

American Ballet Caravan Music Scores

Guides to Special Collections in the Music Division of the Library of Congress



Music Division, Library of Congress
Washington, D.C.
2019

Contact information: <http://hdl.loc.gov/loc.music/perform.contact>

Catalog Record: <https://lcn.loc.gov/2016570603>

Additional search options available at: <https://hdl.loc.gov/loc.music/eadmus.mu019002>

Processed by the Music Division of the Library of Congress

Finding aid encoded by Library of Congress Music Division, 2019

Collection Summary

Title: American Ballet Caravan Music Scores

Span Dates: 1935-1947

Call No.: ML31.A43

Creator: Kirstein, Lincoln

Extent: 180 items

Extent: 8 containers

Extent: 3.75 linear feet

Language: Collection material in English and Spanish

Location: Music Division, Library of Congress, Washington, D.C.

LC Catalog record: <https://lccn.loc.gov/2016570603>

Summary: The collection of American Ballet Caravan Music Scores consists of full scores, parts, piano rehearsal and vocal scores for six ballets, at least two of them unrealized, for Lincoln Kirstein's dance company, which he founded in 1936. Three of the six ballets were commissioned by Kirstein during the Caravan's tour to Latin America in 1941. The works are Pastorela (Paul Bowles); Soirées musicale (Benjamin Britten, arranged for two pianos by Brian Easdale); Estancia (Alberto E. Ginastera); Fantasias Brasileiras: no. 4, for piano and orchestra (Francisco Paulo Mignone); Cinco Piezas Brevas for string orchestra, op. 14 (Domingo Santa Cruz); Juke Box (Alec Wilder); and Concerto for two violins and orchestra (J. S. Bach, arranged for two pianos by Stefan Wolpe).

Selected Search Terms

The following terms have been used to index the description of this collection in the LC Catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically.

People

Bach, Johann Sebastian, 1685-1750. Concertos, violins (2), string orchestra, BWV 1043, D minor.

Balanchine, George.

Bowles, Paul, 1910-1999. Pastorela.

Britten, Benjamin, 1913-1976. Soirées musicales. Piano score.

Christensen, Lew, 1909-1984.

Dollar, William.

Easdale, Brian, 1909-1995

Ginastera, Alberto, 1916-1983. Estancia.

Hawkins, Erick.

Kirstein, Lincoln, 1907-1996--Archives.

Kirstein, Lincoln, 1907-1996--Correspondence.

Kirstein, Lincoln, 1907-1996.

Loring, Eugene, 1911-1982.

Mignone, Francisco, 1897-1986. Fantasia brasileira, no. 4.

Rockefeller, Nelson A. (Nelson Aldrich), 1908-1979.

Santa Cruz, Domingo, 1899-1987. Piezas breves.

Tudor, Antony, 1908-1987.

Wilder, Alec. Juke box.

Wolpe, Stefan

Organizations

American Ballet Caravan (New York, N.Y.)

Ballet Caravan, Inc. (New York, N.Y.)

Seamus Doyle South American Recordings (Library of Congress)

Subjects

Ballets--Parts.

Ballets--Piano scores (4 hands)

Ballets--Piano scores.

Ballets--Scores.
Impresarios--United States--Correspondence.
Modern dance--United States--History.
Music--Manuscripts.

Form/Genre

Ballets (Music)
Business correspondence.
Holographs (Autographs)
Parts (Music)
Piano scores.
Scores.

Provenance

Gift; Lincoln Kirstein; circa 1941-1944

Custodial History

The Library of Congress received this collection from Lincoln Kirstein, who donated it at the request of Nelson Rockefeller, then-coordinator of Inter-American Affairs for the United States Department of State. Rockefeller had sponsored Ballet Caravan's tour of Latin America in 1941 as part of the Department of State's "Good Neighbor" effort during World War II. The Library of Congress was also involved in the company's tour, providing recording equipment that the company's staff used to record popular and folk music in the nations it visited. These associated recordings are in the Seamus Doyle South American Recordings collection housed in the American Folklife Center, Library of Congress. American Ballet Caravan transferred the scores to the Library in March 1944, and the Library formally accessioned them in October of that year.

