquina de escribir] Cards have now been made for (some of) these items and music is with uncat.[atalogued] books/».

³⁴ Los detalles sobre dichas cartas se describen en: Olarte Martínez, M. La correspondencia inédita de Kurt Schindler como una fuente directa para contextualizar la vida musical del primer tercio del siglo XX. En M. Olarte, *Fuentes documentales interdisciplinares para el estudio del Patrimonio y la Oralidad en España*. Baiona: Dos Acordes (en prensa).

³⁵ La nota dice exactamente lo siguiente: «List delivered to me by Mr. Schindler 23 March 1921. He had separated from the musical library collected by him in Spain in 1919 those wh.[ich] were his own property;

4) el documento «Important Desiderata I», de veintidós páginas, que contiene una lista de ciento noventa y un libros sobre música española destacados, escrita por Schindler con fecha 07/09/1920 para la HSA³⁶.

5) el documento «Important Desiderata II», que contiene una lista de veinticuatro estudios sobre música compuesta por artistas españoles destacados de todos los tiempos, escrita también por Schindler con fecha 07/09/1920 para la HSA.

6) el documento «List of various works on Music in the Collection of Kurt Schindler», cuarenta y dos páginas, con orden temático (sin orden alfabético ni cronológico), con fecha 11/1920.

7) partituras agrupadas como «Sheet Music» en dos grupos; en el primero, está escrito «Schindler Collector»; en el segundo, está escrito «List of music sent down by Mr. Huntington», con fecha 4/12/1920.

En el caso que nos ocupa en este artículo, es de destacar los datos que aporta, fácilmente consultables tanto por las Lewisohn como por cualquier persona interesada en ello que se desplazara a la biblioteca de la HSA. Quiero destacar, en tres de los documentos antes citados, datos que pueden arrojar más luces sobre la red de relaciones de la *Spanish connection* entre los mentores de la Generación del 27 y sus miembros con figuras destacadas del panorama socio-cultural de la costa este de Estados Unidos.

En primer lugar, en el memorandum: «Concerning gifts to the Museum, assistance in researches and other noteworthy facts», escrita para uso interno de la HSA con fines de ampliar sus fondos, Schindler cita veintisiete nombres relacionados con la música española contemporánea, con un pequeño resumen de su currículum personal; en dicha lista aparecen mayoritariamente músicos catalanes, también personalidades culturales destacadas del momento y alguna editorial musical. En la lista aparecen por orden correlativo: Julio Gómez, Francesç Pujol, Eduardo Torres, Guillermo Osma, Menéndez Pidal, Sánchez Cantón, Adolfo Salazar, Manuel de Falla, Joaquín Turina, Estelrich, El Conde de Güell, Juan Llongueras, Mossén Romeau, Felipe Pedrell, José Fornas, Rafael Mitjana, Vda. de Albéniz y Laura Albéniz de Moya, Eduardo Granados, Lucien Sharpe, José Grau Guinart, Dr. Ricard (Fez, Marruecos), Mr. Nathan (consul americano en Vigo), Sohequés (editor musical, Gerona), Carreta (S. Feliú de Guixols), Enric Morera, Lluís Millet, editorial «Emporium Musical»

En segundo lugar, en la lista «Important Desiderata I», de entre los casi doscientos libros sobre música española, destaco los que pudieron ayudar a las representaciones de la Neighborhood Playhouse. Por ejemplo, de Manuel Mugica *Los trovadores gallegos*; de Felipe Espino *Aires salmantinos*; de Virues *Castilla harmonica* (la edición de 1824); de P. Valls y Sala *Tractac de la Sardana*; de J. B. Espadaler *Música de festa major*; de Marcelino

also in another place a number (belonging to the Hispanic Society) which were to be looked over by Señora d'Alvarez for her coming recitation in the Schola Cantorum Concert. Mr. McInernly forgot and sent both lots to Mr. Schindler's. The list on its sheet (books) is often last mentioned belonging to the Hispanic Society and brought back by Mr. Schindler 23 March 1921».

³⁶ En dicha lista se indica expresamente que le ayudó a realizarla Alejandro Berea, cónsul español en Nueva York en 1920.

Menéndez Pelayo *Historia de las Ideas Estéticas en España* (volúmenes II-IV-VI sobre bibliografía de música antigua española); de Serrano Braga *Trovadores galaico-portugueses*; de Juan Domingo Berrueta *La canción campesina* (editado en Salamanca); de Rafael Mitjana los libros *Ensayos de crítica musical*, *El orientalismo musical*, *El maestro Rodríguez de Ledesma y sus Lamentaciones de Semana Santa*, *Sobre Juan del Encina músico y poeta: (nuevos datos para su biografía)* y *La música contemporánea en España y Felipe Pedrell*; de Jacinto Tort i Daniel *La Música Popular Catalana*; de la *Revista de Cataluña*, el número monográfico sobre folklore; de Felipe Pedrell *La Festa d'Elche* (edición de la Schola Cantorum de Paris) y *La Celestina*; de Manuel F. Fernández Núñez *Folklore Bañezano*³⁷; el *Album de Compositores Mallorquines* (con ejemplos de Noguera).

En tercer lugar, en el documento «List of various works on Music in the Collection of Kurt Schindler», destaco los libros personales de Schindler, adquiridos en sus (al menos) tres viajes a España antes de 1920, que habrían podido ayudarle en sus arreglos y composiciones de música española aplicada a las producciones de la Neighborhood Playhouse. En orden de prelación están los siguientes, con sus indicaciones personalizadas:

–Rafael Calleja: *Cantos de la montaña*. Colección de canciones populares de la Provincia de Santander. Precedidos de dos cartas de los maestros D. Ruperto Chapí y D. Tomás Bretón y de diversos artículos y poesías de los sres. Madrid, 1901

–Fernandez Baldomero: *Cuarenta canciones asturianas*. 2ª ed. Barcelona, s.f.

–José Hurtado: *Cien Cantos Populares Asturianos*. Bilbao, 1890.

–Rennest Macías: *O namorado. Un trovador gallego*. Traducido por José Carré Alvallos. Coruña, 1904.

–Adolfo Bonilla y San Martín: *Revista Crítica HispanoAmericana*. Tomo IV nº 1 «Cantares populares de Asturias», recogidos por D. Manuel Tamés. Madrid, 1918.

–Manuel F. Fernández Núñez: *Cantos populares leoneses* (primera serie: Canciones Bañezanas). prólogo del R. P. Luis Villalba y Muñoz. Madrid, 1909.

–*Cuestionario del Folk-Lore Gallego*: Madrid, 1885.

–Venancio Blanco: *Las 1001 Canciones Populares de la región leonesa*, vol. I. Barcelona, s.f.

–Rafael Calleja: *Colección de Canciones Populares de la Provincia de Santander*. Madrid, s.f.

–Juan Menéndez Pidal: *Colección de los Viejos Romances que se cantan por los Asturianos en la Danza Prima, Esfoyadas y Filandones. Recogidos directamente de Boca del Pueblo. Anotados y precedidos de un prólogo*. Madrid, 1885.

–Severiano Doporto: *Cancionero Popular Turolense. Con la jota popular turolense, escrita para piano por José Trave*. 2ª ed. Madrid, s.f.

–Antonio Noguera: *Memoria sobre los Cantos, Bailes y Tocatas Populares de la Isla de Mallorca*. 2ª ed. Palma, 1894.

–Eduardo Ocón: *Cantos españoles*. (español/alemán). 4ª ed. Málaga, 1906.

³⁷ Schindler anotó «recomendado por Menéndez Pidal; tiene una copia el Orfeo Catalán».

–Gabriel M^a Vergara: *Cantares populares recogidos en diferentes regiones de Castilla la Vieja y particularmente en Segovia y su tierra*. Madrid, 1912.

–Emilio Lafuente y Alcántara: *Cancionero Popular*, 2 vols. Madrid, 1865.

–Jacinto E. Tort i Daniel: *Noticia Musical del ‘Lied’ o cançó catalana*. 2^a ed. Barcelona, 1896.

–Joan Llongueras: *Orientació y organisació del moviment musical popular a Catalunya*. Barcelona, 1908.

–Francisco Arderius: *La Opera Española y la Zarzuela. Breves consideraciones sobre el arte lírico-dramático. Hechos por un Antiguo Bufo. Hoy empresario de Zarzuela Seria*. Madrid, 1882.

–José Joaquín Herrero: *Tres músicos españoles: Juan del Encina; Lucas Fernández; Manuel Doyagüe; y la cultura artística de su tiempo. Discurso leído en el acto de su recepción...* Madrid, 23-Junio-1912.

–Eusebio Bosch Humet: *Folk-Lore Musical. Cançons Populares. Prólogo Aureli Capmany*. Barcelona, 1909.

–Matilde Muñoz: *De Música. Ensayos de Literatura y Crítica*. Madrid, 1917.

–Eduardo Chavari: *Les Escoles Populares de Música*. Biblioteca de la Revista Musical Catalana. Butlletí del Orfeó Catalá. Barcelona, 1918.

–Antonio Lozano Gonzalez: *La Música Popular Religiosa y Dramática en Zaragoza desde el siglo XVI hasta nuestros días*. 2^a ed.; prólogo Pedrell. Zaragoza, 1895.

