

*Matilde Olarte Martínez (USAL)*

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# Imágenes de España en los escenarios de la Manhattan de los felices años 20: Carola Goya y Laura Espinel

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*I SEMINARIO DANZAS DE ESPAÑA EN LA HISTORIA: PATRIMONIO Y RECONSTRUCCIÓN  
10 y 11 de mayo de 2019*



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## Protagonistas de las redes culturales españolas del Manhattan de los años 20

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- ❖ Carola Goya (Nueva York 1906-1994), danza clásica española, coreógrafa, miembro de la de la Schola Cantorum. Amiga personal de Kurt Schindler.
- ❖ Laura Espinel (Tucson 1892-1963), cantante, bailadora, artista en las actividades musicales de la Casa de las Españas. Colaboradora con Federico de Onís y Kurt Schindler.

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# Carta de Onís a Schindler, 08/01/1928

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"Mi querido amigo: espero que no habrá usted olvidado que nos ha prometido una conferencia para el ocho de febrero a las 8 y cuarto de la noche. En todo caso le escribo para recordárselo. A mi parecer la conferencia debe tratar de **sus investigaciones folklóricas en España** y puede ir ilustrada con proyecciones de algunas de sus fotografías y también con algunos ejemplos musicales al piano. (...) Se me ocurre que sería de gran interés para los profesores y estudiantes de español que concurren a estas reuniones la asistencia de **[Vicente] Escudero** como huésped de honor. Como usted sabe **estas reuniones del Instituto son una combinación de conferencias y de fiesta social**, y en esta segunda parte solemos tener como huésped de honor a alguna persona distinguida. Estaría muy indicado que el Instituto diera una **recepción en honor de Escudero como ha hecho con la Argentina**, Valle Inclán, Benavente y otras personas distinguidas. Y no creo que hubiera momento más adecuado para la recepción de Escudero que la conferencia de usted. Como yo no he conocido todavía a Escudero, he pensado que quizá a usted le fuera más fácil invitarle en nombre nuestro. Le ruego me telefoneé a ser posible el lunes o apenas haya podido hacer esta gestión".

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# Carola Weller

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“Until one has seen Carola Goya he cannot know what a thing of beauty and joy Spanish Dancing can be” (London Observer)



- ❖ Estudió la Metropolitan Opera Ballet School (NY), y vino a España para aprender con La Quica
- ❖ En Sevilla estudia castañuelas con Arturo Otero y se perfecciona de vuelta a EEUU
- ❖ Su fama la lleva a actuar en la Casa Blanca para Roosevelt en 1936
- ❖ Actúa en la compañía de José Greco como primera bailarina, y desde 1954 es pareja con Matteo
- ❖ En 1974 Goya se casa con Matteo, y después de enseñar baile español clásico, dirigen la *Indo-American Dance Company* (también llamada *Foundation for Ethnic Dance* y el *Matteo Ethno-American Dance Theater*).
- ❖ Ambos escriben *The Language of Spanish Dance* (1990)