Accruals

No further accruals are expected.

Processing History

Elizabeth Aldrich took initial steps to organize the American Ballet Caravan Music Scores in 2009. K. Mitchell Snow and Libby Smigel revised the finding aid in April and May of 2019, at which time Smigel also coded the finding aid for EAD format.

Related Material

Correspondence and other documents in the Elizabeth Sprague Coolidge Foundation Collection and the Music Division Old Correspondence Files provide documentation of the origin of the collection. The Erick Hawkins and Lucia Dlugoszewski Papers contain photographs and performance programs of Ballet Caravan.

Copyright Status

Materials from the American Ballet Caravan Music Scores are governed by the Copyright Law of the United States (Title 17, U.S.C.) and other applicable international copyright laws.

Access and Restrictions

The American Ballet Caravan Music Scores are open to research. Researchers are advised to contact the Music Division before visiting to determine whether the desired materials will be available at that time.

Certain restrictions to use or copying of materials may apply.

Preferred Citation

Researchers wishing to cite this collection should include the following information: [item, date, container number], American Ballet Caravan Music Scores, Music Division, Library of Congress, Washington, D.C.

Biographical Note

Ballet Caravan (later **American Ballet Caravan**) was founded on July 17, 1936, at Bennington College, Vermont, by American impresario, arts patron, historian, critic, theorist, editor, and ballet director **Lincoln Kirstein** (1907-1996). He established this organization as a means to develop choreographic ideas in ballet. The first troupe of thirteen dancers, on vacation from George Balanchine's American Ballet, included Ruthanna Boris, Gisella Caccialanza, Harold and Lew Christensen, Erick Hawkins, and Eugene Loring. Kirstein aimed to develop a national style of dance that would break away from the prevailing European, primarily Russian, influence in ballet. In 1938, Kirstein wrote "Blast at Ballet: A Corrective for the American Audience," which was an attack on the "so-called Russian ballet" as well as managers, patrons, critics, and the public. In a program note from the same year, Kirstein wrote, "The Caravan is unique in so much as all of its choreography is done by its own dancers ... and because it employs as collaborators, not already recognized European designers, but only Americans of a generation parallel to the dancers ... The Caravan will continue to collaborate with younger American designers and musicians to find a direction for the classic dance ... rooted in our contemporary and national preferences."

Well-known works produced by Ballet Caravan included William Dollar's *Yankee Clipper* (commissioned music by Paul Bowles); Erick Hawkins's *Show Piece* (commissioned score by Robert McBride); Antony Tudor's *Time Table* (music by Aaron Copland); Lew Christensen and José Fernández's *Pastorela* (commissioned music by Paul Bowles); and Dollar's *Juke Box* (commissioned music by Alec Wilder). The most celebrated works that originated from Ballet Caravan are Lew Christensen's *Filling Station* (commissioned music by Virgil Thompson); Eugene Loring's *Billy the Kid* (commissioned music by Copland); and two of George Balanchine's greatest masterpieces: *Ballet Imperial* (music by Peter Ilich Tchaikovsky) and *Concerto Barocco* (music by J. S. Bach).

Ballet Caravan toured throughout the United States during the late 1930s and early 1940s. Balanchine's American Ballet and Kirstein's Ballet Caravan merged in 1941 to become the American Ballet Caravan. This company was chosen by Kirstein's friend Nelson Rockefeller, the State Department's Coordinator of Inter-American Affairs, to tour Latin America for five months. In the months leading up to the tour, Kirstein arranged for the Library of Congress to lend his company a recording device that they could use to record the folk and popular music of the nations they visited. He also sought, and received, permission to commission works by Latin American composers under the aegis of the Library-managed Coolidge Foundation as part of his tour. He believed the prestige of the Foundation would enhance the importance of the commissions he would offer there. Kirstein's proposal involved channeling funds he was expecting to receive from Rockefeller for commissioning new works as a special gift to the Coolidge Foundation, which would then review and approve any commissions. Harold Spivacke, director of the Library of Congress Music Division, was interested in commissioning works from composers included in this effort, such as Francisco Paolo Mignone. It does not appear, however, that any such transfer of funds occurred.