–Rogelio Villar: *La Música y los Músicos españoles contemporáneos. Conferencias leídas en el Ateneo de Madrid*. San Sebastián, s.f.

CONCLUSIONES

La música aplicada (o incidental) escrita por Kurt Schindler para el Roxy Theatre y la Neighborhood Playhouse de Nueva York son parte del amplísimo catálogo de este polifacético artista que tuvo gran éxito en las primeras décadas del siglo XX y que ha pasado a la historia de la música, principalmente, por ser el primer recopilador y grabador de música popular española antes de nuestra guerra civil. Podemos afirmar que él manifestó una gran maestría en utilizar la música popular como fuente de inspiración; éxito que cosechó en sus conciertos de repertorio europeo; no sólo director y fundador del coro femenino MacDowell Chorus como de la Schola Cantorum of New York. Así mismo, su labor como piano acompañante y director del Musical Forum completan su papel destacado en la recepción de música europea, y como hemos comprobado en la segunda parte del artículo, también española, en los Estados Unidos.

Bajo la batuta de Schindler y gracias a los conciertos que él organizó, dirigió actuó, las hermanas Lewisohn le encargaron música aplicada para sus representaciones de la Neighborhood Playhouse. La presencia de importantes fuentes primarias musicales sobre repertorios españoles en bibliotecas especializadas norteamericanas, pudieron contribuir a que la elección de repertorio español que hace Irene Lewisohn para algunas de sus

obras no sea fruto de la casualidad sino del conocimiento que ella tiene, de la mano de Schindler, sobre la música, bailes y cultura española

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ANEXO

I. Cartas enviadas por Agnes M. Lynch a Kurt Schindler entre mayo y junio de 1926 [NYPL, signatura MAI-5536, Box 2, Folder 71-74]

(4)³⁸ [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
May 28th, 1926

Dear Mr. Schindler: There has been very little mail this week and I am inclosing what seems important. Mr. White of the Summit Choral Society, or whatever they call themselves, telephoned me, asking if you had left any message for him. I thought you had made your decision when you spoke with him that afternoon. I told him I thought you were in Desden and that it would take at least three weeks to hear from you, even if you replied at once, so he suggested that you can cable your answer. He is very anxious to hear from you, as he expresses it, he has «set his heart» on having you with them next winter. I am enclosing his letter³⁹.

³⁸ Las cartas fueron numeradas, a lápiz, por Schindler; no se han conservado en la NYPL las tres cartas anteriores a ésta.

³⁹ No se ha conservado dicha carta.

Mme. Savitzkaya telephoned me and we spoke at great length about you hearing the Russian Singers that she was interested in. I told her again that I had not heard from you, that I did not know where you were or what you intended to do and asked her to write another letter, which I would forward to you. This, she did, and I am sending it on to you⁴⁰.

I answered Mr. Huarte's letter which I judge to be concerning an assistant conductor for the Roxy theatre. The Wolfsohn Musical Bureau, Inc., forwarded Mrs. Minnott's letter to you. It has evidently been hanging around their office since your March concert. There is a bill for \$ 3.00 for your subscription to the Musical Quarterly which I am holding. Do you want to continue this subscription, if you do, I shall pay it for you and we can straighten out accounts afterwards.

I am sorry, I forgot to inclose the notice from A. N. Marquis and Co. regarding the article in «who's who in America», my ears burn when I think of what you probably said!

There have been a few circulars, an invitation from the American-Scandinavian Foundation to meet the Crown Prince and Princess of Sweden at tea (they charged \$ 4.00 for the privilege), an invitation from Mrs. Sheila F. Allen and Mr. and Mrs. Alexander Ascanoff for an evening of music at their studio, and one from Edwin Frank Goldman for the opening concerto of his Band at the New York University Campus.

Aileen and Ton Craven dined with us on Sunday. They have sublet Mr. Hope's apartment at 14 East 43rd Street, just above Ricordi's. I asked her if Mr. Rothafel has said anything your interview with him and she answered, only that if had been most pleasant and satisfactory and then he told her about his arrangement with you for the first of October. I am glad he did as it is always a good thing to have a disinterested person know of such verbal arrangements.

I saw «Iolanthe» and its simply gorgeous! I am so sorry you did not see it before you left as I know you would have loved it. The singing is excellent, it is excellent, it is beautifully produced and there is one little fairy that it is a joy to see, she looks as if she stepped out of a story book. It was a most enthusiastic audience, despite the fact that it was a very hot night, and nearly all the principal songs had to be sung at least twice.

I am keeping a little daily memoranda of the mail I receive for you, telephone calls, etc, so that when you come back you can look through it and anything that you would like to see can be gotten from the files.

I haven't received a line from you which I hope means either that you are getting a much-needed rest or having such a jolly time you haven't time to write.

With friendliest greetings, believe me

Always sincerely, Agnes M. Lynch

(5) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
June 3rd

Dear Mr Schindler: I was delighted to receive your cable, early in the morning of June 1st, and to hear that you were improving splendidly! I am so glad! I am writing tonight because one of the English boats sails at midnight tomorrow and if anything

⁴⁰ No se ha conservado dicha carta.

important comes tomorrow, I shall send it by the «France» on Saturday. I am not sending any mail to you this week, but I shall list what has come so that you may know:

1. An invitation from Antoniette ward for a recital on June 4th. Acknoleged
2. Notice of auditions of the National Music League
3. Booklet from Pedro Vindel, Madrid
4. Copy of Musical America, May 29th issue
5. Copy of Musical Digest, May 25th issue
6. Notice from the Actor's theatre of a dinner for Francis Wilson on June 13th (tickets \$600)
7. Circulars from Catherine A. Bamman regarding Dilie Howell and «Princess Tsianinos»
8. Invitation from Mr. and Mrs. Alexander Aslanoff for a musical on June 6th.
9. Statement from the New York Trust Company, showing a balance of \$65.00 as of May 30th. They inclosed three cheques, one drawn to yourself for \$75.00, one to Mr. Seligsberg from \$50.00 and one drawn to me for \$ 10.00. My checke of May 29th was on this bank also but it did not appear on this statement.
10. Statement from Hallgarten and Company, showing a balance of \$ 608.44.
11. Copy of «Pro-Arte Musicale»

Nothing from the Fifth Avenue Bank as yet, but they are always slow in sending their statements. I am sending the May issues of the Musical Digest and Musical America by this mail as I thought you might like to read them while you were resting at Dr. Weidner's.

Aileen tells me that Mr. Hecker, whom I think you know, came to America for a few weeks and during that time secured a loan from the National City Bank of seven and a half million dollars, for some factory he is interested in, in Germany! She also told me that Raquel Meller has left for California to make a picture and that «Roxy» is going to spend a month at the Marine Trailing Camp in Virginia. He used to be in the Marines I believe. The announcements os Jacquet's engagement at the theatre are out now. A propos of the theatre, it is really beginning to look like something other than a great hole. Aileen has some pictures which she promised to give me to send to you, as she thought you might like to show them to your friends, as soon as I get them I'll send them on to you.

Mr. White of Summit telephoned me again to ask if I had heard from you about the chorus there, but I told him there had not been time for me to receive an answer to the letter he wrote. I do hope you will send him some word soon as the poor man seems in a dreadful state about it.

Mr. Robert W. Hughes, who wrote some time ago asking for an appointment, which I answered, saying you were in Europe, wrote again an asked for my telephone number. I sent to him but I have not heard from him since. He didn't say what he wanted.

I meant to tell you before, that I have a very nice position with the Union Carbide Company on 42nd St. at Madison Avenue and that I like it very much indeed. The first few days seemed forty hours long, but now I have become accustomed to 9 to 5 hours and do not mind it. Aileen tells me that you spoilt me and that it is a good thing for me to get down to «brass tacks» again, whatever that means!

In the salon number of l'Illustration there is a reproduction of Aubrie's portrait of my cousin, Agnes Lobert. Io didn't like at all, a most ungraceful pose, looks like a charwoman.

I shall send this letter to the address as it is given in the cable, which is a little different than the one I have in the address book, but it probably means the same thing.

With the best of good wishes for a happy holiday, and with friendly greetings,
believe me

Always sincerely, Agnes M. Lynch

(6) [rmt] 38 West 89th Street/ New York City/ New York/ United States, America
June 4th, 1926

Dear Mr Schindler: This is just a note to catch the French boat, sailing tomorrow. I am inclosing the letter from Mrs. Preston which she sent to me with a note asking that I forward it to you at once.

In today's mail there was also an announcement of the marriage of Constance Binney, daughter of Mr and Mrs Herbert Willard Gray to Mr Charles Edwart Cotting, at «Gray Gables», Old Lyme, Connecticut, on June 3rd. –A bill from Ricordi in the amount of \$ 12.60, about which I have already told you, and which I wrote explaining to them that you were anyway. A copy of the American-Scandinavian review.

I lunched with Aileen today, but she had no news, except that she and Tom are going to Martha's vineyard for the summer. She asked me to send her kindest greetings to you.

With all good wishes, believe me

Sincerely , Agnes

(7) [rmt] 38 West 89th Street/ New York City/ New York/ United States, America
June 11th, 1926

Dear Mr Schindler: I am enclosing a postal card, and a letter from Miss Concannon (which I did not open, her name was on the back!)

