

Guide to the Ballet International Records, 1915-1952

(S)*MGZMD 165

Jerome Robbins Dance Division

**The New York Public Library for the Performing Arts
New York, New York**

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Descriptive Summary

Title:	Ballet International Records, 1915-1952
Collection ID:	(S)*MGZMD 165
Creator:	Schmid, Adolf
Extent:	0.5 lf. (1 box)
Repository:	Jerome Robbins Dance Division. The New York Public Library for the Performing Arts

Abstract: The Ballet International Records document the collaboration between Ballet International and Adolf Schmid during the years 1944-1945. The collection contains Schmid's arrangement and orchestration notes; cost estimates and requests for his services; correspondence with Ballet International; programs from that season's performances; and a small number of Schmid's personal papers unrelated to Ballet International.

Administrative Information

Access

Collection is open to the public. Library policy on photocopying will apply. Advance notice may be required.

Publication Rights

For permission to publish, contact the Curator, Jerome Robbins Dance Division.

Preferred Citation

Ballet International Records, (S)*MGZMD 165, Jerome Robbins Dance Division, The New York Public Library for the Performing Arts.

Custodial History

The Ballet International Records were donated to the Jerome Robbins Dance Division in 1992.

Historical Note

Ballet International Incorporated was one of the institutions owned by the Ballet Institute. With George de Cuevas as its artistic head and Mrs. Herbert Witherspoon as its managing director, the Ballet International brought together American-trained and foreign dancers. Founded in 1943 in New York, by Marquis George de Cuevas, the Ballet Institute aimed at bringing together composers, choreographers and artists.

Adolf Schmid, who orchestrated *Constantia* for them, is also reported to have taught orchestration at The Julliard School in the 1930s. In the draft copy of *The Introduction of a New Art in America*, included in the collection (folder 4), an Adolf Schmid is mentioned as “conductor of Covent Garden and all London musical enterprises of Sir Beerbohm Tree”, possibly related to the creator of this collection.

Sources:

Andros, D., *Ballet in America: What do you really know?* Retrieved November 30, 2005 from

<http://michaelminn.net/andros/features/what_do_you_really_know.html>.

Andros, D., *Ballet Russe de Monte Carlo* Retrieved November 30, 2005 from
<http://michaelminn.net/andros/history/ballet_russe_de_monte_carlo.htm>.

Ballet International *The Program Magazine*, New York 1944.

Scope and Content Note

The Ballet International Records contain materials related to Adolf Schmid's arrangements and orchestration for Ballet International during the years 1944-1945. The collection contains Schmid's handwritten and typed orchestration notes; several drafts of analytical cost estimates and financial records for personal reference related to this project; a copy of a rehearsal schedule for October, most likely of 1944; and programs from that season's performances. The correspondence folder contains what seems to be the full exchange of letters between Adolf Schmid and Ballet International over the period of their collaboration, with drafts or personal copies of letters he sent to them and their reply; there are also a few unrelated letters and drafts. Several pages in the orchestration notes, cost estimates and some letters are written on the verso of paper with crossed-out drafts of unrelated text. Finally, the collection contains one clipping from 1952, and 12 typewritten pages of text entitled *The Introduction of a New Art in America*; author is not mentioned.

Of particular interest are the program magazines (folder 6). Especially the first of the two, covering October-November 1944, that introduces thoroughly the Ballet Institute and Ballet International, including the aims of the institutions, "Behind the Ballet" stories, and short biographical notes of its members and contributors from its founder and artistic director to choreographers, members of the musical department, and the dancers themselves.

This collection does not include any other materials for Ballet International or Adolf Schmid, apart from the brief period of their collaboration.

Ballet International Records

Box 1

- F. 1 Clipping, 1952
- F. 2 Correspondence, 1944-1949 and undated
- F. 3 Cost estimates, 1944-1945 and undated
- F. 4 *The Introduction of a New Art in America*, 1915-1916 (Typewritten draft
of possibly program material on the *Drama Music Terpsichore*, Season 1915-
1916)
- F. 5 Orchestration notes, undated
- F. 6 Programs, 1944-1945
- F. 7 Rehearsal schedule, undated