The American Ballet Caravan Music Scores holds materials for two of Ballet Caravan's well-known works: Paul Bowles's *Pastorela* and Alec Wilder's *Juke Box*. Composer and writer **Paul Bowles** was born in New York on December 30, 1910. In 1929, he met composer Henry Cowell, who suggested that Bowles study composition with Aaron Copland. When Copland decided to go to Europe, Bowles went along. In Paris, he associated with Virgil Thompson and Gertrude Stein, the person who would have a profound influence on his life. During the 1930s and 1940s, Bowles composed a number of works including Kirstein's commission for Ballet Caravan, which resulted in the ballet *Yankee Clipper*, and the music for the

Orson Welles Federal Theater Project production of *Horse Eats Hat*. Bowles was a respected composer of incidental music for theater and created music for productions by William Saroyan, Tennessee Williams, and Lillian Hellman, in addition to productions by Welles. In 1941, Bowles was commissioned by Kirstein to compose music for *Pastorela*, which was choreographed by Lew Christensen and José Fernández and premiered by Ballet Caravan in late May 1941 at New York City's Little Theater of Hunter College. In 1943, the Museum of Modern Art produced Bowles's zarzuela titled "The Wind Remains," conducted by Leonard Bernstein and choreographed by Merce Cunningham. In 1942, Bowles became a music critic for the *New York Herald Tribune*. He concentrated on writing from the mid-1940s until his death in 1999.

Alec Wilder was born on February 16, 1907, in Rochester, New York. Although he studied briefly at the Eastman School of Music, Wilder was, for the most part, a self-taught composer. Combining elements of jazz and popular song, Mitch Miller and Frank Sinatra were first responsible for bringing Wilder's music to a wider audience. Miller organized historic recordings of Wilder's music in 1939 and Sinatra, who was to be a life-long friend, persuaded Columbia Records to record Wilder's music in 1945. Wilder composed music for Tommy Dorsey, Sinatra, and Benny Goodman. In 1941, Kirstein commissioned a score for the ballet *Juke Box*, built on popular thematic material. *Juke Box* premiered in late May 1941, performed by Ballet Caravan at the Little Theater of Hunter College, New York City. Ballets for other companies included *False Dawn* and *Life Goes On*. Alec Wilder died in 1980.

The most unusual items in this Collection are three scores by Latin American composers: *Estancia* by Argentine composer Alberto Ginastera (1916-1983); *Fantasia Brasileira: no. 4*, for piano and orchestra by Brazilian composer Francisco Paulo Mignone (1897-1986); and *Cinco Piezas Brevas* for string orchestra by Chilean composer Domingo Santa Cruz (1899-1987).

Alberto Ginastera was born in Buenos Aires, Argentina, on April 11, 1916. He began his musical studies at age seven, before entering the Williams Conservatory at age twelve. Following his graduation there, Ginastera entered the National Conservatory. A suite from Ginastera's first ballet, *Pambi*, premiered at the Teatro Colon while he was still a student at the Conservatory. The ballet later received a fully-staged performance in 1940, the year before Kirstein commissioned *Estancias*. The orchestral suite Ginastera derived from the ballet would become his 'breakout' work when it premiered at Buenos Aires' Teatro Colon in 1943. *Estancias* would finally be mounted for the Colon Theatre Ballet by Russian émigré Michel Borovsky in 1952. It was mounted again in 2010 by Christopher Wheeldon for the New York City Ballet. Ginastera died in Geneva, Switzerland, in 1983.

Francisco Paulo Mignone was born on September 3, 1897, in São Paulo shortly after his parents had emigrated from Italy. He began musical studies with his father and performed as a pianist with dance bands in his early adolescence to help finance his musical studies in the city's Conservatory of Drama and Music as a student of Agostino Cantú. He subsequently studied under Vicenzo Ferroni at the Conservatory in Milan. Mignone returned to Brazil in 1929, and in response to criticism of his Eurocentrism by poet Mario de Andrade, began his search for a nationalistic musical idiom. His first ballet, composed in 1933, dealt with Afro-Brazilian themes and his *Fantasia Brasileira: no. 4*, for piano and orchestra (1936), is also based on Afro-Brazilian music. In his introduction to the holograph score, Mignone writes that the two initial themes in the work were "sung by the people during the Carnival of 1935." Kirstein's biographer, Martin Duberman, reports that American Ballet Caravan premiered the Mignone work, with choreography by Balanchine, in Santiago, Chile. Mignone died in Rio de Janeiro in 1986.