Mr. R. L. Cottenet was referred to the Roxy office by your former landlady and they in turn sent his letter on to me. He requested your adress in Europe as he wished to write you on a personal matter. Aileen told me he was a friend of yours, so I wrote him, giving him your adress.

Mr Robert W. Hughes wrote me asking if you still did any coaching and what were your terms, so I told him what your terms had been last year and said I did not know what your plans would be for next season, as they would depend on how much time you had free from your new duties.

You received a long letter today from a Mrs. Clarence Stearns of Rochester, Minnesota asking where she could purchase certain music used by the Schola in their concert in 1922. She gives the list, eleven songs in all! I'll inquire at Ricordi and Schirmer's on Monday and ask them if they have them, then I shall answer her.

A Russian tenor, Niocolas Wasileusky, writes, regarding the Roxy chorus, and hopes that you remember him. I answered him in the usual way.

I went to the Fifth Avenue Bank and they told me that they had forwarded your May statement to you in care of Morgan, Harjes Company as you had directed them to do. While I was there I over –heard an old bookkeeper telling a very deaf old man that on June 1st he had been with the bank for fifty years and that they had presented him with a cheque for five thousand dollars and he was quite delighted, as well he, might be.

The Musical Digest arrived this evening and Pierre key has a little note about the new Roxy theatre. Speaking of Mr. Rothafel he says: «He has engaged a fairly well

known French conductor to prepare and lead the proposed symphony concerts and Kurt Schindler, who presided for a long over our Schola Cantorum, to be the chorus mentor».

In the Berlin news items, Miss Lyda Neebson, receives a good notice for a concert, evidently a second concert. There is quite an article on the ability of Maurice Van Praag, not so much for his musical ability, but for the fact that he has been so succesful as Personal Manager of the Philarmonic organization.

The papers have all had accounts of the musical activities of the Sesquicentennial in Philadelphia but I have not seen a word about the choral prize or went it will be awarded, nor has any word come to you through the mail. I think they might have had the courtesy to acknowledge your letter to them.

I saw Miss Quennell on the street the other day but all she said was «How's Mr Schindler?», and I answered, oh very well thank you and she passed right on. I wanted to ask her if Mr. Thuman had come to New York, as I hadn't heard a word and she had told me that she would refer him to me when he came, but she seemed in such a hurry that I didn't like to stop her.

Mr Goetz has announced that he is bringing the guitrys over next season to appear in «Mozart». The «New Yorker» writes that they tremble to think of what he will ask for the tickets.

Mr. Bob Simon, in writing of a concert recently given at Madison Square Garden, calls it the «Temple of Thumps», which is very clever, don't you think, since that is where most of the prize fights are held. He doesn't think much of it as a concert hall, needless to say (I think I told you that the New Yorker hasn't been coming to you, I read all thi sinteresting news in my own copy).

I am sending this to Dresden, but this will be the second week I have sent the mail there, so that unless I hear from you to the contrary, I shall write next week in care of Morgan, Harjes, since the cable said «next two weeks».

I hope you have greatly benefitted by your rest at Doktor Weidner's and now are ready for jolly littlepicnics and tea from your gorgeous new tea-basket, or should I say, case.

With warmest greetings, believe me
Always sincerely, Agnes M. Lynch

(8) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
June 18th, 1926

Dear Mr Schindler: I am writing this under great difficulties as there is a man who thinks he can sing, bellowing away, across the street and some wretched little boys are setting off firecrackers right in front of our house and I have the point of murder!

There has been no mail of any great interest this week, so I am not forwarding any to you. There was, however, an announcement of the marriage of Mr. and Mrs. Santiago del Pulgar's daughter, Eva, to Colonel Juan F. Azcárate on June 5th. This arrived on June 15th. Also a letter from Sophie Loopo Ehrlinch requesting an interview with you for the purpose of arranging some lessons and an application from a Miss Mabel Wieber for the Roxey Chorus. She says that she and her sister sing in harmony and that they have an «act» imitating six years old girls which has found great favor. I answered her in the usual way. Oliver Ditson and Company sent you a package of new choral and choir music

and there were several circulars. This week's issues of Musical America and the Musical Digest also arrived and that's all.

I dined with Aileen last night and she tells me that Mr. Rothafel is going to Europe sometime in August. When I find out where he will be I shall write you, perhaps you may meet him over there. She is very well and looking forward to going up to Martha's vineyard the last week in July for a holiday.

The Mischa Elman's have a young daughter, Nadia by name, who arrived last week.

The Famous Player's Company offered Miss Meller \$75,000 to make a picture for them and she wasn't impressed! They have rather lost interest now, Aileen tells me, so there's great doubt as to whether she will have another opportunity. She has received splendid notices in Chicago, I believe everybody turned out and nobly paid the tremendous prices demanded.

Every number of the Musical Digest contains two articles, one gives bouquets of praise to Mme. Rothberg and the other debates as to whether or no, Toscanini will come to America –permanently!

New York has gone a bit mad, –in its usual enthusiastic fashion, –over the influse of Cardinals, en route to Chicago for the International Eucharistic Congress. They crowed the Crown Prince of Sweden off the front page, but I am afraid that no one was very much excited over this Prince, after the Prince of Wales he seemed a bit dull, which is all wrong, of course, but all the world lores a «bit of rake», except those that have to put up with him...

Peace reigns once more on 89th Street, the miserable man across the street has ceased to sing (?) the Volga Boat song and the children have set off all their firecrackers, I feel like singing a Te Deum myself but will spare those who might hear me.

I thought I might hear from you this week, telling me another address, since I did not, I shall send this letter in care of Morgan, Harjes Company.

All good wishes to you, where ever you are, believe me

Always sincerely, Agnes M. Lynch

(9) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
June 18th, 1926

Dear Mr Schindler: I am enclosing the newspaper clipping announcing the conductors of next season's Schola concerts as I knew you would be interested to know.

Nothing of any importance came in the mail on Saturday, or Monday and no mail at all, so far to-day.

I heard a chorus of sixty-thousand children singing in Chicago, over the radio, yesterday and it was extraordinary how clear and distinct it was. I knew the music they were singing so, of course, that helped.

There was nothing, in the Times, about the Schola, though Olein Downes is evidently still in America. I shall watch and save any other articles that I see. I shall see Aileen tonight and shall ask her if she has heard any gossip that would be of interest to you.

You would hardly know that fifty-fourth street now –these two news apartments houses are nearly completed and it changes the atmosphere of the street– it used to have such a pleasant residentia air about it which has been destroyed by the enormous «flats».

With warmest greetings,

Sincerely, Agnes M. Lynch

(9) (sic)⁴¹ [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
June 25th-1926

Dear Mr. Schindler: I am sending you some clippings which I thought might interest you and a letter from Mr. Richards, which I have acknowledged, suggesting that he writes to either Schirmer's or Ricordi's, and telling him that I had forward his letter to you. No other letters came this week. There was an announcement from Miss Zoe Cheshire of her removal to a new studio at 334 West 84th Street, several circulars and copies of «The International Musician», «The Musical Digest» and «Musical America».

There were no other notices in the papers about the Schola anouncement, other than those I sent you and the one I am inclosing. The «Musical Digest» which arrived this evening contained the same announcement, word for word, as the others, and no other comment.

I wrote to Miss Gladys Thomas, sometime ago sending her my adress, but I never heard from her. I wonder what prompted her to telephone you that day, if she didn't not intent to keep the promise she made.

I spent the week-end typing articles for Tom Craven and for such an intelligent man, his writing is remarkably legible, for which I was duly grateful. Father always excuses his absolutely unreadable writing on the score that it is a sign of intelligence not to write well! This, he states, is a well recognized fact.

I met one of the men from Ricordi's on the street, right outside of their shop, who recognized me and inquired for you, –it was not Mr. Platé, whom I know. As he had done me the courtesy of recognizing me I didn't like to ask his name.

These letters of mine, always remind me of the minutes of a very dull club, writing by a very dull secretary but my life is so very quiet and uneventful and my thoughts wouldn't interest you, so I am afraid that you will have to bear with me.

Next week I shall send off the June numbers of the «Musical Digest» and «Musical America». I trust the May numbers arrived safely. The man at the Post Office assured me that they were quite securely tied, and should arrive in good condition.

All good wishes to you for a happy holiday,
Always sincerely, Agnes M. Lynch

(10) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
July 2nd, 1926

Dear Mr. Schindler: I received a most intriguing notice from the National City Bank this morning asking me to come, with proper identifications, as there had been some money sent to me from abroad! I went to the uptown office on 42nd Street, where I have a small account, and asked if they could arrange to have the draft sent to that office, where I was known, which would save me a trip to Wall Street and the necessity of obtain «proper identifications», which they said they would gladly do, and I am to stop in tomorrow to sign a receipt. I feel sure it must come from you and I am most grateful to you for having bothered to send it to me. Thank you very much indeed.

⁴¹ Esta carta tiene la misma numeración que la anterior.