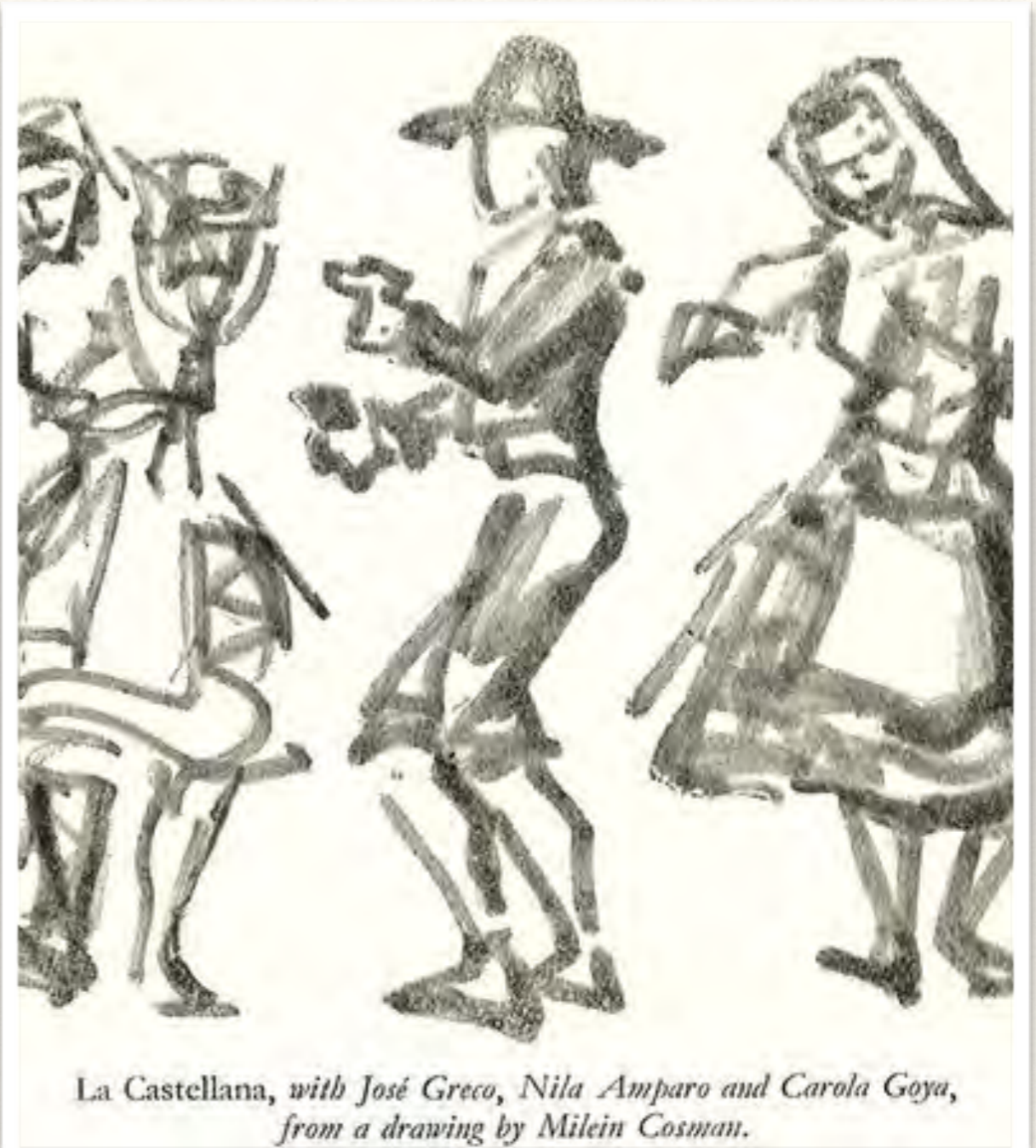


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## En 1927 Goya conoce a Schindler en Nueva York, viajan juntos a Sevilla, y mantiene correspondencia hasta su muerte

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“When you are in Sevilla, please go to see my beloved **Arturo Otero** and ask him why he hasn’t sent me those **six pairs of castañuelas** I wrote to him about almost three months ago. I haven’t heard a word from him in answer to that letter, and I need more castañuelas, or else I lost! I have had one pair left!! Tell him I am desperate unless he helps me out. And tell him **I want to return to study with him**-and explain to him what difficulties I have had so that he may understand my not returning”.



*La Castellana, with José Greco, Nila Amparo and Carola Goya,  
from a drawing by Milein Cosman.*

# Estadounidenses en la exótica España...

“While you are in Sevilla, (...), you will enquire at the Inglaterra [Hotel] where about of **María del Refugio Blanco Sapia-Bosch**, you will find in her a very charming, gay person. And knowing your weakness for seek cares, I think I am having a very generous service- Even if you don't think of me in Cairo or Paris, would you think of me were in Sevilla and send me una tarjeta tipica de la tierra de María Santísima?” (1/08/1932)



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## “Carola Goya, 88, an Authority On Spanish Dance Forms, Dies” [JACK ANDERSON, *The New York Times*, MAY 17, 1994]

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Carola Goya, an American-born Spanish dancer and a virtuoso castanet player, died early Sunday morning at her home in Manhattan. She was 88.

The cause was apparently a heart attack in her sleep, said her niece, Victoria B. Smith of Kent, Conn.

Ms. Goya, an authority on many idioms of Spanish dance, was noted for her **ability to choreograph works that united traditional folk and flamenco steps with concert music by Spanish composers including Isaac Albeniz, Enrique Granados, Manuel de Falla and Joaquin Turina.**

She is believed to have been **the first performer to treat castanets not simply as devices to enhance dancing, but also as solo instruments.** As a castanet player, she appeared with the Detroit Symphony, the Kansas City Philharmonic, the Symphony of the Air and other ensembles. Her performances became, in effect, concertos for castanets and orchestra, and her repertory extended from Spanish pieces to compositions by Bach, Chopin and Auber. She once said, "Unlike a thing attached, the castanets should appear as part of the hand, as if born with the hand."