Domingo Santa Cruz was born in La Cruz, Chile, on July 5, 1899. During his law studies at the University of Chile, Santa Cruz also studied composition and continued to study music privately in Spain where he worked at the Chilean embassy. Upon his return to Chile, he joined the faculty of the National Conservatory, where he taught music history and analysis. He subsequently directed the integration of the Conservatory and the University of Chile, serving as acting Dean of its Music Department in 1933, and as Dean from 1933 to 1951 and again from 1962-1968. In 1960, he lectured as the Mellon Distinguished Professor at the Carnegie Institute of Technology in Pittsburgh. Santa Cruz's compositional style was a mixture of sixteenth-century contrapuntalism with Spanish rhythms and melodies. This approach may explain why the documents transferring the scores to the Library of Congress identify the work as "Noble Dances of the Viceroy" before the title *Cinco Piezas Breves*, which appears on the score itself. Santa Cruz died in Santiago in 1987.

There is no evidence that the remaining two music compositions were used by Ballet Caravan. The first is **Brian Easdale's** arrangement of Benjamin Britten's *Soirées Musicale* for two pianos. Easdale (1909-1995) is best known as the first British composer to win an Academy Award for Best Original Music Score for his music for the film *The Red Shoes*, which starred ballerina Moira Shearer. The second is **Stefan Wolpe's** two-piano arrangement of Bach's *Concerto for two violins and orchestra*. The finding aid for the Stefan Wolpe Collection at the Paul Sacher Foundation does not list the arrangement.

Scope and Content Note

The American Ballet Caravan Music Scores consist of materials collected and/or commissioned by Lincoln Kirstein before and during Ballet Caravan's tour of Latin America in 1941. Most of the scores show extensive conducting marks, corrections or emendations, paste-overs, annotations, or laid-in sections. Parts are often signed by the musician who performed them. Not all sets of parts are complete. The scores included in this collection match the inventory of scores that was created upon receipt at the Library of Congress in 1944.

Organization of the American Ballet Caravan Music Scores

The Collection is organized in two series:

- [Music Scores, 1935-1942](#)
- [Correspondence, 1941-1947](#)

Description of Series

Container

BOX 1-8

Series

Music Scores, 1935-1942

Manuscript and published full scores, piano-vocal scores, and parts. Many of these items contain annotations or corrections.

Arranged alphabetically by composer.

BOX 4

Correspondence, 1941-1947

Copies of selected Music Division correspondence that document the provenance of the collection.

Arranged chronologically by date.

Container List

Container	Contents
BOX 1-8	<p>Music Scores, 1935-1942</p> <p>Manuscript and published full scores, piano-vocal scores, and parts. Many of these items contain annotations or corrections. Arranged alphabetically by composer.</p> <p>Bowles, Paul Pastorela, 1941 Title is incorrectly spelled "Pastorelas" on many of these scores</p>
BOX-FOLDER 1/1	Pastorela Holograph manuscript full score; 206 p.
BOX-FOLDER 1/2	Pastorela Photocopied holograph manuscript piano-vocal score; [62 p.] <i>Note:</i> Initial pages missing; annotations include choreographic cues
BOX-FOLDER 8/1	Pastorela Photocopied holograph manuscript piano-vocal score; [61 p.] <i>Note:</i> Annotated and corrected, with insertions
BOX-FOLDER 1/3	Pastorela Photocopied holograph manuscript piano-vocal score excerpts; [18 p.] <i>Note:</i> Vocal movements only
BOX-FOLDER 1/4	Pastorela Manuscript piano part
BOX-FOLDER 1/5	Pastorela Ozolid manuscript piano parts (2) <i>Laid in:</i> holograph manuscript piano part for "La lucha"
BOX 2-3	Pastorela Orchestral parts Britten, Benjamin, arranger Matinées musicales, 1941 Arrangements of themes by Gioachino Rossini
BOX-FOLDER 8/2-3	Matinées musicales Photocopied manuscript full score <i>Note:</i> Incorrectly identified in caption as Soirées Musicales
BOX-FOLDER 8/4	Matinées musicales Negative photostat of manuscript full score <i>Note:</i> Incorrectly identified in caption as Soirées Musicales
	Britten, Benjamin, arranger Soirées musicales, 1935-1936 Arrangements of themes by Gioachino Rossini Choreographed by Antony Tudor in 1938 for Ballet Rambert
BOX-FOLDER 4/1	Soirées musicales Published full score
BOX-FOLDER 4/2	Soirées musicales Arranged by Brian Easdale Published score for two pianos