There was a pleasant note in this evening's mail for you from Mr. Julius Moritzen of the Scandinavian Author's Bureau, telling you that his article on Sibelius would appear in an early issue of Musical America. There was a note also from Basil J. Curran, formerly of the St. Regis, telling you that he is now Assistant Manager of the Barclay. The statement of the New York Trust Co., came, showing a balance of \$ 25.00, there were four cancelled cheques, all drawn to my account. The other day three statements came from G. Schirmer, Inc. one addressed to you, the second to Alexander T. Gretchaninoff and the third to Russian Bureau for Aid of Liberated Political Prisoners, each showed an amount of \$ 1.14 representing 5% royalty on «Hymn of Free Russia». The cheque was made to your order for \$ 3.42 and I deposited it at the Fifth Avenue Bank and an inclosing duplicate deposit slip for your records. It was cheque n° 25167, on the Empire Trust Co., Hudson office, Broadway and 39th St. signed by C. K. Hermann, Asst. Treas. and the President, whose signature was quite unreadable.

Miss Flugal telephoned me last week to ask if I had heard from you. I told her of my one cable. She asked if I would forward another letter from her to you and I, of course, said I should be glad to, telling her that I would write tonight, but no letter has arrived from her as yet.

I dined at your favorite Park Lane the other night. It was practically deserted. I was given a pack of cards and was told that they didn't, as a rule, give them at dinner, so I felt much honored and maintained a discreet silence regarding the four packs that I had at home! (No, I didn't ask for them!).

The June 29th issue of the Musical Digest arrived tonight but it was too late to go to the Post Office with them so I shall send them off by the next boat, there will undoubtedly be one on Tuesday or Wednesday.

Some guests have arrived and I must go now and be agreeable and play bridge though it is really too hot to do either.

kindest greetings to you, dear Mr. Schindler, believe me
 Always sincerely, Agnes M. Lynch

(11) [rmt]e 38 West 89th Street/ New York City/ New York/ United States, America
 July 9th, 1926

Dear Mr. Schindler: Your generous money order for \$ 80.00 to cover two months salary has been duly credited to my account. I am very grateful indeed for your kind thought of me and your trouble in sending me this. It was more than good of you to bother.

I am inclosing a letter from Aileen. Your statement from Hallgarten and Company for the month of June shows a balance of \$ 611.48. Mr. Thomas Jacob Eymann sent to you an announcement of the marriage of her daughter, Catherine Hayward, to Mr. William Barclay Kerr on Thursday, June 10th. A little bill of 50 c came from the Musical Mutual Protective Union, this I shall pay tomorrow. I know the way, as I was there once before you. Mr. Huarte wrote me a courteous note asking for your address, as he had something of great importance to write you. I sent him the Morgan Harjes address, telling him it was the only one I had. You received a letter from Mr. Hubert Schmit, who calls himself, the «son-in-law of the well-known Chicago musical critic, Herman Devris», and who recommends to you three oratorio singers, suggesting that you consider them for engagements at the Schola. Don't they read the papers out in Chicago? A package of

pamphlets, all Russian, arrived from J. Povolozky and Cie., Paris. They were addressed to 36 Park Avenue and forwarded to me.

This week's Musical Digest contained a glowing account of Mme. Rethberg's performance of «Butterfly» at Ravinia. It was a very slight number, only sixteen pages, mostly advertisements. Chotzinoff is back, as I read his review of the Stadium opening concert. Not a very flattering one, either. I expect to hear tomorrow night's concert. They are to play the «New World» Symphony and three of Brahms's Hungarian Dances, nº 3, 6 and 10.

It's terribly hot, over 90° F. all day, and everybody seems wilted. Last night «Les Miserables», done in films by French Company and presented by the French Ambassador, was shown to a select few, among them Aileen and myself, at Carnegie Hall. But the heat was frightful and when the end of the first half came at eleven o'clock, we departed, while we still had the strength to move. It was really very dull and entirely too long. I am going to see the new German film «Variety» tonight, everyone says it is quite remarkable.

Happy days to you, believe me
Always sincerely, Agnes M. Lynch

(12) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
July 16th, 1926

Dear Mr. Schinler: Only one letter this week and that from «Sara C.», the first one I have received since you left. I opened it lest perhaps there was something to be attended to in it, but it was just another of her quite incoherent epistles.

The Musical Quarterly and a copy of Vittoriale came, as well as the Musical Digest and Musical America. Mr. Moritzen's article on Sibelius is on the last page of the July 10th issue of Musical America.

I am sending you a little account of Miss Preston's bow to the King and Queen of England as I thought it might interest you. Also a page of last Sunday's Times which has the Schola announcement.

Aileen and Juliet Brenon are dining with us to-night and afterwards we are going to hear «Roxy» lead the U. S. Marine Band over the Radio. They are playing in Washington (It would be more correct to say that we were going to hear the Band which «Roxy» was leading, than that we were going to hear «Roxy» lead the Band). Can't you just see him, proud as a peacock!

The Subway strike is still on, though I must admit it doesn't inconvenience me in the slightest, nor any of my family. The big arsenal in New Jersey was struck by lightning and blew up! It was extra-ordinary that only fifty people were killed when you think that sixteen inch shells exploded in all directions for nearly two days. We New Yorkers are so used to the subway blasting that through they say the explosions could be heard here in the City, nobody noticed them, that I could discover.

I hope you are enjoying your holiday to its fullest and are feeling quite well. It seems such months and months since you left though I suppose it isn't quite three months yet. Best of greetings to you where-ever you are in this great world, believe me.

Always sincerely, Agnes M. Lynch

(13) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
July 23rd, 1926

Dear Mr. Schindler: I am enclosing a fat Letter from Miss Furgal⁴² which she inclosed in one to me adressed to me as Miss «Ida» Lynch. Father was about to refuse to accept it from the postman when I rescued it.

A letter came from Joseph Magee, asking fro an audition. He wants to sing in the «Roxy» chorus, he says he has been singing with you at the Schola, which, by the bye, he spells «Scola». I shall answer tonight.

You received an announcement of the marriage of Florence Jean, daughter of Mr. and Mrs. Walter W. Stetheimer to Mr. Paul Felix Warburg. Judging from the many pictures in last Sunday's supplement, it must have been a very large and attractive wedding.

The only other mail that arrived were two request for money, one from a home for friendless girls and the other from some children's society, –a circular about Florence Macbeth, – a copy of «Better Music» published by Associated Artist, a copy of Musical D'Oggi and the Musical Digest and Musical America.

Aileen and Juliet Brenon asked me to send you their affectionate greetings. «Roxy» arrived home and Aileen departed, jubilant at the prospect of a holiday, on Thursday. The theatre had made great progress and at last looks like something other than a great hole.

They gave the Ninth Symphony at the Stadium last night, I had planned to hear it but when some friends telephoned me asking to come for a swim I couldn't resist the temptation as the thermometer registered nearly 100°F. when they telephoned me. However I consoled myself with the thought that Toscanini will probably have it next winter. Chotzinoff makes all kinds of fun of the people who crowed to hear it last night, saying that they only went because it was «the thing to do». He's probably right, I was going because I had never heard it, and I seen to be the only person in New York who hasn't, or at least who is honest enough to admit that they haven't. Despite the terrific heat here there were 10.000 people there, which is really quite remarkable, don't you think!

I paid your dues at the Musicians Union, they gave me a receipt (it was only 50 c) and I sent the June numbers of the Musical Digest and Musical America, which I trust arrived in good condition. The June numbers weighed less than the May issues and the July numbers are such thin little things they will weigh still less.

«Roxy» will have only the Capitol to compete with him for the music as the other big motion pictures houses have dispensed with their musical program entirely and have substituted the cheapest kind of vaudeville. This is to be permanent, I am told, not merely for the summer. The few performances that I have seen have been so awful that they will have to worry along without my little 75 cents as the best picture in the world isn't worth sitting through such misery.

Pleasant dreams and happy days to you!

Always sincerely, Agnes M. Lynch

⁴² No se ha conservado dicha carta.

(14) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
 United States, America
 July 30th, 1926.

Dear Mr. Schindler: No letters have arrived this week, in fact only five pieces of mail came. Musical America on last Saturday, the Official Journal of the A. F. of M. on Tuesday, a copy of Pro-Arte Musical on Thursday and the Metropolitan Museum Bulletin and the Musical Digest today. In the Musical Digest is a picture of Elizabeth Rethberg in a bathing suit and one is grateful to the water for covering what it did. Why on earth did she ever let a picture like this get into the prints?

I heard a most delightful concert over the radio the other nice, Bruce Benjamin, accompanied by Walter Golde and tonight I heard a cousin of the «nth» degree, Katherine Palmer, accompanied by Meta Schumannn. It really is a very comfortable way to listen to concerts these hot nights.

«Roxy's» secretary, the little beast, ran off and eloped the other day and I am afraid that will mean that Aileen will have to shorten her holiday. She might have wanted as she planned to go away on the 15th of August anyway and then she need't have caused all this excitement.

I went an inquired about the apartments in the new building on 54th St. but I was a little premature as the plans, etc, will not be ready until on August first. I think it is going to be a most attractive place and you might find something to suit you there. I shall try again.

I really feel quite guilty this week as I have nothing to send you, nor anything of interest to write about, I hope some «Roxy» applications come in or something so that I could feel that my weekly «stint» amounted to something.

I hope you have had lots of opportunities to use the jolly little tea basket. With best greetings,

Always sincerely, Agnes M. Lynch

(15) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
 August 6th, 1926

Dear Mr. Schindler: Some music, «Grania-Oberture» by M. Wood Hill, came for you this week, accompanied by a note, requesting that you look it over with a view to using it next season at the Roxy Theatre. She evidently thinks you are conducting the orchestra. I wrote telling her you were in Europe.