Ms. Goya was a daughter of Samuel Weller, a personal representative for several New York actors. She adopted Goya as her professional name and later as her legal surname. She studied Spanish dance in New York and Madrid with many teachers, and ballet in New York with Michel Fokine and at the Metropolitan Opera Ballet School. After appearing with the Metropolitan Opera Ballet as a teen-ager, **she made her debut as a Spanish dancer with a solo concert in New York in 1927.**



In the 1920's and 30's, she often toured with her sister, Beatrice Burford, a harpist. She danced before Franklin and Eleanor Roosevelt in the White House at the Ambassadors' Banquet of 1936. As a member of the Jose Greco Dance Company, she toured Europe and North and South America from 1947 to 1951.

In 1954, she formed a partnership with Matteo Vittucci, a dancer professionally known as Matteo; they were married in 1974. Together, they performed and taught extensively and, since 1967, directed the New York-based Foundation for Ethnic Dance. Ms. Goya also contributed **articles to *Dance Magazine* and other publications.**

An elegant woman of stately demeanor, Ms. Goya was much in demand as a teacher and **at her death was preparing to teach in Spain with her husband**, who survives. Over the years, she was a **faculty member at institutions** including the Jacob's Pillow Dance Festival, the Connecticut College School of Dance and, in New York, the High School of Performing Arts and the American Theater Wing.

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# Laura Espinel

## (Tucson 1892-1963)

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Cantante, bailadora, artista



“There were other summer evenings I remember when the moon shadows o the grape leaves latticed the arbor, and my father sitting there, his face illumined, would accompany his songs on his guitar an later tell us marvelous stories of when he was a little boy... The most vivid memories of my childhood are interwoven with music and mostly the music of my father, who loved it. It was his whole life in those days; his business was a secondary consideration”

(Sheridan 1986: 189)

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# Arizona Womens Heritage Trail

(<https://womensheritagetrail.org/women/LuisaEspinel.php>)

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“Luisa became a singer and dancer who enjoyed a prosperous professional career from 1915 to the 1930s, performing under the stage name of Luisa Espinel. During the **1920s**, she traveled in Europe, **studying folk songs in Spain for two years** and spending one year in France. **She researched songs and dances dating back to the 13th century at the Spanish National Library in Madrid.** In 1927, she debuted at the Edyth Totten Theatre in New York City, **performing historic Spanish songs and dances.** This began her national and international tour with performances at the Congressional Library in Washington, D.C. and at universities and colleges”.

# *ABC 17/03/1927*

“Una muy joven y muy simpática artista norteamericana, tan culta, como atrayente, que a sí misma se bautizó con el nombre, españolísimo de Luisa Espinel, ha hecho ahora su **primera aparición pública en Nueva York**, dándonos en ella una **indeleble lección de buen gusto**. Para ello, eligió el elegante Edyth Totten Theatre, sobre cuyo escenario nos supo brindar un selecto programa: la "Cantiga del amigo", gallega, del siglo XIII un villancico, castellano, del siglo XV; el "Romance de la niña perdida", castellano también, del mismo siglo; "Los pastores", "La resalada", "El entierro del burro"... Después, una castiza muñeira, la Canción del marinerero; otra asturiana, Chin. Chirin... Y, por último, dos canciones gitanas de *El amor brujo*, una jota de Falla; el Madrigal español, de Huarte, y un número de *Las hijas del Zebedeo*, de Chapí”.

# Lambert, Luoise, *The Stanford Daily*, 03/07/1928

“The interesting variation between the regions of Spain is set forth by the clever artist in folk-songs from Castile, from Galicia, and from Valencia. Beautiful costumes of brilliant color characterize each group. Dressed in an Asturian peasant costume Señorita Espinel sings "Romance del Lindo del Lindo Amigo" from Asturias, "Muñeira" from Galicia, "Los Pastores" from Castile, "Resalada" from Mt. Gredos, "Canto de Pandeira" from Galicia; and a Valencian peasant costume makes "Jota" from Valencia, "Canto de la Trilla" from Murcia, "Canto de Sereno" from Valencia, and "El Platero" from Murcia more colorful”.

THE STANFORD DAILY, TUESDAY, JULY 3, 1928

**WILL PRESENT SPANISH PROGRAM TONIGHT**

**SEÑORITA ESPINEL**

(Continued from page 1)  
Trilla" from Murcia, "Canto de Sereno" from Valencia, and "El Platero" from Murcia more colorful.

**Sings California Songs**  
Early California songs include "Romance de Elena," "Un Pajarito," and "El Zapatero."

The last group—"El Vito," Nin "Madrigal Español," Huarte; and a pair from "Hijas de Zebedec," Chaj—is sung in an Andalusian gypsy costume.

Before singing these folk-songs which are accompanied by Marge Hughes at the piano, the Señorita translates them, and they are far from the usual Spanish program of music with its "La Paloma," its "Habanera."