Music Scores, 1935-1942

Container	Contents
BOX-FOLDER 4/3	Soirées musicales Arranged by Brian Easdale Published piano-conductor scores (2)
BOX-FOLDER 5/1	Ginastera, Alberto Estancia, 1941
BOX-FOLDER 5/1	Estancia Manuscript piano-vocal score; 60 p. <i>Note:</i> Signed and dated
BOX-FOLDER 8/5	Mignone, Francisco Fantasias Brasileiras, no. 4, circa 1936 Fantasias Brasileiras: no. 4 Holograph manuscript full score; [41 p.]
BOX-FOLDER 5/2	Fantasias Brasileiras: no. 4 Negative photostat of holograph manuscript full score; [41 p.]
BOX-FOLDER 5/3	Fantasias Brasileiras: no. 4 Holograph manuscript score for two pianos; [36 p.] <i>Note:</i> Signed and dated; occasional corrections
BOX-FOLDER 5/4-7	Fantasias Brasileiras, no. 4 Parts Santa Cruz, Domingo Cinco piezas breves para orchestra de cuerdas [Five pieces for string orchestra], opus 14, 1937
BOX-FOLDER 6/1	Cinco piezas breves para orchestra de cuerdas Holograph manuscript full score; 44 p.
BOX-FOLDER 8/6	Cinco piezas breves para orchestra de cuerdas Photocopied holograph manuscript full score; 44 p.
BOX-FOLDER 6/2	Cinco piezas breves para orchestra de cuerdas Photocopied holograph manuscript full score; 44 p.
BOX-FOLDER 6/3	Cinco piezas breves para orchestra de cuerdas Negative photostat of holograph manuscript full score; 44 p.
BOX-FOLDER 6/4	Cinco piezas breves para orchestra de cuerdas Holograph manuscript score for two pianos; 39 p. <i>Note:</i> Inscribed, signed, and dated 1941 and 1942
BOX-FOLDER 6/5	Cinco piezas breves para orchestra de cuerdas Negative photostat of holograph manuscript score for two pianos; 39 p.
BOX-FOLDER 6/6-7, 7/1-7	Cinco piezas breves para orchestra de cuerdas Complete set of parts <i>Note:</i> Caption title on parts is "Suite"
BOX-FOLDER 8/7	Wilder, Alec Juke Box, 1940 Juke Box Manuscript score (incomplete); pp. 157-190 <i>Note:</i> Heavily annotated; spine indicates this is the second of two volumes
BOX-FOLDER 4/5-6	Juke Box Complete set of string parts
BOX-FOLDER 8/8	Wolpe, Stefan, arranger Concerto for two violins and orchestra by J. S. Bach, 1941 Concerto for two violins and orchestra by J. S. Bach Negative photostat of manuscript score for two pianos; 21 p.

Music Scores, 1935-1942

Container	Contents
	Unidentified
BOX-FOLDER 4/4	Unidentified Manuscript score for two pianos; 23 p. <i>Note:</i> Arrangement of Rossini work?
BOX 4	Correspondence, 1941-1947 Copies of selected Music Division correspondence that document the provenance of the collection. Arranged chronologically by date.
BOX-FOLDER 4/7	Correspondence, 1941-1947 9 items <i>Note:</i> Letters and other communiqués related to Lincoln Kirstein's tour with [American] Ballet Caravan to Latin America and intention to commission scores from Latino composers while there.