There was also a note from Miss M. Myers requesting an interview and offering her services as a secretary. I answered her also saying that upon your return I would bring her letter to your attention.

The New York Trust Company sent in their statement, showing a balance of \$ 25.000. Hallgarten and Company's statement also arrived and showed a balance of \$ 614.64. An invitation from the Library of Congress for a concert on October 10th of the «Pro Arte Quartet» of Brussels. They ask for an immediate reply. I wrote saying you were away and that it was impossible to give it. Appeals for funds from the professional Woman's League, Inc., and the Children's Aid Society, a circular from «Round the World Corp.», a copy of the American-Scandinavian Review, the Musical Digest and

Musical America and the postal card, which I am enclosing, was the sum total of the mail receives this week.

I noticed that in this week's copy of the Musical Digest there appears the announcement that Harold Samuel will give a lecture recital on Bach before the Schola Cantorum on January 3rd. Mme. Rethberg gets her usual excellent notice for her performances at Ravinia and Mr. Pierre Kay writes that, musically, Paris is an ostrich and «hou esp».

Some one is singing Lakme and very well too. I heard Mme. Barrientos sing the role at the Metropolitan some years ago. I wonder what happened to her, I haven't heard of her in ages. I wasn't very old at the time that I heard her and my most vivid impression is of her enormous mouth which must have impressed me very much at the time.

It is much cooler, so one begins to feel that life is worth living again. It has been pretty terrible this summer. I had a postal card from Aileen who is still holiday-making and seems very happy about it. Juliet is to begin rehearsals for a new play this week, I believe. I hope is a success, but it's a «first play» and you «sometimes always can't tell» as the little boy said.

The best o' greetings to you and a happy time!
Always sincerely, Agnes M. Lynch

(16) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
August 13th, 1926

Dear Mr. Schindler: Your cable arrived about nine o'clock on the evening of August 11th and I was awfully glad to hear from you. I telephoned to Mr. Rothafel and had a very agreeable talk with him. He said it was impossible for him to say definitely when he would be in Europe but it would probably be the end of September. He will certainly go to Berlin and perhaps to Italy. He is most anxious to see you in Europe and he suggests that, if possible, you remain there until he comes and return with him the first part of October. He told me to get a definite address from you (I told him I had one) and he will keep you informed of his plans. I shall cable you if he decides to go sooner and Aileen promised to let me know any change of plans. Mr. Rothafel was most solicitous for your health and told me to send you «his best» (Wishes, I suppose).

The mail this week has been very light. I have nothing of any importance to send to you. There were two applications for the «Roxy Chorus», an appeal for funds from the Jewish Fresh Air Fund, a circular from Antonia Sawyer, Inc., regarding Percy Grainger. And a circular from the American-Scandinavian Foundation asking for names of prospective subscribers, and of course, the Musical Digest and Musical America.

I went for a swim in the Hotel Shelton pool this afternoon with Aileen and saw Melba Schwartz waiting in the lobby. She did not see me and as I was in a great hurry to get into the water, the day being frightfully hot, I did not stop to speak with her. Lois Moran, the little moving picture actress, joined us at the pool and we watched her learning how to dive. We sat on the edge and gave helpful suggestions, which didn't seem to do much good, and I fully expected her to break her neck before she finished. However there were no casualties, and we all had a good time, and were much refreshed.

I was very glad to know that you had been receiving your mail regularly, I seemed to be sending them out into the «Blue» with only a postage stamp as guardian and I was glad to hear that they had reached their destination. I am sending the July number

of the Musical Diggest and Musical America to Bologna and trust that they arrive in goof condition.

I hope you can arrange to meet Roxy in Europe, he seemed very anxious to see you there and was quite upset when I told him you had said, in your cable, you intended to return the end of September. He said he didn't think it would be possible for him to reach there until then and hoped you could wait for him and return with him.

Two people have gone to the Schola looking for you and Miss Held has given them my address, one was a man named Vally, who wished for some information regarding the «Roxy Chorus» and the other was a girl, evidently Spanish, so Frances said, who would not leave her name and state what she wanted but I suppose she too wished some information about the new chorus. Frances told her I would be home after six o'clock and she said she would return some evening to see me. It must hurt Miss Held's pride to have them walk out on her when they hear you are no longer there. At least she is giving them my adress correctly, she might, you know if she wanted to be mean, say that she didn't know where to reach you

Thank you for your cable, all good wishes for a happy time at Bologna.
Always sincerely, Agnes M. Lynch

(17) [rmtc] 38 West 89th Street/ New York City/ New York/ United States, America
August 20th, 1926

Dear Mr. Schindler: I must ask you to bear with me this week in its exceeding dullness. It was poured with rain each day with several thunder storms of true tropical violence to vary the monotony, until everything and everybody felt thoroughly damp. Today, thank goodness it cleared, brigjt and coled, and one took a new lease on life. Only one little circular about a «denicotined» cigar braved the storm and a copy of the Official Journal of the Local 802, A. F. of M and of course the faithful «Musical America» and «Musical Digest».

I'm inclosing a picture of the «Roxy Theatre» which appeared in last Sunday's paper, which I thought might interest you. It really has progressed further than the picture shows. I wonder why he didn't obtain the corner plot of land, even at a greater cost, as it does look rather hidden by the big hotel on the corner, but I suppose it won't matter once the theatre is opened. I was downtown to the Movies twice during the week and found both houses packed, though neither picture was very good and the performance they give with the pictures, with the exception of the Capitol Theatre, is extra-ordinary awful!

I chanced to see by the papers that Vanda Nomicos was at the races at Saratoga, they gave a picture which they said was she, but it was an entirely different girl!

Last Saturday I took a walk with my father through Washington St. which is the Turkish Section and I could hardly believe my eyes, or think I was still in New York, when I saw them smoking their funny pipes, «hookars» or some such name. The sweets in the windows of the shops looked very deadly.

I hope you are having a restful as well as enjoyable holiday, it seems almost impossible to believe that summer is nearly over, yet the first of September is only ten days off. It seems years since you sailed and I shall be very glad to see you next month.

With all good wishes, believe me
Always sincerely, Agnes M. Lynch

(18) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
August 27th, 1926

Dear Mr. Schindler: I received a notice from Schenkers Inc., saying that were three packages of books addressed to me at their warehouse. I telephoned them and asked them to send them up to this address. I though perhaps they would arrive today but they did not and I shall phone again tomorrow morning to inquire why they have not come. I have not received a bill from them as yet but they said the charges due were about \$5.00 which I shall pay, of course.

During the week there came a notice from the Beethoven Association, saying that their club rooms would reopen on September 1st, –a circular from the «En Route Service» at the Plaza, –several pamphlets from the Universal Edition, Inc., –a copy of Pro-Arte Musical, –Musical America, –two copies of the International Musician, and that was all.

The papers report the death of a Paul Schindler, whom I hope was no relation to you. He died by his own hand. I received a horrid fright when I saw the headlines of a paper across the car from me which read «Schindler, music composer, is suicide by gas!». I was so startled that I didn't think to look in my own paper to see what the remainder of the article read until I reached my station and was greatly relieved to learn that it was a Paul Schindler, who wrote musical comedy. Miss Flugal telephoned me the next day and said, she too, had had a nasty fright when she saw the notice. She is leaving on a holiday for several weeks and wanted to know if I could tell her any thing definitive about your return. I could only say that it would probably be the end of September or the beginning of October. She will have returned long before that.

Aileen tells me that «Roxy» is in Maine for a few weeks and as yet has made no definitive plans to sail, as soon as he does she will tell me, so that I can let you know. The theatre is coming along splendidly. The wall on the 51st Street side is completed, the great girders for the roof are in place and the entrance and rooms over it are finished as far as the brick-work. The men seem to be working like beavers each time I pass. My father is as much interested in it as if it were his own and reports progress each time he passes, on his way to the hospital.

Gertrude Ederle, the young girl who swan the English Channel, arrived today and New York welcomed her in its usual mad fashion. I saw the parade up Fifth Avenue from the fifteenth floor of 30 East 52nd Street, where «my» office is. She is of German descent and several German Societies were represented. They wore some sort of costume, I couldn't see very well from such a height, and carried big German flags! There were bands and flags and «Hizzoner» the Mayor, to say nothing of hundreds of people, to greet her and escort her from the pier to her home. One of the few recollections I have of my summer in France was the icy water of the Channel, in which I tried to bathe, but I couldn't stand it, and to think of one being in this water for hours and hours and swimming miles and miles, it is almost incredible.

Two people came this week to the house, inquiring for the «Roxy» chorus but when Mary told them that you would not return until the end of September and that nothing would be done until you returned they would not give their names as they said they would come back later. They were not together.

Pleasantest of good greetings to you and all good wishes, believe me
Always sincerely, Agnes M. Lynch

(19) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
September 4th, 1926

Dear Mr. Schindler: I was awfully glad to receive the little postal card. It seemed good indeed to see your handwriting again after all these months, but it placed me in a quandary as to where I should send your mail and as Bologna was the last address you gave me I am sending it there, hoping that you have left a forwarding address. I am glad to have some mail to forward to you. I almost opened one until I recognised the writing and refrained. Several applications have come for the Roxy chorus in the mail and several people have called at the house here. I have instructed all my family to take their names and addresses and to tell them that you are in Europe. I think they get a bit thrill out of it and enjoy interviewing the ones that comes.