**Highly Praised**  
A Madrid newspaper calls Luisa Espinel's New York concert "a lesson in good taste" and adds, "Spanish dancers and singers who appear on foreign stages, even the most-renowned, are prone to show themselves dominated by the spirit of the inevitable tarbourine, with that exotic costume that seems to be made to order (for our enemies) for exportation. The classic costumes and adornments of the different Spanish provinces, so beautiful and so characteristic, are rarely seen outside of Spain, because the Spaniards themselves seem to be bent upon doing everything possible to prevent these things from being known to the world.

"Luisa Espinel, who delighted us with the pure timbre of her voice and with her art of exquisite enchantment, arrayed herself in our authentic provincial costumes without concession to the conventionalism lamentably adopted by almost all the Spanish artists. This enchanting North American, granddaughter of Spaniards who has baptized herself



Senorita Luisa Espinel, who will present a program of Spanish folk-songs in the Union Court at 8:30 o'clock tonight. She will dress in the costumes of the people of the Spanish provinces.

*Actividades musicales*

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# Veladas de la Casa de las Españas

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Espinel en la  
Universidad de  
Columbia



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## 30/abril/1927: Fiesta de la Lengua española

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"An evening of Spanish songs, music and dances in honor of Cervantes Day with the assistance of the distinguished Spanish artists Srta. **Luisa Espinel** (Singer of Spanish Songs), Don José E. Pedreira (Composer and pianist), Vila Martínez (Noted Dancers). For the benefit of the Spain-America House"



“La segunda parte de la velada comenzó con al conferencia de Navarro Tomás sobre "La Lengua española" seguida por una selección de canciones castellanas interpretadas por la cantante norteamericana (de abuelos españoles) **Luisa Espinel** vestida de novia charra (según el periódico con un traje perteneciente a la familia Sorolla); el repertorio que interpretó consistió en cinco canciones arregladas y armonizadas por Eduardo Martínez Torner ("Ay, lindo amigo", sobre una canción renacentista cántabra), Rafael Benedito ("Los pastores" de Castilla, "El entierro del burro" de Salamanca y "Resalada" de la Sierra de Gredos) y Jacinto Ruiz Manzanares ("Canto de romería" castellano)".

La tercera parte tuvo el privilegio de empezar con la conferencia de María de Maeztu sobre "España y Cervantes" (...); le siguió una interpretación del Coro del Instituto y la solista de una selección de canciones asturianas: "Santa María", "La flor del romero", "El cura de la Piñera", "Río, rigüelo", "Yes blanca como la leche" y "El trébole"; de nuevo **Luisa Espinel**, esta vez con indumentaria valenciana, interpretó las canciones del Levante español siguientes: "Xaquera vella y albás" valenciana de Manuel Penella Moreno, "Canto de trilla" y "Las Torrás" de Murcia en la adaptación de José Inzenga y Castellanos y "Señor Platero" de Murcia en la versión de Joaquín Nin.

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# 30/abril/1928: Fiesta de la Lengua española

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"An evening of Spanish songs, music and dances in honor of Cervantes Day with the assistance of the distinguished Spanish artists **Luisa Espinel**, Miss Emma Doguin, Carmen García Cornejo, La Rondalla del Centro Gallego. For the Maintenance Fund of the Instituto de las Españas. At the MacMillin Academic Theater, Columbia University. El coro lo dirigía Ruth E. Sievers y componían las siguientes personas (repetían muchas de la última velada musical): las señoras Becerra, Goode y Moscoso; las señoritas Atonna, Batchelder, Bizarri, Condit, De Martino, Deseo, Eberle, Ellis, Foulks, Hoch, Kiely, Latimer, Lorch, Matlock, McDonell, Pratesi, Sachs, Snavely, Turman y Williams; los señores Becerra, Demaree, Llorens, Pasternak, Pereda y Sotillo"

“La segunda parte combinó la actuación del Coro con las de Luisa Espinel y Emma Dolguin; el Coro cantó cinco canciones españolas, "Ambó ató", "Arroyo claro", "Tarde de mayo", "Los cuatro muleros" y "La muñeira"; la cantante Espinel interpretó dos selecciones de canciones, asturianas y andaluzas, vestida con el traje respectivo y acompañada al piano por Katherine Kerin (alumna de Frank La Forge); para "Songs of Asturias", interpretó "Romance de la niña perdida", "Las tres moriscas", "Resalada" de la Sierra de Gredos, "Los pastores" de Castilla y "Molo Molo Dron"; para "Songs of Analusia", "in an Andalusian Gypsy costume", cantó "Two Gypsy songs from *El amor brujo* Falla", "Marabia" from Analusia , "Air from *Las hijas de Zebedeo*", Chapí”.

Gracias por vuestra atención