The New York Trust Company's statement came, showing a balance of \$ 25.00. A statement from Hallgarten and Company shows a balance of \$ 617.81. A bill from the Musical America Company, –an announcement of the marriage of Karolyn Wells, daughter of Mr. Harmon Sheldon Bassett, to Mr. Edwin Corlies Atlee Bullock, on September 1st. Also an announcement from Walter Golde that his studio will re-open at Steinway hall on September 13th, circulars from Alfred P. Friese, the Dictionary of American Biography, the New York Guild for the Jewish Blind, the New York School of Dalcroze Eurythmics and two applications for the Roxy chorus, besides the two letters I am enclosing.

«Roxy» is still in Maine so Aileen could give me no news as to when he will sail. She dined with us last night and we went to see «The great God Brown» which was most interesting but neither of us could make out what it was all about. At least it set us thinking!

I heard an excellent concert at the Stadium on Monday night. Now they are over for the season and I shall miss them very much, for even though it is terribly uncomfortable, they are certainly most enjoyable.

I hope you have escaped the heat at last, it has been delightful here this past week, it gives one a new lease on life. Tonight I am going down to the same Pier that I saw you off, to say goodbye to a little boy who is going all alone to England to school. He is only twelve, which is rather young to travel so far by oneself but he is delighted.

Heartiest greetings and pleasant times to you on your «globe-trotting».
Always sincerely, Agnes M. Lynch

(20) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
September 10, 1926

Dear Mr. Schindler: Your cable arrived on Saturday after I had left town for the holiday weekend but my family telephoned it to me at Morristown where I was visiting. I tried to reach Aileen but failed to do so and on Tuesday telephoned Mr. Rothafel. He was not expected until Wednesday so I telephoned again and spoke with his secretary. She asked him for me for information but he said he was unable to say definitely when he was sailing and that he would surely let me know in time to notify you. It will be some time about the end of September. Aileen will see that I hear as soon as they know themselves and I shall cable you at once at Harjes, Paris in case by that time you will have left Bologna.

Several Russians have come to the house to apply for the Roxy Chorus. I have all their names and addresses. There arrived also a pamphlet from Jose Maria de Huarte, with a note in Spanish and a letter from Don Jose Antonio de Huarte applying for a place as violinist in the Roxy orchestra. Mr. Taylor of the Judeon office wrote to you, telling you about a Miss Marieliese Engel who is anxious to get some choral work to do and Miss Engel has written herself, but in German. I am sending you her letter, after I answer it, telling her you are in Europe. Mr. S. A. Winett writes asking you to appoint a time, at your convenience, for an interview with Mme. Winetzka, in regard to some solo work with her under your direction. I shall answer him also. There is another notice from the Commissioner of Jurors to appear so I shall go down there on Monday and explain that you are still in Europe. I had no difficulty the last time so do not anticipate any now. Circulars have come from the Provincetown Players, the Actor's Theatre and the Arrow hand Laundry.— *c'est tout!*

It has seemed a short week as Monday was a holiday. I visited out of town over the weekend and it poured with rain the entire time! It cleared beautifully the morning I returned and has remained clear ever since. I spoke to some friends of mine whom I knew had been in Bologna and they told me of the great University and a celebrated fountain which they said would bring a blush to my maidenly cheek, but they wouldn't describe the fountain!

I promise you to keep after Mr. Rothafel and to let you know immediately that I find he has made his arrangements as I know you are anxious to hear, so that you can make your own plans.

If you are having nice, clear, cool days such as we are, the little tea-case should be useful. Jolly times to you!

Sincerely yours, Agnes M. Lynch

[telegrama]

[Nueva York, 16 de septiembre de 1926]

Roxy just returned from Mayne says mailing date still indefinite, probably first week October theatre opens February will keep you informed greetings Agnes Lynch

(21) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
September 17, 1926

Dear Mr. Schindler: I received your long cable early in the morning of the 15th of September. I tried to reach «Roxy» that day but could not do so, however, I managed to get word from him on the 16th and forthwith sent to you a cable, copy of which I am inclosing, by way of confirmation. Mr. Rothafel is still very vague as to when he will sail, except that it will be either the end of September or the first week of October. He seems very anxious to see you in Europe and promised me again to let me know as soon as he did himself. He also said that the theatre would open in February. I passed there myself yesterday and saw that the outside was almost finished and that they were working on the inside now.

Mr. White telephoned me thi smorning and because he seemed so distressed at not hearing from you and so anxious to do so that I took the liberty of givingthe Ajaccio address to cable you today.

The three packages of books were duly delivered. I have not openend them the outside wrapping are quite intact, so I presume all is safe and sound inside also.

Several Russian singers have come to apply for the Roxy Chorus in person, I have their names and addresses and they seemed willing to wait until October to hear from you. I explained that it might be the middle of the month before I could let them know when you were returning.

I went down to the Commissioner of Jurors and had the time extended on the notice for you to appear. They were very agreeable and if by any chance you are not in town by October 15th, (the date extended) I shall go down again. It seems merely a matter of form.

No mail of any importance arrived this week, except Mr. White's letter to me. There were several applications for the «Roxy Chorus» and one letter form Anne Griffiths asking for an appointment. I answered her.

I am very sorry you were annoyed and had to cable again. Mr. Rothafel kept putting me off each time I phoned and Aileen could tell me nothing. He said he would have some definitive news in a week or ten days and then he didn't have. I felt very much like «Alice Ben Bolt» who «wept with delight when you gave her a smile and trembled with fear at your frown» when your cable arrived the other morning! I knew in my bones that I was being mentally –'hauled over the coals'– and it was a most uncomfortable feeling!! I fully realize that you want to make your own plans and shall keep you well informed of anything that I hear. The only things that «Roxy» seems definitive about are that he wants to see you in Europe and to have you return with him.

I hope you have a jolly time in paris and come back all full of «wim, wigor and wotality» as the old Englishman said.

I was taken to see the «Follies» last night as a great treat and was bored stiff! I decided I must be getting old or something, a hateful feeling!

The best of good wishes to you.

Always sincerely,, Agnes M. Lynch

(22) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
September 24, 1926

Dear Mr. Schindler: Today you should be in Paris! I do hope you received the cables at Ajaccio, one from me and one from Mr. White. I received another letter from Mr. White, copy of which I'm enclosing.

No personal mail came this week at all, except a letter from «Sara C.» containing an application for the Schola Cantorum which is only to remailed if you approve, so I am holding it. There were five applicayions for the «Roxy Chorus» the rest being merely circulars with the exception of an appeal for \$1.00 from the Kehilath Israel Talmud Torah Campaign Fund.

I am also inclosing the music section of the Times and the Herald Tribune. Tere is a note about the Schola in the Times which I thought might interest you and an article about your friend, Mr. Howard Barlow in the Tribune.

I have nothing to report from Mr. Rothafel as yet but I should certainly have some news this week. I promise you to keep right after him. I have to depend on Aileen, as his

new secretary knows nothing and it is almost impossible for me to reach Mr. Rothafel personally. I have been fortunate enough to speak with him twice but that is all, but Aileen promises faithfully to keep informed and I know that we can rely on her to do it. «Roxy» said that he was moving heaven and earth to get his theatre opened. The new Paramount Theatre, which is scheduled for an October opening, is having a chorus of 100 voices too, so one of the applicates told me.

Father tells me that two people telephoned asking for you and when he said you were still in Europe they refused to give any names, saying that was all they wished to know. Both were ladies.

I hope you won't get nervous over this delay in news as to Roxy's sailings and undo all the good work of your summer's rest. «Roxy» says «Tell him not to worry!» but I know that is easier said than done and I also know how anxious you are to get to work on your own plans. I do hope I can send you some news this week.

Heartiest greetings and joy time in Paris!

Always sincerely, Agnes M. Lynch

[copia de un telegrama]

October 1st 1926. Kurt Schindler / Harjes, Paris

Spoke with Roxy today. Sailing date still indefinite. Cannot tell for two weeks time. Will keep you advised. Please let me know your plans. Greetings. Agnes Lynch

(23) [rmt] 38 West 89th Street/ New York City/ New York/ United States, America
October 1, 1926

Dear Mr. Schindler: I cabled you today and am inclosing a copy by way of confirmation. I spoke with Mr. Rothafel this afternoon and this is what he said: «Tell Mr. Schindler to take it easy, the theatre will not open until February, maybe the first of March, I cannot tell for another two weeks when I shall sail, I don't want to go because I have so much to do here but I think I shall have to do so». I asked him if there was any possibility of his not going at all and he said he didn't know but he was most vague about it and «betwix you and the gatepost», as they say in vulgar parlance, I doubt very much that he will go. He was certainly very vague about it. I had luncheon with Aileen and she could not tell me anything. As far as the theatre is concerned there is no hurry and no reason for you to return, but I went in to Ricordi's the other day and spoke with Mr. Plata (phonetic spelling, I have never seen his name written) and he told me that any number of people had asking him where you were and when you expected to return. Mme. Glazè particularly, as she is planning a concert and wants very much to coach with you. He could not tell me when she intended to give her concert. She asks that you communicate with her as soon as you return. He also asked me to write you and ask if you would notify your publisher of the book of Portuguese Songs to send him at least five copies of it as he had several demands for it. He said that he knew you had had the proofs and thought the book must be out by this time.

I had a letter from Mrs. Clerence Stearns, of Rochester, Minnesota, asking me to find out where she could obtain some copies of your arrangement of «The Three Kings» by Rev. Rameau. I went to Ricordi's and found that she could get them there, so I wrote

and told her so. You received a long letter from Mr. Wilbur A. Luyster inclosing some cards of his school. I am sending you a copy of a letter from Mr. Thor Borg. You also received a letter from Margaret I. C. Philipps, President of the Music Teachers Association, asking if you would give them a talk on «Christmas Music and its Interpretations» at their meeting on November 16th. There is an invitation from Mrs. Frederic Shurtleff Coolidge to meet the Pro Arte Quartet of Brussels on october twelfth at nine o'clock.

All good wishes to you, I hope I have some word from you this week, believe me
Always sincerely, Agnes M. Lynch

(24) [rmtc] 38 West 89th Street/ New York City/ New York/ United States, America
[Nueva York, 8 de octubre de 1926]

Dear Mr. Schindler: Thank you for your cable, which I found upon my return home last night. No news from «Roxy». The two weeks will not be up until Friday and I shall go after him again and try to get some definitive word from him and cable you.

Four more people came to inquire about the chorus and two letters also arrived. Miss Engel, of whom I wrote to you about, came the other evening. She seemed a most charming girl and very earned about her work. She is extremely anxious to get into the Roxy chorus. I think you will like her. Every seems quite willing to wait, even though I tell them now that I think it will be November before there will be any auditions and that the Theatre will not open until February. I think the entire Russian colony of New York has been here. Father says he hopes no one is watching the house, or we shall certainly be hauled into Court as «Red» suspects! He is intensely interested, himself, in this «Roxy Chorus», it is really quite amusing.

I had a long talk with Miss Flugel over the telephone this week and a letter arrived from her to you yesterday morning which I am inclosing. Miss Quennell telephoned the other evening but I was out and though I have tried twice to reach her I have not succeeded so far. She merely wanted to know if you had returned. Father spoke with her.

There is also a statement from Schirmer's for royalties from jan. 1, 1926 until July 1, 1926 in the amount of \$20.21, they inclosed a check, which I shall deposit tomorrow if I can reach the Bank before it closes, if not, on Monday.

There is also a statement from Schirmer's for royalties from Tax Department at Albany and a check \$20.76. the statement reads as follows:

Net Income.....	\$7801.50
Exemption.....	1500.00
Taxable Income.....	6301.50
Tax at 1%.....	\$63.01
Less 25%.....	15.75
Correct Tax.....	47.25
Paid.....	68.02
Return.....	\$26.70

I think what this would explain better than I could in my own words, I know that there was a law passed shortly after the Income Taxes were (...). The New York Trust Company's statement shows a balance of \$25.00 and the Hallgarten & Company statement for the month of September shows a balance of \$620.90.

A bill for dues to «The Bohemians» in the amount of \$10.00 for October 1, 1926 to October 1, 1927, was mailed to you. Checks should be made payable to Hugo Grunwald,

Treas., 740 West End Avenue, New York, should you care to pay it now. I'll bring it to your attention when you get home, if you would rather wait.

A small bill of 50 c was sent to you by the Musical Mutual protective Union and I shall stop on my way hoem tomorrow and pay it for you.

Those silly old Jury people sent you another notice to appear on October 15th, so I shall trot myslef down there again and have them postpone it for more than a month. I cannot understand why they will not postpone it for more than a month at a time. I explained to them when I was there before I very much doubted that you would be home by October 15th.

There is a notice from the Tax Department telling that you are assesaed \$1.000. for Personal Estate and further telling that if this assessment is erroneous it can only be corrected by personal application on or before November 30, 1926. No doubt you have received these notices before and know what they are. When I go down to the Hall of Records about the Jury business, I stop at the Municipal Building and tell them you are away, but I do not think they need be anything done about it now, it is merely a notice not a bill.

A package of pamphlets came for you from J: Povolozky et Cie, Editeurs, from Paris. I am sending you copies of the letters which were important, thinking perhaps that you would have a minute to answer them form Paris. I have acknowledge them—

I was in a temper at Mr. Rothafel when I wrote to you last week, now that I have cooled down I realize that if he doesn't know himself when he is going to sail, he couldn't very well tell me, but he was so bland, and airy and vague about it I could have shaken him! However, I assure you I was most polite and as I was speaking over the phone I could look my annoyance with safety!

With kindest remembrance, believe me
Always sincerely, Agnes M. Lynch

(25) [rmte] 38 West 89th Street/ New York City/ New York/ United States, America
October 15th, 1926

Dear Mr. Schindler: Mr. Rothafel said he would have news for me in two weeks time and they are now up, but all day yesterday and all day today I tried to reach him but could not do so. However, his secretary said she would have word for me tomorrow morning and then I shall cable you.

Corbina Wright telephoned me on Wednesday, saying that she wanted you to play for her concert on December 19th and would like to start working with you as soon as possible. I told her that I was cabling you in a few days and that I would ask you then.

I am enclosing the duplicate deposit slip for the two cheques that I deposited for you. They were Cheque No. 51415, on the Manufactureres Trust Co., in the amount of \$20.21, signed by G. Schrimmer, Inc. (the treasurer's signature was so illegible I could not make it out) and Cheque No. 241060, on the New York State Bank, Albany, N. Y., in the amount of \$20.76, signed by A. C: Calhoun, Deputy Tax Commissioner, a refund on your State Tax.

I went down to the Commissioner of Jurors and had them postpone your hearing, they said they would put it off for three months. I think it is merely a matter of form.

No personal mail came this week at all except the special delivery which arrived this evening and which I am enclosing. The storage bill came and I wrote them saying you

were still in Europe and haven't heard anything more for them. A bill came also from the Musical Digest for your subscriptions. I shall write them also explaining that you are still away. A boy wrote to you from Buffalo asking for your autograph. I" answer him too, though I am afraid he will be disappointed when he sees only my autograph.

A cousin of mine of the nth degree gave a recital last evening. She is a pupil of Meta Schumann's. She received very good notices this morning but unfortunately for her last night was the opening of the Philharmonic season so I am afraid that few, if any, of the critics were really there. The family turned out «en masse» so she didn't have to sing to empty seats at least. I liked her voice and enjoyed her concert.

I thought you might be interested in Mina Hager's recital so I am sending you the program.

By the time this reaches you, you will have heard from my cable, in fact you may be en route homeward! I'll be awfully glad to see you and I hope you let me know the boat so that I can meet you at the dock. I hope you have had a jolly time in Paris and not let this delay of Roxy's worry you. It certainly is annoying, but I suppose it cannot be helped. Aileen is moving back to her little house at Douglaston now that Tom is home again and she has been so busy that I have not seen, nor have I been able to reach her on the telephone.

With the best of good wishes, believe me
Always sincerely, Agnes M. Lynch

[telegrama con matasello Paris 27-10]
Kurt Schindler. Harjes Paris

Sincere felicitations shall I tell your friends Roxy says to return as you plan he will not sail. Agnes Lynch

(26) [rmt] 38 West 89th Street/ New York City/ New York/ United States, America
[Nueva York, 26 de octubre de 1926]

Dear Mr. Schindler: All good wishes to you. I was delighted to learn from your cable that you are to be married, and I hope it brings you the happiness you deserve. Please extend my felicitations to Madame.

Thinking that you would prefer to tell your friends yourself, I said nothing. I telephoned your acceptance to Mrs. Wright I also gave your message to «Roxy» and will keep after them to cable you. I did not tell them you planned to be married.

I am very glad you are coming back and if I can find out which boat you are on I should love to meet it.

With all my heart I wish you both all joy and happiness, believe me
Always sincerely, Agnes M. Lynch

II. GUIDE TO THE NEIGHBORHOOD PLAYHOUSE SCORES, 1919-1931

- Box/Folder Description 1: Scores, 1919 - 1931 and undated
- Box 1/F. 1 Adventures of Ola (Olle), 1931 (Score, arranged by Louis Horst; includes six pages of typescript lyrics for songs; mss, ink and one reproduction of printed music.)
- Box 1/F. 2-3 Aurreescu (or Guison Dantza), undated (Score for piano, flutes, and drum in fifteen sections, also instrumental parts; includes some material marked «Free transcription by Kurt Schindler» and «From the Cancionero of Padre Donostia;» mss, ink and pencil.)
- Box 1/F. 4 Dutch Dance (?) Music, undated (Includes piano scores for songs Dutch Dance with the Wooden Shoes, Linen Song, Model Children, The Post, and Wooden Shoes; mss, ink.)
- Box 1/F. 5 El Rossinyol and Rosa das Rosas Cantiga by Kurt Schindler, 1919 (Vocal scores; both songs on one leaf, also harp part for Rosa das Rosas Cantiga; mss, ink and reproduction.)
- Box 1/F. 6 Fleur and Blanche fleur, Part I, ca. 1927 (Piano score; mss, ink and pencil, holograph reproductions, and printed music for Song of the Giant, and for Three Arabian Preludes for Pianoforte by Anis Fuleihan, published by Schirmer, 1920.)
- Box 1/F. 7 Granadinas, undated (Piano score; ms, ink.)
- Box 1/F. 8 Hymn of the Flanders Pilgrim at the Sepulchre of the Apostle Santiago (12th Century), undated (Includes three sheets of handwritten lyrics, two on Hotel Chatham stationery; includes one sheet in pencil, one sheet with music on verso.)
- Box 1/F. 9 Kolyada: A Russian Folk Scene, ca. 1931 (Piano score; arranged from the collections of Kurt Schindler by Louis Horst; holograph reproductions and some printed music reproductions.)
- Box 1/F. 10 Marcaida by Louis Horst, undated (Piano score, includes Overture, Finale and nine dances; mss, ink and pencil.)
- Box 1/F. 11 Provençal, undated (Piano scores, some arrangements by Julien Tiersot, some harmonized by Louis Horst; «Unofficial Score for,» «1st Transcriptions, Etc.,» «Text – See Book Behind One Magic Circle,» and «A Gateway in Provence» written on music; probably performed as A Gateway in Provence; mss, ink and pencil; includes some printed music.)
- Box 1/F. 12 Quatuor a Cordes by Ernest Bloch, 1919 (Includes three parts: ms, ink and pencil; «Copyright 1919, by G. Schirmer» written on music; title spelled «Quatuor» on ms.)
- Box 1/F. 13 Toccata and Fugue in D Minor, by Johann Sebastian Bach, 1931 (Published by G. Schirmer, edited by Charles-Marie Widor and Albert Schweitzer; includes pencil notations.)
- Box 1/F. 14 Valse Doloroso, by L. (Lilia) A. Mackay-Cantell, undated (Piano score; ms, ink.)
- Unidentified Works, undated
- Box 1/F. 15 Possibly The Mummer's Revel and The Masque of the Apple, undated (Score for voice, piano, and violin; holograph reproductions; appears incomplete; includes one page of typescript lyrics.)
- Box 1/F. 16 Two Unidentified Pieces, undated (Piano scores; one sheet lists cues on top, ms, pencil; second piece has lyrics on first page, ms, ink.)
- Box 1/F. 17 Press Comments, 1928 – 1929 (Includes excerpts of reviews from New York newspapers for productions, probably dances, using Israel by Ernest Bloch, Ein Heldenleben, and other works.)

III. THE ALICE LEWISOHN CROWLEY GIFT

Box/Folder Description

- Box 1/F. 1-2 *La Boutique Fantasque* (Ballet), music adapted by Frederick Jacobi from Rossini/Respighi, 1920. 19 costume designs by Esther Peck; color on paper; 1 design is signed on verso.
- Box 1/F. 3 *Everybody's Husband* by Gilbert Cannan, 1919, 6 costume designs by Esther Peck for «Girl,» «Great Grandmother,» «Grandmother – 1860,» «Mother – 1890,» «1830 [Female,]» and *Untitled [Maid]*; color and pencil on paper; some initialed.
- Box 1/F. 4 *Harlequinade* by Harley Granville-Barker and Dion Calthrop, 1921, 3 costume designs by Esther Peck for «Clown,» *Gelsomino*» and «Pantaloon;» color and pencil on board.
- Box 1/F. 5 *Israel* (Symphonic Drama) by Ernest Bloch, 1928. 1 set design by Jo Davidson of *The Wailing Wall*; color on paper; signed
- Box 1/F. 6-7 *The Mummer's Revel* and *The Masque of the Apple*, music by Kurt Schindler, 1931. 18 costume designs (possibly by Esther Peck) on 9 boards for «Children Dancers,» «Clown and Bessie,» «Fiddler and Children;» «Hobby Horse,» «Mistress and Children,» «Older Dancers» (2 boards); 17 color on paper; 1 pencil on paper; mounted on boards; notes on verso of 1 «Older Children» design includes «Jeptha's [sic] Daughter – Dance [illegible] by Alice and Irene Lewisohn.»
- Box 1/F. 8 *Night at an Inn* by Lord Dunsany, 1916 (1 costume design; color on board).
- Box 1/F. 9 *Petrouchka* (Ballet), 1916. costume designs on 3 boards; color; 1 board (containing 4 costume designs) is broken with loose pieces on top.
- Box 1/F. 10 *Pinwheel* by Francis Edward Faragoh, 1927. 12 sheets of costume sketches and 6 sheets of notes by Donald Oenslager; pencil on paper; most sheets are brittle.
- Box 1/F. 11-12 *The Player Queen* by William Butler Yeats, 1923. 16 costume designs on 12 boards; color and pencil; probably by Alexander Koiransky.
- Box 1/F. 13 *Royal Fandango* (Ballet), music by Gustavo Morales, 1921. 12 items by Ernest de Weerth: 11 costume designs and sketches; some color on paper, mounted; some pencil on paper; some are initialed; 1 set design; color, mounted, signed.
- Box 1/F. 14 *Le Tricorne* (Ballet), music by Manuel de Falla, 1922 and *Miscellaneous Material*, 1922 and 1925. 1 costume design «After Picasso's design for a costume in the ballet *Le Tricorne*,» 1922; color and pencil on paper; mounted; signed. *Miscellaneous materials* consist of 3 items: a postcard for *Exiles*, *The Legend of the Dance and Sooner and Later* (Dance), 1925; a cast list for *Salut au Monde*, 1922; and a printed sheet with an illustration of the *Neighborhood Playhouse* (Grand Street) exterior, undated.
- Box 1/F. 15 *Unidentified – Costume Designs*, undated 3 costume designs: 3 color (1 on paper; mounted; 1 on board; 1 on paper); 1 is titled «Quin;» 1 is titled «Malachik.»
- Box 1/F.16 *Unidentified – Set Designs*, undated 3 set designs: color; 1 on paper with pencil notes; 2 on board

IV. NEIGHBORHOOD PLAYHOUSE SCENARIOS 1914-1931

Box/Folder Description

- Box 1/F. 1 *Adventures of Olle* 1931 (2 Items)
- Box 1/F. 2 *La balteira* (2 Items) [A dance drama of the 13th century in three scenes, by Irene Lewisohn.]
- Box 1/F. 3 *La Boutique fantasque* 1919-1920 (1 Item) [A pantomime ballet in 2 scenes. Scenario, choreography and direction by Irene Lewisohn. Music adapted by Frederick Jacobi from Rossini/Respighi.]

- Box 1/F. 4 A Burmese Pwe, an impression of Burma 1925-1926 (2 Items) [Scenario, choreography and direction by Irene Lewisohn, assisted by Blanche Talmud. Music by Henry Eichheim.]
- Box 1/F. 5 Cassandra's wild wedding song (2 Items) [Proposed ballet for 1914.]
- Box 1/F. 6 Chout 1923-1924 (2 Items) [The story of a Buffoon who played a trick on seven other Buffoons. A pantomime ballet in six pictures by Serge Prokofiev. Scenario adapted by Irene Lewisohn.]
- Box 1/F. 7 Fleur and Blanche fleur 1927 (4 Items)
- Box 1/F. 8 Harusaki (1 Item)
- Box 1/F. 9 Israel; orchestral dance drama 1928 (2 Items) [by Ernest Bloch. Arranged for stage by Irene Lewiohn and Nikolai Sokoloff. Production given by The Neighborhood Playhouse in conjunction with The Cleveland Symphony Orchestra]
- Box 1/F. 10 Kolyada (5 Items) [A Russian folk scene. Arranged from collection of Kurt Schindler [by] L. Horst.]
- Box 1/F. 11 Kuan Yin, The goddess of mercy, a Chinese fantasy 1925-1926 (3 Items) [Music by A. Avshalamoff. Story by K.L.Shi, adapted by Carroll Lunt. Directed by Irene Lewisohn. Costumes and setting by Ernest de Weerth.]
- Box 1/F. 12 Quatour a cordes 1931 (3 Items) [by Ernest Bloch. Danced by Charles Weidman.]
- Box 1/F. 13 Roumanian rhapsody 1929 (5 Items) [Music by Enesco]
- Box 1/F. 14 Salut au monde, a lyric drama 1921-1922 (2 Items) [Adapted from Walt Whitman's poem. Scenario and choral design by Irene and Alice Lewisohn. Music by Charles T. Griffes. Designed by Esther Peck.]
- Box 1/F. 15 The shadow garden of Shuteye Town (1 Item) [Proposed ballet for 1914.]
- Box 1/F. 16 Tocatta and fugue in D Minor 1931 (5 Items) [Music by Bach. Includes an article by Irene Lewisohn [Music by Bach. Includes an article by Irene Lewisohn titled «Drama and the unseen currents.»]
- Box 1/F. 17 The toy box 1916-1917 (3 Items) [Music by Claude Debussy, Story by Andre Helle. Directed by Irene Lewisohn and Blanche Talmud, choreography by Irene Lewisohn. Designs by Esther Peck.]
- Box 1/F. 18 The troubadour songs (1 Item)
- Box 1/F. 19 Miscellaneous tunes and dance directions (25 Items) [Folk dance descriptions and music.]
- Box 1/F. 20 List of materials originally received, entitled «Music used in productions of the Neighborhood Playhouse», dated 4-9-79. (1 Item)